

UNIVERSITY *of* VIRGINIA

MCINTIRE DEPARTMENT *of*

**music**

*presents*

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# A Night of Percussion

*featuring*

**UVA Percussion Ensemble**

*with Guest Artist*

**John Lane**

**Directed by I-Jen Fang**

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Saturday, April 15, 2023

8:00 pm

Old Cabell Hall

University of Virginia

# Program

*Arcanical Plains* (2010)

Christopher Deane  
(1957-2021)

*Purdy's Maze* (2005)

Brian Nozny  
(b. 1977)

*Scenes from Utō: The Birds of Sorrow*

John Lane  
(b. 1979)

*world premiere*

~Intermission~

*The Border is a Line That Birds Cannot See* (2019)

John Lane

*A Man in A Chair* (1996-2020)

Christopher Deane

*Vespertine Formations* (2003)

Christopher Deane

*Rube Goldberg Variations* (2016)

Tom Monda (Thank You Scientist)  
(b. 1985)

arr. by Hector Gil  
ad. by Hayden French & Roman Ramirez

# **UVA Percussion Ensemble**

**Directed by I-Jen Fang**

**Leah Baetcke**

**Paul Bartenfeld**

**Darrion Chandler**

**Rohan Chowla**

**Kevin Cooper**

**Helen Dunn**

**Cason Duszak**

**Hayden (Aaron) French**

**Ann Hall**

**Spencer Harris**

**Lauren Hong**

**Jacob (Coby) Lovelace**

**Roman Ramirez**

**Rose Roché**

**Gabe Silverstein**

**William Simpson**

# About Our Guest Performer



John Lane is an artist whose creative work and collaborations extend through percussion to poetry, spoken word, and theater, often bridging music performance with socio-political advocacy. As a performer, he has appeared on stages throughout the Americas, Australia, and Japan. John, along with percussionist Allen Otte, created an ongoing social justice advocacy project, The Innocents, which has toured throughout the US, including performances and workshops at the Center for Civil and Human Rights in Atlanta, the Woody Guthrie Center in Tulsa, the Innocence Network Conference, numerous university and public

school campuses, and is now the subject of a feature length documentary by Wojciech Lorenc. His debut percussion solo album, *The Landscape Scrolls* (Starkland Records), was called “masterful” by *Percussive Notes*. He has also recently released *Trigger: Artists Respond to Gun Violence* (Albany Records). Currently, John is the Director of Percussion Studies and Professor of Percussion at Sam Houston State University in Huntsville, Texas. He taught previously at the University of Wyoming and held graduate fellowships at the Cincinnati College-Conservatory of Music and the University of North Texas.

# Program Notes

The UVA Percussion Ensemble is excited to work with guest artist and composer, John Lane in this concert featuring the theme, 'Masters and Students', to celebrate the relationships between teachers and students. Both the director, I-Jen Fang and John Lane were students of Christopher Deane, who passed away on October 9, 2021. The concert will feature three works by Christopher Deane: *Arcanical Plains* (2010) for 12 percussionists, *A Man in A Chair* (1996-2020), which was written for and dedicated to John Lane, and *Vespertine Formations* (2003) for marimba quartet, which was written for and premiered by Fang and Lane with 2 other members of the Bain Percussion Group. The ensemble will also perform Lane's *The Border is a Line That Birds Cannot See* (2019) and premiere Lane's composition, *Scenes from Utō: The Birds of Sorrow* (2023), commissioned and written for I-Jen Fang and the UVA Percussion Ensemble. The concert will also feature another marimba quartet, which was commissioned by Christopher Deane, *Purdy's Maze* (2005) by Brian Nozny, another student of Deane's. Lastly, the concert will close with *Rube Goldberg Variations* by Tom Monda (Thank You Scientist), arranged by Hector Gil, and adapted for the UVA Percussion Ensemble by our very own Hayden (Aaron) French and Roman Ramirez.

## ***Arcanical Plains* (2010) by Christopher Deane**

This piece was commissioned and premiered by the Tennessee Chapter of the Percussive Arts Society for its 2010 Tennessee Day of Percussion. It is a driving work for a large percussion ensemble filled with ever-evolving, vivid colors.

Christopher Deane served as a Professor of Music in Percussion at the University of North Texas for 21 years. He also served as the Timpanist for the East Texas Symphony for six years and Principal Percussionist with the Las Colinas Symphony for eight. He frequently performed as timpanist with the Dallas Symphony and as a percussionist with the Dallas Opera. In 2019, he was awarded the Lifetime Achievement Award from the Percussive Arts Society. While living in North Carolina, Chris served as the Principal Timpanist of the Greensboro Symphony Orchestra for nine years and performed percussion with the North Carolina Symphony Orchestra for ten. He also performed with

numerous large ensembles, including the Boston Pops, Minnesota Orchestra, Cincinnati Symphony, Spoleto Festival Orchestra, and the Utah Symphony. He was a founding member of the Philidor Percussion Group. Deane was an award-winning composer and wrote over 80 pieces. Some of his music has become standard literature internationally.

