

Kansas State University Percussion Ensembles February 29, 2020, KMEA/Hyatt Ballrooms A-D

KuKu originated in Beyla in the highlands of Guinea, but is also performed in Senegal and Ivory Coast.

Historical Significance

Kuku (Kou Kou or Cou Cou) is a traditional dance that, in the old time, was performed by women returning from fishing. The dance was accompanied on the women's fishing gear. They would take their tools and perform the dance in a circle. The *djembe* was not used as accompaniment. There were no drums.

The dance was introduced to the world through Les Ballets Africains, one of the first professional African dance companies from Guinea formed in the 1960s after the country's independence from France. It was one of the first West African dance companies that broke down the cultural barriers that existed between ethnic groups in the country by performing dances that reflected the unique cultural identity of the Senegalese people. Kuku evolved from a dance performed by the women to a communal recreational dance which could be performed by men and women of all ages. The ability to vary the tempo from fast to slow made it a dance that could also be performed by elders who were not required to dance as energetically as the youth.

Pape Moussa Sonke, choreographer of the Dakar-based WAATO SiiTA, constructed a piece that included both men and women, as well as shared vocabulary from dances that had similar movement vocabularies. The rhythm becomes the driving element that fuels the dancer and the movements are locked into the call of the drum. One of the frequent chants that can be heard in an African dance class is "stay with the rhythm." If the rhythm goes faster, you go faster. If the rhythm goes slower, you go slower. Anyone can dance as long as they "stay with the rhythm."

These early ballets, and the musicians and dancers that emigrated to Europe and the United States, introduced KuKu to the world as a dance of celebration for various festival occasions, adding steps and movements from other dance vocabularies with a similar rhythm. The tempo of the dance depended upon the region of the drummers.

The dance is now accompanied by the *djembe* orchestra consisting of a minimum of two *djembe* drums (played with two hands), the *kenkeni*, *dundun*, and *songba*, a family of cylindrical double-headed drums played with a wooden club and covered with cow skin. They are oftentimes played with a bell (*agogo*) tied at one end and struck with a small metal rod. The musician plays the drum with the wooden stick and the bell with the metal rod, accenting the rhythm and keeping time for the dancers. This allows the *djembe* drummers to solo and create a polyrhythmic experience that drives the dancers to a feverish explosion of arms and legs.

<https://www.bam.org/education/2017/study-guide/danceafrica/repertoire>

Spanesque Oscillations

Steve Riley is an active musician in the areas of composition, performance and education. His former teachers include George Boberg, Thomas Plaster, Steve Barnhart, John Pozdro, James Barnes, and Audrey Mohn. As a composer, Mr. Riley has been a recipient of The 2001 Kansas Arts Commission Fellowship (Grant) for Music Composition, 8 ASCAP Plus Awards, 3rd Prize in The 2004 Tampa Bay Composers' Forum for Excellence in Chamber Music Composition, and he is also a two-time prize winner in the Percussive Arts Society Composition Contest (1st: 1988 and 3rd: 1999). He has many compositions published with C. Alan Publications, Ludwig Masters Publications, Innovative Percussion, and Airstrive Music, and his works have been performed at universities and venues around the world and at events such as The Percussive Arts Society International Convention, The Society of Composers Incorporated Regional Conference, Music For All (Band of America), and The Midwest Clinic in Chicago. He served for 11 years as a member of The Composition Contest Committee for The Percussive Arts Society and is Past President of the Kansas Chapter for that organization. Mr. Riley has been commissioned by percussion professors at three major universities in Kansas and Missouri to write new works. Additionally, his composition *Declarative Stances* has been cited in John Beck's *Encyclopedia of*

Kansas State University Percussion Ensembles February 29, 2020, KMEA/Hyatt Ballrooms A-D

Percussion as part of a group of works that are “significant contributions to percussion ensemble literature from its inception until the late 20th century”, and Gramophone magazine described his work *Eye Irascible* as a “mesmerizing narrative”.

