Meteor ................................................................. Stephen Ridley (b.1973)

Jettatura* ............................................................... John Psathas (b.1966)
arr. Omar Carmenates

2300 Degrees ............................................................ Ivan Trevino (b.1983)

Fastlane* ................................................................. Aurél Hollo (b.1966)

Parkway* ................................................................. Joe Locke (b.1959)

Clear Midnight* ........................................................ Michael Burritt (b.1962)

My Favorite Things ...................................................... Richard Rodgers & Oscar Hammerstein II
(1902-1979) (1895-1960)
arr. Andrea Venet

*world premiere
**PROGRAM NOTES**

**Meteor**

*Meteor* was commissioned by Escape Ten and was recorded on their album, *Colours of a Groove*. It is also a part of the Escape Ten Series by Keyboard Percussion Publications. Of the piece, Ridley writes:

One of the key issues to be dealt with in any percussion piece is sustain. For *Meteor*, I made a general rule that I would avoid rolls, and opt instead for tuplets, or for separate repeated notes, which I could place more precisely in time. The piece also attempts to create a kind of wavering sustain by tasking each marimba with a similar-but-different part in the same register. This allows for chords and vertical moments to be created with overlapped patterns instead of rolls, creating an illusion of sustain, and also giving rise to a kind of murmuring or warbling sound. That sound, in addition to the glimmering/chorusing that happens between two marimbas (never perfectly in time) inspired the name of the piece. The title is also meant to hint at the two most important musical forces in the piece: meters and mediants. The metric changes and modulations create precise differences in speed, and since some of them are subtle, the effect is a rhythmic Doppler shift. Harmonically, the guiding motion comes from median relationships rather than dominant. That is to say, the roots keep moving down by major and minor thirds instead of by fifths. This downward motion appearing on my sketch pad like a boulder rolling downhill.

Or better: A rock falling from space!

~Stephen Ridley

**Jettatura**

John Psathas is a New Zealand freelance composer and teacher who, at a relatively early stage in his career, established an international profile and receives regular commissions from organizations both in New Zealand and overseas. His works for percussion, including *Matre's Dance*, *Drum Dances*, and *Kyoto*, have become standard repertoire for percussionists around the world. A great test for pianists, he composed *Jettatura* in 1999. This moto perpetuo work requires heavy and impassioned fingering on piano, along with defiance and aggression. Omar Carmenates has recently arranged several of Psathas' piano works for chamber percussion ensembles of various combinations.

**2300 Degrees**

2300 Degrees is the temperature at which glass gets interesting. It's a popular saying in the glass blowing community and something that has stuck with me since participating in a music / glassblowing event at Corning Museum of Glass in Corning, NY. My band Break of Reality accompanied Lino Tagliapietra while he blew glass. Lino is an amazing glass blower and is considered by many to be the best glass blower in the world. It was one of the most memorable musical things I've done.

Glass blowing is amazing to watch; it's a very stretched out process and takes a lot of patience to participate in and observe. But it's so worth it. Watching the glass slowly change shape is incredible. At the same time, it can be unsettling as these glass sculptures can fall, hit the ground and break.

In order to recreate the feelings I felt while watching Lino work, I decided to create a piece with a stream of unrelenting notes, while at times having each player play in time signatures different than the other. My reason for doing this is to create tension, similar to how I felt watching Lino work. To add an additional layer of tension and difficulty, there are occasional crotale notes simultaneously played with the marimba parts. As you can imagine, this is a very challenging piece to play, and the most difficult duo I've written.
2300 degrees was commissioned by Annie Stevens and Andrea Venet.
~ Ivan Trevino

**Fastlane**

Aurél Holló is most notable for his wide breadth of performances with the internationally acclaimed Hungarian percussion ensemble Amadinda, an ensemble hailed by London’s The Guardian as “among the most dazzling percussionists you might hear this side of Bali.”

Holló helped found the ensemble in 1984 in Budapest and has actively contributed as a composer and performer throughout their years of success. As a member of Amadinda, he was awarded the Order of Merit of the Hungarian Republic (1997), in addition to other national Hungarian awards. Among Holló’s many musical influences include the great avant-garde Hungarian composer, György Ligeti, as well as Balinese Gamelan, a very rhythmic and percussive music with a heavy emphasis on repeated, interlocking patterns called kotekan by idiophones and gong chimes. You can hear these influences in timbre and rhythm in Fastlane. Fastlane was commissioned by the Escape Ten percussion duo in 2016 with funding provided by the Bruce Carver Multicultural Arts Grant awarded by the School of Performing Arts at Virginia Tech.

