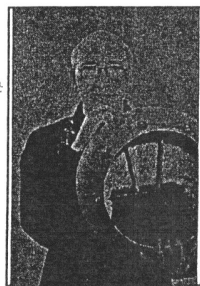
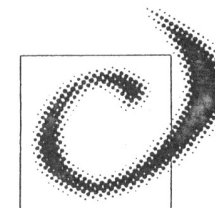


primordial expressiveness, his works give the impression of a kaleidoscope; and in a kaleidoscope one of the main factors is chance (as well as the almost continuous change), though for Xenakis chance is strictly determined, bearing no relation to aleatory music or improvisation. Certain segments in this flux of sound are related to traditional and exotic music. Xenakis himself (Towards a metamusic, 1967) associated his work with ancient greek music (Aristoxenos of Tarent) and Byzantine music.

Bob Becker holds Bachelor's and Master's degrees from the Eastman School of Music where he studied percussion with William Street and John Beck, and composition with Warren Benson and Aldo Provenzano. He also spent four years doing post-graduate study in the World Music program at Wesleyan University where he became intensely involved with the music cultures of North and South India, Africa and Indonesia. As a founding member of the percussion ensemble NEXUS, he has been involved with the collection and construction of a unique multi-cultural body of instruments as well as the development of an extensive and eclectic repertoire of chamber and concerto works. Becker's performing experience spans nearly all of the musical disciplines where percussion is found. He has been percussionist for the Marlboro Music Festival and timpanist with the Marlboro Festival Orchestra under Pablo Casals. For several years he toured as drummer and percussionist with the Paul Winter Consort. He has also performed and recorded with such diverse groups (Ensemble



Intercontemporaine under Pierre Boulez, Ensemble Modern of Germany, Schoenberg Ensemble of Amsterdam and the Boston Chamber Players). He has appeared as tabla soloist in India and has accompanied many of the major artists of Hindustani music. He was co-founder and the first director of the Flaming Dono West African Dance and Drum Ensemble in Toronto. With NEXUS he has appeared as soloist with the New York Philharmonic, the Boston Symphony, the Chicago Symphony, the Philadelphia Orchestra and the Cleveland Orchestra among many others, and has received the Toronto Arts Award and the Banff Centre for the Arts National Award. As a regular member of the ensemble Steve Reich and Musicians, he has appeared as soloist with the Israel Philharmonic, the Brooklyn Philharmonic, the New York Philharmonic and the London Symphony and recorded for Deutsche Grammophone, EMI and Nonesuch. He has appeared as xylophone soloist at the Blossom Festival, the Eastern Music Festival, the Meadow Brook Festival and with orchestras and concert bands throughout the United States. Becker has performed and lectured for music departments and percussion programs throughout North America and Europe. His clinics and workshops cover a wide variety of percussion topics including North Indian tabla drumming, West and East African percussion, "melodic" snare drumming and ragtime xylophone improvisation concepts. Becker's compositions and arrangements are performed regularly by percussion groups world-wide. He also has a long history of association with dance and has created music for the Joffrey Ballet in New York, among others. In 1991 he and Joan Phillips were awarded the National Arts Centre Award for the best collaboration between composer and choreographer at Toronto's INDE '91 dance festival. His most recent works include *There is a Time*, commissioned by Rina Singha and the Danny Grossman Dance Company, *Noodrem*, commissioned through the Canada Council by the Dutch ensemble Slagwerkgroep Den Haag, *Turning Point*, composed for the Nexus ensemble, *Cryin' Time*, a setting of poetry by the Canadian artist Sandra Meigs, *Never in Word* and *Time in the Rock*, settings of poetry by the American author Conrad Aiken, and *Music On The Moon*, commissioned through the Laidlaw Foundation by the Esprit Orchestra in Toronto. Five of his compositions are included on his solo album, *There is a Time*, released in 1995 on the Nexus Records label. In the spring of 1997 he was selected to be composer-in-residence for the Virginia Waterfront International Festival of the Arts which featured the United States premier of *Music On The Moon* by the Virginia Symphony and a concert of his chamber works by his own group, the Bob Becker Ensemble.



Hochschule für Musik
und Darstellende Kunst
Frankfurt am Main

percussion plus

Dienstag, 22.02.2005, 19.30 Uhr, Kleiner Saal

Louis Andriessen
Workers Union

Iannis Xenakis
Psappha

Bob Becker
Mudra

Louis Andriessen

Composer Louis Andriessen was born in Utrecht (1939) into a musical family headed by his father Hendrik Andriessen, one of the recognized pioneers of modern Dutch music. Louis Andriessen began his musical studies with his father, and then studied in The Hague with Kees van Baaren, and later in Milan with Luciano Berio. Early Andriessen works are serial, but by 1963 he was working with graphic notation, as in the piano piece *Registers*, using a combination of fixed and non-fixed elements to facilitate improvisation. In 1969, Andriessen participated in his first large scale theatrical "happening," *Reconstructie*, at the Holland Festival in collaboration with Ton de Leeuw, Misha Mengelberg, Peter Schat, and Jan van Vlijmen. In 1970, Andriessen swore off writing music for standard symphonic ensembles for good, a decision which was to profoundly impact his development. For a time, he worked in electronic music; and then first ventured into theater on his own with *Il Principe*. Andriessen experienced a creative breakthrough in 1976, with *De Staat*, a large choral work based on Plato's Republic sung in the original Greek, combining Ancient Greek scales, Stravinskyian rhythms, repetition, and hocket. *De Staat* earned Andriessen the coveted Kees van Baaren Prize, and since then he has garnered numerous awards, citations and commissions. The unusual instrumentation of *De Staat* deserves mention: four women's voices, four oboes, four horns, four trumpets, four trombones, two electric guitars, bass guitar, two pianos, two harps, and four violas. "All that whining about textural sonorous fields and special instrumental effects bores me," Andriessen has said. "Instrumentation must correspond to the structure of the music." Andriessen often uses rock instruments, such as electric guitar, bass, and synthesizer to augment his ensembles. Andriessen also composes music designed to challenge the talents of specific performers; *Forget-me-not* requires an oboist to also play piano, and in *TAO* there is a part for a pianist who speaks and also plays the Koto. Andriessen is regarded to some extent as an ensemble builder; *Orchestra De Volharding* is a group he formed to play the same-named Andriessen work, and the ensemble together afterward to program and commission other repertoire. In the United States, performing groups such as the California Ear Unit and *Bang On A Can* have eagerly programmed and recorded Andriessen works such as *Workers Union* and *Hoketus*. Younger composers view the work of Andriessen as an alternative to academic serialism and American minimalism, and aspiring composers from many nations have come to Holland to study with him at the Royal Conservatory at The Hague. After *De Staat*, Andriessen's major works have included *De Tijd*, *Facing Death* for the Kronos Quartet, and *Trilogy of the Last Day*. He collaborated with stage director Robert Wilson on the four-part *De Materie* in 1989. In the 1990s, a fruitful collaboration with film director Peter Greenaway led to several works, including the films *Mis*