In percussion performance, Steve is an active free-lance percussionist in classical, jazz, and pop/contemporary styles in the Lawrence, Kansas City, and Topeka areas. He was formerly Principal Timpanist of the American Wind Symphony and the Topeka Symphony Orchestra, has also played drum set and additional percussion with The Kansas City Symphony. He is also very active in musical theatre (including many productions at venues such as Starlight Theatre and The New Theatre Restaurant in greater Kansas City). Steve is also a singer-songwriter and multi-instrumentalist, including a full length solo CD of original rock-pop music entitled *Through Cells* which he has performed with the band Wryly Bent.

In education, Steve Riley held the position of Adjunct Instructor of Percussion and Music Composition at Baker University in Baldwin City for 14 years (2002-16), and he was also the Interim Director of Bands at Baker during Fall 2011. He is an active adjudicator and clinician, has been the Percussion Instructor for Midwestern Music Camp, Kansas Lions State Band, held the position of Drumline and Concert Percussion Instructor at Olathe Northwest High School for 6 years, was a Percussion Lecturer at The University of Kansas in Summer 2015, and he is the Percussion Ensemble Coach at Lawrence High School. Additionally, Steve maintains a large private studio averaging over 25 weekly students who have achieved honors such as Band of America, KMEA soloists, KSHSAA State and District Concert/Jazz Band selections and numerous first division ratings. Steve is a member of ASCAP, PAS, NAFME, and SCI, and is endorsed by Pearl/Adams and Vaughncraft Percussion. He lives in Lawrence, Kansas with his wife Rita and son Simon.

Spanesque Oscillations Commentary

INTRODUCTION

In January 2001 I was commissioned by my very good friend and colleague, Kurt Gartner to write a work for marimba quartet. I was very excited and pleased by this prospect, so I set about having discussions with Kurt to get his ideas regarding what type of piece he wished for me to write: e.g., the style of piece; length; level of difficulty; facilitation of instruments through ranges, etc. After discovering what type of piece seemed to be what he was looking for, I began work on the composition, which was heavily influenced by these parameters. They served as a welcome set of guidelines and challenges, so a great deal of recognition and gratitude must go to Kurt Gartner because his ideas and suggestions regarding the type of piece he wanted were paramount to the compositional process.

The two most important aspects of the piece from Kurt Gartner's suggestions were the style of piece he recommended: a lively and somewhat fast piece, (yet not necessarily in the vein of the minimalistic style); and the length: no more than 5 minutes. One other important suggestion was that the piece be written so that it could be performed on 3 marimbas by 4 players; thereby making the instrumentation such that the ranges of the Marimba 1 and Marimba 4 parts would never cross. Additionally it was discussed that an important feature of this piece would be its logistical approachability, so I also decided to make the Marimba 4 range no lower than the low-A extension, thereby eliminating the need for a 5-octave or even a 4 ½ octave marimba, which can sometimes be harder to come by in particular situations; can be somewhat cumbersome when they are available, and; can also wreak havoc on the lumbar muscles when one doesn't remember to bend one's knees when lifting!

THE COMPOSITIONAL PROCESS

When I prepare to compose a piece of music, I usually do not like to begin until I have what I feel is a very good 'anchoring' idea. Sometimes this can be a particular rhythm from which the piece will be built; a melody which will serve as the main idea of the piece; or perhaps some other type of sound color which will hopefully grab the listener's attention immediately. In the case of *Spanesque Oscillations*, I knew I would begin with something fairly lively, given the discussions with Kurt Gartner about how we wanted to approach the style. My first clear vision of the piece was to create a feeling of “mischievous falsehood”; i.e. beginning in such a way that gives the impression that the work is going to be something that it is not.

Kansas State University Percussion Ensembles February 29, 2020, KMEA/Hyatt Ballrooms A-D

I chose to begin the 1st (A) section with extremes—but in sheep’s clothing: 3 of the marimbas begin and continue a quasi-drone on the single note of A, but space that note among 5 octaves, each playing rhythmic figures which give the listener the impression that this may be a minimalist style piece. Marimba 3 also incorporates in this opening section a percussive sound achieved by clicking the shafts of the mallets together in between the playing of notes. This method is used extensively throughout the piece by all of the players, and it is meant to imply a sound reminiscent of castanets. This is one of the ways that the piece seemed to have a ‘Spanish’ flavor to me.