### ***Purdy's Maze (2005) by Brian Nozny***

In 2005, Christopher Deane asked if I would write a piece for his percussion ensemble at the University of North Texas, where I was a student at the time. What came of this was *Purdy's Maze*, named after my cousin Mike Purdy. As kids, Mike would draw these incredible mazes with a ball-point pen. These creations would take up entire sheets of paper with tiny pathways that always amazed me. To this day he still draws them, and they still amaze me. Initially, the piece was supposed to be a maze itself, following the main theme as it jumped from player to player as if it were the path through the maze. The end result did not quite follow that plan, but the piece still embodies the character of Mike's creations.

— Brian Nozny

Brian Nozny is in demand as a composer, performer, and educator throughout the United States. His compositions are regularly programmed throughout the world and have been featured on multiple international recordings. As a performer, he has worked in a diverse number of settings throughout the US. Currently, he performs in the BRN Duo with his wife, flutist Rachel Nozny, as a member of the percussion group JP3, and regularly freelances throughout the Southeast. Brian presently resides in Mobile, AL, where he is an Assistant Professor of Percussion at the University of South Alabama.

### ***Scenes from Utō: The Birds of Sorrow (2023) by John Lane***

This piece is commissioned and written for I-Jen Fang and the University of Virginia Percussion Ensemble and dedicated to Christopher Deane.

*Utō* is a Japanese Noh play written by Seami Motokiyo sometime during the Muromachi Period (1333-1600). Originating in the 14th century, Noh is a theatrical form involving music, dance, and drama. Loosely translated from the original play, *Utō* means “virtue seeking bird.” The *Utō* birds, or *utōyasukata*, are supposedly a species of bird found in northern Japan that were once widely hunted for its flesh.

“According to the tradition, the parent bird of the species hides its young so well in the sand that even it cannot find them and, when bringing them food, calls them with the cry “Utō,” to which they reply with the cry “Yasukata.” Hunters catch both parent birds and the young by imitating these cries. It is also said that the parent birds weep tears of blood upon seeing their young taken, and that the hunters must wear large hats and rain cloaks to protect themselves from the falling tears, the touch of which causes sickness and death.”

— Donald Keene

Utō is, at its essence, a Buddhist morality tale. In the play a wandering Monk, while making a pilgrimage throughout various provinces, happens upon a valley that leads him to a mysterious Realm of Ravenous Ghosts. The Monk is approached by a Hunter, who passed away the previous year (poisoned by the Utō bird) and has been languishing in this hell. The Hunter begs the Monk to take a message to his Wife and Son, offering a sleeve of his kimono as proof. The Monk delivers the message, but the Wife is overcome with sorrow. Only the Monk is able to communicate and hear the prayers of the Hunter. The Hunter, then from hell, recounts to the Monk the story of his death—being poisoned after hunting the Utō—and his descent into hell. He expresses regret and repentance, but is ultimately unable to escape his fate. In the end, a gruesome phantom bird terrorizes and torments him in hell. The Hunter becomes the prey, constantly fleeing and never knowing a moment’s peace.

The bird is a symbol for the Buddhist tenet that taking a life in any form is a sin.

— John Lane

### ***The Border is a Line that Birds Cannot See (2019) By John Lane***

This piece is inspired by two sources: 1) The Alberto Ríos poem, *The Border: A Double Sonnet*, and 2) New York Times story, “Dispatches from the Border: Part 2”, as featured in the podcast *The Daily* on January 29, 2019. Two reporters from the New York Times traversed the entire length of the US-Mexico border. As part of their reporting, they interviewed and traveled with Eddie Canales, founder of the South Texas Human Rights Center, in Brooks County, Texas. Brooks County is one of the deadliest places for undocumented immigrants on the Texas-Mexico border, with over 8,000 reported deaths. Tightened border enforcement has funneled undocumented migrants into this inhospitable desert landscape, creating

a humanitarian crisis since 2012. Canales's organization raises awareness about this issue and actively maintains water stations, marked by white flags, for migrants passing through Brooks County.

The sounds of this work attempt to generate a soundscape of the desert in Brooks County, including field recordings of the cicadas from South Texas. Tonight's performance features original poetry by the performers reflecting on borders, both physical and metaphorical. These original mesostic poems can be found on page 9.

The piece is written for and dedicated to the Sam Houston Percussion Group and students of the Honors College Fine Arts Seminar (2019) at Sam Houston State University.

— John Lane

### ***A Man in a Chair* (1996-2020) by Christopher Deane**

A poetic monodrama for spoken word and large frame drum, written for and dedicated to John Lane.

This composition was written for a percussionist who speaks the text and plays a frame drum simultaneously. The text is in the form of a twelve-stanza poem written in Cincinnati, Ohio in the fall of 1996. The accompanying music was composed in June and July of 2020 to support the text of the poem. Both traditional and non-traditional techniques are utilized on the frame drum to create a set of timbral variations for each poetic stanza.

