



soniChroma

QUEY PERCUSSION DUO

1. **Paper Covers Rock** 7:06
Adam Silverman
2. **Rhapsody for Vibraphone and Marimba** 7:48
Michael Taylor

Impressions of Chinese Opera

Gene Koshinski


3. I. Chang he Zuo 7:16
4. II. Nian 3:35
5. III. Da 8:17
6. **In the History of Man** 6:50
Ben Wahlund
7. **Khamsin** 6:00
Emmanuel Séjourné

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Gene Koshinski

8. I. Arylide Spark 7:29
9. II. Cerulean Dusk 12:37
10. III. Electric Amaranth 5:30
*with the Schwob Philharmonic,
Paul Hostetter, conductor*

— 72:30 —



This recording is a small selection of the nearly 200 works written for us over the past 15 years. The works have been created through three large commission contests and by working directly with composers such as Emmanuel Séjourné, Alejandro Viñao, Casey Cangelosi, Stuart Saunders Smith, Adam Silverman, David Macbride, David Gordon, Dave Hollinden and many others. Two of the titles represented here are prizewinners of our composition contests in 2005 (*In the History of Man*) and 2012 (*Rhapsody for Vibraphone and Marimba*). In addition, two of the many works composed for QPD by duo member Gene Koshinski are represented here on this album.

We have chosen to include these works specifically for their unique ability to represent the duo's aesthetic: blending traditions of Western percussion, "world," contemporary, classical, and popular music to create a variety of colorful sound worlds that often place focus on interlocking counterpoint and musical multi-tasking. — QPD

QUEY PERCUSSION DUO

PAPER COVERS ROCK (2016)

Paper Covers Rock was composed for the Quey Percussion Duo, a group that I greatly admire for their brilliant playing and their imaginative use of percussion, drawing upon a spectacular collection of instruments that is impressive even among percussionists (who tend to hoard instruments as a matter of course). For this piece, I wanted to avoid using mallet percussion, and began the composition with racks of spinning “carousel bells” – instruments that are built not by a percussion instrument maker, but by a toy company (I had first heard this instrument at a child’s birthday party and hurried online to buy one of my own). Expanding on the sounds of these bells, I imagined a percussion setup that included a chromatic set of desk bells and sets of clangorous metals, both pitched and noisy, leaving the choice of specific instruments up to the ensemble. To this collection, I added tom-toms (for strength and to fill the bass register) and a cabasa (for rhythmic pulse and delicacy) and composed music that embraces the purity of the bells while allowing some random pitch combinations and building to a furious climax. In the end, I created music that embraces the early percussion ensemble tradition of composers like John Cage, Henry Cowell, and Lou Harrison more than any of my previous compositions for percussion.

The title *Paper Covers Rock* has no special connection to this piece beyond that it references a game played by two people that sometimes takes a turn toward the aggressive.

The piece is dedicated to The Quey Percussion Duo (Gene Koshinski and Tim Broscious), who not only commissioned the work but inspired it through their highly finessed performances of Koshinski's distinctive, inventive compositions.

–Adam Silverman, b. 1973
adambsilverman.com

RHAPSODY FOR VIBRAPHONE AND MARIMBA (2012)

Rhapsody for Vibraphone and Marimba was the 1st Place winner of the third Quey Percussion Duo Composition Contest in 2012. It was originally conceived as a duet for marimba and cello. In the initial stages, I was inspired by styles of music common to both instruments, styles that I felt highlighted their passionate nature. When I decided to re-score it for the QPD Composition Contest, much of the original inspiration such as the form, style, and musical ideas, remained intact. With *Rhapsody*, I wanted to focus on simple themes that develop and become intertwined as the piece progresses. My goal was to show the ease in which a particular style or mood of music could transform into another, sometimes gracefully, and at other times quite violently. Influenced heavily by classical, tango, heavy metal, and funk music, *Rhapsody for Vibraphone and Marimba* is sure to have a little something for everyone.

–Mike Taylor, b. 1987
miketaylorpercussion.com

IMPRESSIONS OF CHINESE OPERA (2012)

For over a decade I have studied and gained a major appreciation for the traditional music of China, most notably due to my friend (and former student) Jianpeng Feng, for whom the piece is dedicated. *Impressions of Chinese Opera* depicts the four major elements of Chinese Opera: Singing, Dancing, Dialogue, and Martial Arts. By fusing together Chinese and Western percussion instruments, playing techniques, and compositional methods, a hybrid sound is created – a true celebration of “East meets West.”

While some of the musical material is closely related to actual practices in Chinese Opera, the work itself should only be considered an impression of the art form from an “outsider’s” perspective. Other Chinese art forms, aside from opera, influenced this composition as well. For example, the first movement (*Chang he Zuo*) is loosely based on the traditional Chinese Folk Song “The Deep Night” and the *Kuai Ban* (fast board) tradition, (an art form that features spoken word, in storytelling format, accompanied by a pair of Chinese boards) can be seen in movement II (*Nian*). While there is no set story for this second movement (and only vocal sounds, not words) there is an abstract dialogue between a male and a female character. The final movement (*Da*) represents martial arts both musically and visually, including sword sharpening sounds, fast musical interplay, and crotales upside down on the timpani, which represent swords striking each other.

–Gene Koshinski, b. 1980
genekoshinski.com

IN THE HISTORY OF MAN (2005)

In the History of Man is a drumset and marimba duet, written to present traditional percussion performance practices in a contemporary, concert setting. This proves to be challenging at times, but as I have come to see in my life and the lives of others, in the history of man, new ideas are often the most difficult ones to bring to fruition. However, in spite of the many obstacles presented to civilization's heroes, the catalysts of new ideas are often the ones who bring about the most significant and inspirational change.