The second ‘Spanish’ element is when the Marimba 1 part begins the main melodic theme in measure 3. The implication is that after 3 bars, (before the entrance of Marimba 1) perhaps the listener is already getting ready to settle in for a mesmerization of minimal changes in harmony and rhythm for.... who knows how many minutes to come? The Marimba 1 player then shatters that illusion with a melody that is brash, almost sophomoric, undecided, and dances around the A scale in such a way that it sounds like it doesn’t know if it wants to be major or minor, yet sounds like it at least wants to be passionate and maybe a bit Spanish!

Perhaps this is a good place to describe where the piece gets its name. Having already described the “Spanish” nature of the piece, I in no way consider myself an authority on Spanish music or style. Therefore, I felt more comfortable using the quaint term “Spanesque” in favor of the more authoritative-sounding word “Spanish”. The word “oscillations” refers to two areas: first: the questionable opening (and recurring) tonality oscillating back and forth between A major and minor, and second: the oscillations between 4 primary accent patterns which occur in the piece and are an important element of the compositional process:

Examples Of The Accent Patterns:



Accent Pattern #1

Occurrences: follows the sequence of notes from the opening part of Marimba 2 and is the basis for the sixteenth note patterns of Marimbas 2 and 3 in the secondary treatments of Section A (m. 14-20; m. 45-47; m.121-123). Also occurs in Marimba 4 for the foundation of the final developmental section (m. 85-90).

Accent Pattern #2



Occurrences: follows the placement of notes from the opening part of Marimba 3 and is a mimicking of the rhythmic displacement of the notes from several measures of the main melodic theme first heard in Marimba 1 (e.g.: mm. 4, 5, 8, 9).

Accent Pattern #3



Occurrences: first occurs in Marimba 4-part, measure 14. Serves as a rhythmic anchor for tonic and dominant notes in chordal changes. Re-occurs in all secondary treatments of Section A (m. 45-47; m. 121-123).

Kansas State University Percussion Ensembles
February 29, 2020, KMEA/Hyatt Ballrooms A-D

Accent Pattern #4

abbreviated form:



Occurrences: first occurs in Marimbas 1 and 3 in measure 26, which is the beginning of the 2nd (B) section. This pattern always serves as the basis for where the melody notes fall in the first 4 measures of the B section, both times that it occurs in the piece. This pattern is also heard as a crescendo into the final orchestration of Section B, at measures 100-101 in Marimbas 1 and 4.

full [extended] form:



Occurrences: first occurs in Marimba 1 in mm. 23-25 as a foreshadowing to the 2nd (B) section. This pattern always serves as the basis for where the melody notes fall in the last 6 measures of the B section, both times that it occurs in the piece. This pattern is also heard as a recalling “echo” in Marimba 1 at m. 51-53.

After Marimba 1’s entrance of the main melodic theme at m. 3, the other marimba parts continue to weave the backdrop of A-note minimalism behind the melodic statement. Following this is a restatement of the main theme beginning in measure 14, but now Marimbas 2 and 3 accompany with a clear harmonic progression via Accent Pattern #1 while Marimba 4 supplies the tonic and dominant notes of these chord progressions via Accent Pattern #3. Although the accompanying marimbas now are providing a harmonic progression, there is still the questioning of whether it is going to a major or minor tonality until a seemingly definite answer of A minor is delivered in the downbeat of measure 21—but only for a split second. Now however, there is an immediate shift upward by Marimba 1 and 2 taking the opening 4-note motif and modulating it down a step, then progressing it upward until it reaches a modulation to the key of B, which leads to the 2nd (B) section.

The first chord of this section (beginning at m. 26) is a B major triad with a diminished 5th added, and this chord is built from a composite of the opening 4 notes of the main melodic theme, transposed to B. At this point, the piece begins to have a definite feeling of chordal shift change from measure to measure, utilizing major triads, clusters, and major and minor seventh chords. The melody of this section is carried by Marimba 2 and the rhythmic placement of its melody is in direct correlation to the next important accent pattern in the piece, Accent Pattern #4 (abbreviated form). This accent pattern is carried by Marimbas 1 and 3 and then utilizes its full [or extended] form beginning at m. 30: 3 measures with the pattern resolving back to its original starting point after the 3rd measure. The abbreviated form utilizes only the first 2 measures of the pattern. This technique provides the basis and reasoning for the melody of this 2nd (B) section beginning with a 4-bar phrase (measures 26-29) and then continuing with a 6 bar phrase (measures 30-35). In this second half of the section, there is also a noticeable change of sonority as the accent pattern now shifts to Marimba 4 while Marimba 1 provides harmonic texture via upper register eighth note pulsation. Additionally, Marimba 3 now voices a harmony line to the melody heard in Marimba 2.