The poem "A Man in a Chair" was written in response to my observation of a quadriplegic man sitting in his ventilator equipped wheelchair. He was unattended in a hotel lobby and sat motionless for a period of a number of minutes. He was, to me, a literal still life study that evoked a strong emotional response in me. I arrived back to my hotel room and wrote this poem. The poem stands as a sincere response to my experience that afternoon.

— Christopher Deane



### ***Vespertine Formations* (2003) by Christopher Deane**

*Vespertine Formations* was composed in the Fall of 2003. It was first performed on the University of North Texas “Global Rhythms” concert on November 5, 2003. A revised version was performed at the Percussive Arts Society International Convention on November 21, 2003. Members of the ensemble for both performances were Jason Baker, I-Jen Fang, John Lane, and Eric Willie. The inspiration for *Vespertine Formations* was the chance observation of flock maneuvers performed by a huge number of birds over the UNT campus on an October evening in 2001. The wind motions of so many birds suggested the texture of constant sixteenth notes. As the brilliant orange sunset diminished to dusk, the birds settled into trees around the campus. The fantastic choreography created by this flock of birds and the natural chronology of events guided the structure and form of this piece.

— Christopher Deane

### ***Rube Goldberg Variations* (2016) by Tom Monda (Thank You Scientist)**

Tom Monda is a guitarist, composer, educator, and a member of Thank You Scientist, a genre-bending seven-piece experimental rock band from New Jersey. Tom Monda performs on both fretted and fretless guitar, as well as digital guitar and shamisen. Monda has studied with Vic Juris, Ron Thal, and Dave Stryker and earned a bachelor’s degree in jazz studies from Montclair State University. Thank You Scientist was formed at the New Jersey Montclair State University’s music program, when Tom met saxophonist Ellis Jasenovic and trumpet player Andrew Digrius. Their musical taste for Frank Zappa, Harry Nilsson, the Beatles, and Mahavishnu Orchestra would later become an influence and a seed for Thank You Scientist. *Rube Goldberg Variations* is the eighth track of the band’s second album, “Stranger Heads Prevail”.

For more information, visit [thankyouscientist.net](http://thankyouscientist.net).

# Spoken Text for *The Border is a Line That Birds Cannot See*

someone is left **B**ehind in the brush  
my **t**Ongue is divided  
str**R**ewn bottles  
**D**esperate  
adond**E** vamos  
whe**R**e are we going

this is the way of **B**eginnings  
the way they see c**O**lor  
i know whe**R**e we're going  
**D**rowning in a language  
**E**verything we went through  
mi**R**acles and accidents

on a **B**us to nowhere  
**l**Ocked in a warehouse  
we a**R**e the workers around you  
i am san**D**  
**E**verything's got thorns  
check the wate**R**

— John Lane

left in lim**B**o  
waiting **O**ver a decade  
tears well up at me**R**ely the thought  
a fence when you lie, a wall when you **D**on't  
existing in two places simultan**E**ously  
profound desires **R**emain unchanged

— Paul Bartenfeld

They **B**rought us here  
Sleeping on top of torn up cardboard **bO**xes  
We **aR**rived before dawn  
Forcibly **D**isplaced  
No room at the shelt**E**r  
fo**R**ced to wait

— Darrion Chandler

Their dignity may **B**e compromised  
There are s**O** many here  
In no pa**R**ticular agony  
Uninsure**D**, standing in line  
In the whit**E** van that crosses me over  
Ame**R**ica calls

— Kevin Cooper

afraid of the **B**ell that is long  
his eyes lost the l**O**ok of love for sorrow  
I'll dance someday and then **R**eturn  
**D**esires burst and made him sink  
I'll dance someday and th**E**n  
**R**eturn

— Hayden (Aaron) French

My eyes grainy, tears **B**rown  
The cadence **O**f bees  
**G**Rew into the silence  
San**D** pecks my skin  
Every wind  
Shadowy hou**R**s whispered

— Ann Hall

a prayer tucked under their **B**reath  
whether there is a wall **O**r not  
asked for p**R**otection they turned us away  
the **D**esert sky spills the sun  
the **E**dge and the end of things  
distant horizons of p**R**omise

— Jacob (Coby) Lovelace

I lift my gaze to empty skies a**B**ove  
I want to see and understand the w**O**rl'd outside.  
that country has neve**R** been her enemy.  
we may en**D** up crying together  
turning fre**E**dom into a killing machine  
The**R**e is no way in  
— Roman Ramirez

With the **B**lack border we could see the months  
g**O** frame by frame  
Gathe**R** near the entrance  
Outer part or e**D**ge  
Away from mys**E**lf  
jou**R**neys of thousands  
— William Simpson

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## *Special Thanks To:*

The Department of Music and all the students, interns, and  
volunteers who made this performance possible.

*This event is supported by the Eleanor Shea Music Trust*

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