**Parkway**

Joe Locke is widely considered to be one of the major voices of the vibraphone. He has performed and recorded with a diverse range of notable musicians, including Grover Washington Jr., Kenny Barron, Eddie Henderson, Cecil Taylor, Dianne Reeves, Ron Carter, The Beastie Boys, the Münster Symphony Orchestra and the Lincoln, Nebraska Symphony. Long known to be a soloist capable of stunning physical power and broad emotional range, it was not until the last decade that he emerged as the composer, bandleader and conceptualist that he is considered today. Written for Escape Ten, Parkway is a programmatic piece, a sonic representation of a driving excursion on the Garden State Parkway near Joe’s home in NJ. The gongs and crotales capture the the roundtrip drive from Joe’s home, and when the piece gets going becomes both lovely and manic. What NJ roadtrip wouldn’t be complete without a stop at the inevitable toll booth?!

**Clear Midnight**

Clear Midnight is a continuous 2 movement work connected by a drum interlude. I wrote the majority of the piece in the late evenings during my summer at the Chautauqua Music Festival this past summer.

I dedicate this piece to the great escapes! Thanks for asking me to write it!

~ MJB

A *Clear Midnight* was inspired by the poem by Walt Whitman (1819-1892):

*This is thy hour O Soul, thy free flight into the wordless,*
*Away from books, away from art, the day erased, the lesson done,*
*Thee fully forth emerging, silent, gazing, pondering the themes thou lovest best,*
*Night, sleep, death and the stars.*
My Favorite Things
Arranged by Andrea Venet, this popular show tune by Rodgers/Hammerstein II first appeared in the musical "The Sound of Music" in 1959. Ironically, the happy lyrics were originally meant to be sung by a woman in the musical in order to reconcile her fear of the unknown. This tune has since become a jazz standard and Christmas song because of its wintery depictions. In this unique take, the traditional meter is changed to have a groovy feel in 5, and most importantly utilizes some of Escape Ten's favorite things, which include pitched metal bells and almglocken.
~ Andrea Venet

ABOUT THE ARTISTS
Escape Ten is a percussion duo formed by Dr. Annie Stevens (Assistant Professor, Virginia Tech) and Dr. Andrea Venet (Assistant Professor, University of North Florida). Their inaugural performance endeavor was a three-week cross-country tour, where they drove from Newport News, Virginia to Los Angeles, California, performing concerts in 10 cities along the way. Their name, Escape Ten, originates from their trademark "roadtrip" style performance tours across the country in a Ford Escape, with many miles travelled on Interstate-10. Recent roadtrips have taken them to Atlanta's coveted chamber music venue, Spivey Hall, where they presented a world premiere of their commission, 2300 Degrees, by Ivan Trevino.

Escape Ten is passionate about exploring all genres and expressing these creatively through the colorful world of percussion. The duo performs a varied and exciting spectrum of music-- contemporary, pop, jazz, and classical selections, including their own innovative arrangements, as well as arrangements and compositions written exclusively for the duo. Composers whom the duo has commissioned include Joe Locke, Michael Burritt, Aurél Hollo, Emmanuel Séjourné, Ivan Trevino, Stephen Ridley, Steve Danyew, Jamie Whitmarsh, and Kelly Rossum, with several more projects on the horizon for 2017. Escape Ten has their own publication series of new percussion duos through Keyboard Percussion Publications (KPP). Their first album, Colours of a Groove, was released in 2014.

Escape Ten has been featured at the Barnes Foundation in Philadelphia, the 35th and 36th Annual Leigh Howard Stevens Marimba Seminars, the Rhea Miller Concert Series, the McCormick Marimba Festival, Minnesota Percussion Association Day of Percussion, University of Central Arkansas, University of North Carolina School of the Arts, Southeast Missouri State, Virginia Tech, the International Trombone Festival at the Eastman School of Music, the Virginia Music Educators Association Conference and at the Virginia Humanities Conference at Roanoke College.

Decorated as accomplished soloists, Escape Ten members Annie Stevens and Andrea Venet have both performed and competed throughout the world. Both hold a doctorate in Performance and Literature from the Eastman School of Music. Andrea and Annie are both Malletech performing artists, endorse Remo and DREAM Cymbals, and are active members of the Percussive Arts Society.