As this 2nd (B) section begins to steer towards resolution to a dominant V chord (E) at the end of measure 35, it suddenly begins to “spiral upward” by ½ steps on every other beat (beginning in B major) and perfect-cadencing to minor chords on the following beats (first resolving to E minor) until the transition circles it’s way back to the original tonality of A, which sets the table for a repeat of the piece’s opening at measure 39. This transition is also achieved by displacing the rhythmic pulse to dotted eighth notes on every beat in a new time signature of 12/16, which is the rhythmic displacement against 4/4 of the opening melody in measure 4.

Kansas State University Percussion Ensembles February 29, 2020, KMEA/Hyatt Ballrooms A-D

The piece now returns to a restatement of the A section, but this time it is constructed somewhat differently: this restatement combines the first half of the first treatment (measures 40-44, reflecting m. 3-7) and the second half of the second treatment (measures 45-47, reflecting m. 18-20), but now resolving to a simple unison A over 3 octaves, instead of A minor.

A transitional section begins at measure 49 with a tone cluster combination via Marimbas 2 and 3 as Marimba 1 respectively echoes very faintly the thematic accent pattern of Section B (#4-full form). This transition paves the way for a slower sounding middle 3rd (C) section which is achieved via longer note values rather than by changing tempo. It also begins a new feeling of calmness through a decrease in dynamics, tension, and timbre, as all the marimba players move to softer mallets.

This next (C) section begins with a new melodic statement and chord progression which is intended to sound as if it is beginning a new key, but which is really being used as a sadly tender and passionately pleading movement to go back to A minor. The progression moves from B-flat 6—B-flat / F9 --Fmaj7 / E 2(m)—E / Am. The 6th in the B-flat chord begins a series of suspensions which climax at the pinnacle of the E2 chord, sustaining an F natural minor second for one beat, giving the melody a pleading resolution to the dominant (V) E chord and final resolution to the A minor chord. This melody is hopefully in keeping with the Spanish flavor of the piece and perhaps recalls something like a “teary” sounding gesture from an old Latin Lover-type B Movie romance tragedy! You know, if you’re going for schmaltz, why not go all the way, right?!

As this melody is repeated, it is treated with a harmony line at measure 74. Within this 3rd restatement, together the melody and harmony lines begin the first foreshadowing of a return to the original frenziness of Section A via mini quotes of rhythmic figures from the melodic theme (measures 76 & 77 quoting the rhythm and note descension from the beginning of m. 10). After the beginning of a final statement of this 3rd (C) section melody with the fullest orchestration (measure. 82-83), the piece takes a drastic turn in feel back to ***Più Animato*** at m. 84 after which Marimba 4 returns to Accent Pattern #1.

Now begins the final developmental section before a series of recapitulations. Beginning at m. 86 against a backdrop of a dominant (V)-sounding E octave accent pattern on Marimba 4, Marimba 1 states the opening of the main melodic theme in tonic A, but now it is heard with a minor tonality C and D on the opening 3 sixteenth notes instead of the major tonality C# and D# which is heard by the same player at the outset of the work. This begins a “question and answer” section between Marimba 1 and Marimba 2, with Marimba 2 immediately answering this call with the same melody, but with its C and D notes raised to C# and D#. Marimba 2 then swiftly takes the lead by transposing the melody to B-flat major and Marimba 1 answers that call in a minor half-scale pattern leading up to the B-flat. A quick progression from A-flat minor to F major brings the progression back down by a ½ step to the again definite-sounding dominant (V) E Major chord in measure 92. Yet as Marimba 3 and 4 lay down a firm foundation of E Major, Marimba 1 and 2 still use the opening notes of the main melodic theme to “duel it out” back and forth between a minor (Marimba 1) and major (Marimba 2) tonality. The drama of the Spanish-sounding half-step movements back and forth from the chords of E to F finally reach a climax of absolute E major when Marimba 2 drops the final judgement with the G# on beat 3 of measure 100. As this question is finally answered once and for all, Marimbas 1 and 4 create an intense crescendo via a unison E-note in double octaves on the abbreviated form of Accent Pattern #4 in m. 100-101, accompanied by a huge ascending and descending dual-glissando on Marimbas 2 and 3. This drops the piece like a huge anchor back to the unmistakable original tonality of A at m. 103.