As one would expect with a drumset/marimba duet, balance is a significant issue. This calls upon the marimbist to perform the concert marimba with a more “vernacular” approach – much like that of a jazz vibraphonist performing on marimba. Additionally, the drumset artist must approach the instrument as a concert multiple percussion setup that happens to be performed while sitting. Quey Percussion Duo pares down the drumset to aid in balance by creating a “tiny” kit: using 10” hi-hats, a 10” piccolo snare drum, small toms (8”/10”), and a zabumba for the kick drum.

–Ben Wahlund, b. 1977
benwahlund.net

KHAMSIN (2018)

Khamsin is a southerly wind carrying sand from the desert of Egypt. The *Khamsin* gives the sky a dark orange hue. The air is charged with dust, which makes breathing oppressive. The winds blow for several days on a regular basis. I'm happy to compose for Quey Percussion Duo, a great and talented duo, for which I have a lot of respect and friendship.

–Emmanuel Séjourné, b. 1961
emmanuelsejourne.com

SONICROMA (2016)

“soniChroma” (meaning “sound color”) is a double concerto for two percussionists and orchestra. As the title suggests, a large focus of the piece is placed on unique sonic color and instrument combinations. This can be seen throughout the orchestra, but prominently in the large percussion solo setup. The percussion setup contains over 80 instruments including skins, metals, woods, strings, non-Western instruments, and found objects.

Throughout the work I wanted to reflect the diverse performance demands of the 21st Century percussionist. These performance modes range from classical percussionists, drum set players, keyboard soloists, and world music performers. The specific instruments and playing styles were chosen to reflect the performance experience of Quey Percussion Duo, for whom the piece was written.

Each of the three movements present a “color,” both sonically and visually. The movements are titled after shades of three primary colors (yellow, blue, and red). While each movement represents a very specific visual color, the work is not overtly programmatic. The title merely suggests a visual representation of the music, including additional descriptors (“spark,” “dusk,” and “electric”) to help frame the delivery of the music.

I. Arylide Spark

II. Cerulean Dusk

III. Electric Amaranth

–Gene Koshinski

Schwob Philharmonic at Columbus State University, Paul Hostetter, director

Paul Hostetter is The Ethel Foley Distinguished Chair in Orchestral Activities for the Schwob School of Music at Columbus State University. He has conducted the New York City Opera, the Opera Theatre of Pittsburgh, the New Jersey Symphony Orchestra, the Orlando Philharmonic, the American Composers Orchestra, Philharmonia Virtuosi, the Naples Philharmonic, the Syracuse Symphony, the San Francisco Contemporary Music Players, and the Delaware Symphony Orchestra among many others. His 53 commercially released recordings have received honors including a Grammy Award, a Downbeat Critics Award, five stars for performance in the BBC Music Magazine, and two NY Times Top Five annual listings.

Acknowledged as one of the finest ensembles in the Southeast, the Schwob Philharmonic at Columbus State University presents a rich diversity of orchestral repertoire under the direction of Maestro Paul Hostetter. The Philharmonic is comprised of student instrumentalists from over 20 countries around the world, and it regularly works with guest conductors such as Yoel Levi, David Lockington, Robert Spano and guest artists including Jon Kimura Parker, the French Horn Section of the Metropolitan Opera, Charlie Vernon, Bass Trombonist of the Chicago Symphony, and many others. Its future projects include a tour of Italy and a recording release of contemporary concerti.

paulhostetter.com

Schwob Philharmonic Personnel

First Violins

Emma Jones, concertmaster
Natalya Klenovskaya
Anastasia Golovina
Leah Bonas
Nolan Reed
Anna Gribkova
Hsu Hsin-Tzu
Faith West
Maalik Glover
William Bontempo

Second Violins

Reisa Fukuda, principal
Matthew McDowell
Samuel Vargas
Elizabeth Schlender
Lily West
Maria Chirinos
Passacaglia Mason
Abigail Dickson
David Chen

Viola

Ireh Lee, principal
Corban Taylor
Qifeng Li
Angie Bolívar

Nikko White
Riley Smoot

Cello

Jefferson Downs, principal
Jonathan Simmons
Meng Dai
Teu In Kim
Hwaeum Joung

Bass

Christian Harvey, principal
Reginald Corbie
Sebastian Sanchez
Zachery Hammen

Flute

Ty Gable, principal
Maggie Archer

Oboe

Eder Rivera, principal
Gabriel Grant

Clarinet

Daniel Garcia, principal
Jorge Diaz

Bass Clarinet

Nola Preston

Bassoon

Traian Sturza, principal
Carlos Lopez

French Horn

Lucas Testin, principal
Brittany White
Camron Bryant
Savannah Smith

Trumpet

Harold Villalta, principal
Steven Vought

Trombone

Leanne Hanson, principal

Bass Trombone

Lovrick Gary

Percussion

Caroline Vaughan, principal
Flavio Rapalo Espino

CREDITS

Producers: Gene Koshinski, Tim Broschious, Brian Nozny (tracks 8-10)

Recording Engineer for tracks 1-7: Don Schraufnagel

Recording Engineers for tracks 8-10: Dr. Matthew McCabe, Lucas Testin, Nick Williams

Editing: Gene Koshinski, Tim Broschious

Mixing: Andy Thompson

Mastering: Greg Reiersen at Rare Form

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innova.mu