Saskia Bladt, Blockflöten
Michael Gambacurta, Percussion

Woo-Shik Jang, Schlagzeug

Simon Bernstein, Michael Feil, Thilo Rimmel,
Tobias Schmitt, Schlagzeug
Woo-Shik Jang, Solo Drum



for *Man, Music, Mozart, Rosa: The Death of a Composer* and the opera *Writing To Vermeer*, which premiered in 1999. Sometimes didactic in his defense of his progressive political views, Andriessen is nevertheless far from humorless. His penetrating insight as an essayist on topics such as Stravinsky may be read in his book *The Apollonian Clockwork*, published in 1989. Andriessen has said "I don't feel comfortable with composers like Schoenberg who always push ahead in one direction. I prefer the jacks-of-all-trades: the Purcells and Stravinskys, who are at home anywhere, borrowing here, and stealing there." His popularity with young listeners and presence on the scene has provided an unprecedented boost to the prominence of contemporary Dutch music throughout the world



Iannis Xenakis,

Greek composer, architect, civil engineer and philosopher, was born in 1922, in Braila, Romania. He started to gain an increasing international prominence as an avant-garde composer in the early '50s. In 1932 his father sent him to Greece, where he continued his elementary and secondary studies in the Anargyrios and Korjaleneios School at the island of Spetses (until 1938). There, he received for the first time lessons in harmony and piano and listened to records of Beethoven's string quartets, Brahms et al. After a two-year preparative course, during which he also studied classic Greek literature and piano, he entered the Athens

Polytechnic University (1940-46), at the same time studying harmony and counterpoint with a pupil of Alexander Skryabin, Aristotle Kundurov. In 1951 he met Olivier Messiaen and started taking lessons from him. The latter, despite his own principles, encouraged him to fill the gaps in his music education by employing mathematics in music - his childhood dream. A series of his works at the time try to blend the Greek folk tradition with western music: *Spring Symphony* (according to Ritsos, 1949-50), *Zygia* (for violin and cello, 1951), *Zygia kathisto* (piano, with 4 hands, 1952), *Trio* (1952), *Anastenaria* and *Procession to the clear water* (1952-53), *The dove of peace* (Bucarest, Aug. 1953), *Sacrifices* (for voices, strings, brass, percussion, 1954). Though renounced, these works might throw some light on the transitional stages that led to his subsequent creations. Xenakis became famous with his first published work, *Metastaseis* (for orchestra, 1953-54) and with his articles against "total serialism" in the "*Gravesaner Blätter*". He first became internationally acclaimed with his trip to Japan in 1961. In the same year, he founded in Paris the center for research of avant-garde music "EMAMu" (*Equipe de Mathématique et d'Automatique Musicales*, which subsequently moved to the Center of Nuclear Research of the French College). Since then, he has been travelling around the world, giving lessons and presenting new works, among which the notorious *Polytope*, very extensive spectacles of sound (instrumental, vocal or taped) and light (spotlights, laser beams). In 1983 he was elected member of the French Academy and in 1986 he was honored by the French government with the high order of the Gold Cross of the National Order of Value. The starting points for Xenakis' creations are usually abstract conceptions, often mathematical models which describe the operating laws of physical systems. In the recent years, Xenakis works seems "freer", more relaxed from the mathematical formulations which although can be sensed as an integral formulating part of his musical language. In an effort to analyse Xenakis' compositions, the technical terms, purely musical and indicative of the mathematical models employed, are set aside, in favor of literary expressions Xenakis himself used, trying to describe the sound results of his processes: "clouds", "galaxies" (of sounds), "cascades" etc. Xenakis himself uses the term "Stochastic music", from the greek word *Stochos* (= goal), for the works which employ vast numbers of elements, where inner details are left to chance, whereas the overall sound contours are explicit determined. Recently, Xenakis has invented a highly promising method of sound and music creation, the *Dynamic Stochastic Synthesis*, which consists in the direct computation (with a aid of a computer) of the sound wave, according several intricate rules. The music of Xenakis is received at first glance by the listener as a blending of sounds (masses, clouds, galaxies, glissandi), in a flux of sonic events that has nothing to do with the traditional concepts of "melody" or "harmony" or of consonance and dissonance, proposing its own sort of logic and functionality, however hard to discern. Instead the listener has to deal with a total, holistic aesthetic event, a work of art which surpasses the categories and genres with its strength, vitality and prototypical imagery. With the possible exception of those works in which the human voice carries its own