The composition now makes its return to the secondary (B) section, now transposed from its earlier key of B to the original key of A and orchestrated differently. The melody is now heard in octaves and Marimba 1 outlines the changing chords via arpeggios in the high register of the marimba while Marimba 4 provides a strong tonic bass through the use of the same accent pattern that Marimba 1 is using (#4-abbreviated). Continuing this recapitulation of section B and now hearkening back to the sonority change of this section first heard in measure 30, there are now 3 changes of color at m. 107. First, Marimba 1 incorporates the earlier sound of shaft-clicking, while remaining on notes where the accents fall of the now fully extended Accent Pattern #4 (now carried by Marimba 4). Second, at this point Marimba 4 has

Kansas State University Percussion Ensembles February 29, 2020, KMEA/Hyatt Ballrooms A-D

also taken on the role of the harmonic arpeggios just played by Marimba 1, only now it is heard in the bass range of the instrument. Third, as in the earlier occurrence of this section in the piece, Marimba 3 now engages in a harmony line with the melody line of Marimba 2.

As a final transition, the piece briefly slips back into the dotted quarter feel of 12/16 (heard previously in the circular chord cycle of m. 36-38), but now utilizes a whole tone scale to resolve back to the original tonality of A and the final set of recapitulations, beginning at m. 115.

The first of these recapitulations of Section A (m. 115-124) begins with an almost identical restatement of measures 39-48, but it is altered slightly by a measure (120) containing both a small foreshadowing of a motif from the ending (m. 132-134) on beat one, and a previously unheard small triplet phrase. There is also an immediate and thicker orchestration of the opening 3 sixteenth note pick ups leading into measure 125. This final recapitulation of the main melodic theme is now orchestrated at octaves in Marimba 1; Marimbas 2 and 3 combine rhythmic lines for harmonic coherence; and Marimba 4 provides an ornamental bass line.

The ending of the piece, or what one may interpret as a “coda” (although not notated as such) begins at measure 132. Here in succession the marimbas state in unison (but at different octaves) the motif from beat 1 / measure 10 of the main melodic theme (also foreshadowed and mentioned previously in measure 120). A measure of 6/4 occurs at m. 136 where a descending sixteenth note line is begun by Marimba 3 and all the remaining marimbas enter at various points in the measure, creating a brief canon. This technique is used to create a sense of “falling and tumbling, but with grace”, and as a result of the canon, the last 9 sixteenth notes in the measure create a fast chord progression of Am/E7/F/E/Dm/C+/B7...(Am/E7). A final moment of tension occurs at m. 137-138 as all the marimbas drop simultaneously to a **subito pp**, remaining on a collective dissonant tone cluster of E-F-B (heard several times as a tension point in the piece: e.g. mm. 20, 47, 123, 135) and, as a final clash of wills, all of the primary accent patterns are heard at once over m. 137-138: (Marimba 1: #4(abbreviated); Marimba 2: #1; Marimba 3: #2; Marimba 4: #3). This last moment of tension can only lead to a conclusion of unified voices: first, all the marimbas state or outline in several octaves the final phrase of the main melodic theme in measure 139. The following measure contains the only example of complete unison in the piece, both aurally and visually: all players click their mallet shafts to the same rhythm high in the air. This gives way to the last breath of the piece: while Marimbas 2 and 4 move in contrapuntal scale-type patterns, Marimbas 1 and 3 restate the ending of the main melodic theme one last time with both hands creating a 4-octave solidification into the final measure. There all the marimbas end on a marcato unison A-note, utilizing every octave on the keyboard, thus resolving the piece with a triumphant exclamation point.

(Notes by the composer)

Forecast is about a storm, the feelings each aspect of the storm might evoke. *Clouds Descending* is a distant, quiet, and reflective movement, depicting the feelings one might have noticing the storm is nearing. *Rain Dance* is the arrival of steady rainfall. The marimba feature in the beginning is the sparse beginning droplets of the rain. Then as the congas enter, the rainfall becomes steady. *Whirlwind* depicts the more chaotic aspects of a storm- the whipping wind and darkness. *Tempest and Resolution* is the peak of the storm- the thunder and lightning are sounded by the drums and cymbals at the beginning of the movement, and then after an oboe cadenza, the rain becomes steady again, in a style more like Rain Dance. At the end, the oboe plays forte long tones and the chimes sound. This is where the storm subsides, and the sun comes out. Then the work ends with a reflection of the beginning theme, a reflection of the storm.

Forecast for oboe and four percussionists is a wonderful addition to the repertoire for this instrumental pairing. Alyssa Morris took into consideration all of the criteria provided for the work, and the end result is the story of a storm told through music. Overall, Forecast is very accessible and, though the piece tells a story from start to finish, many of the movements could stand alone or be paired should the performer choose not to do the entire work. The composer was asked the question, "Should the work be performed in its entirety, or could individual movements stand on their own for a smaller performance?" Morris

Kansas State University Percussion Ensembles February 29, 2020, KMEA/Hyatt Ballrooms A-D

responds, "...a lot goes into the interpretation of the performer. Forecast is a programmatic work, but there are parts of it, in my opinion, that could be performed alone. I think the most appropriate movement to perform on its own would be Rain Dance. The movement does not begin or end with the beginning theme of *Clouds Descending* that reoccurs throughout the work. Also, I believe the length and form of Rain Dance allow it to stand alone better..."There are challenging runs and difficult passages for all instrumentalists. Trevor Cramer states that the work requires two proficient mallet players." The marimba part is arguably the most challenging of the percussion parts. Furthermore, the fourth percussion part requires someone to play the celesta in the first movement. With a capable conductor, many ensemble issues can be resolved quite easily. Believing the tempo markings were open to interpretation and not set in stone, the conductor and performers adjusted some of these. There is a large array of instruments in this work and each plays an important role in the depiction of the evolving storm. The colors and effects from the various instruments are not only essential to the programmatic framework, but they also bring out the elements inspired by jazz and music of the Caribbean. Now that Forecast has been published through TrevCo Publications, it is hoped that many more performances of this work will occur. Perhaps its publication and review will bring attention to the musical possibilities of the pairing of oboe and percussion and encourage the creation of more works for non-standard instrument groupings.
(Notes by the composer and Caryn Creamer)

Cascades by David Crowell was completed late in 2019 for a consortium of commissioners including Jeff Crowell (no relation), University of Wisconsin–Eau Claire; Sandbox Percussion; Third Coast Percussion; Doug Perkins, Boston Conservatory; Mark Ford, University of North Texas; Kurt Gartner, Kansas State University; Ayano Kataoka, University of Massachusetts–Amherst; Victoria Sparks, University of Manitoba; Terry Longshore, Southern Oregon University; Doug Smith, Utah Valley University; Bo Hoover, Rosemount High School; and David Whitman, freelance percussionist. Today marks the Kansas premiere of the work.

As implied by the title, Crowell describes his work as a sensation of cascading. This overarching effect is achieved through a variety of shifting motives, timbres, and meters from the members of the quartet. At times, there are interdependent rhythmic bases/subdivisions that intensify the sense of tension and repose. Elsewhere, there are moments of dense polyrhythmic activity (such as seven against nine against ten), and there are composite sheets of sound from keyboards near the end of the work. While most of the work is composed, there is a brief section including improvisation in the middle of the work. Extended techniques are not prevalent in the work, but the sounds of prepared vibraphone (coins on selected tone bars), the use of Indian ankle bells, and various sounds from marimba frame and resonators complement the quartet's array of instruments and colors.

Brooklyn-based composer, instrumentalist and producer David Crowell brings a "singular vision that transcends genre" (Exclaim) to diverse forms of composed and improvisational music, and has been praised for compositional work that is "notable for its crystalline sonic beauty" (Boston Globe) and which "pulses with small, ecstatic fibrillations" (New York Times).

David's music has been performed internationally at festivals and venues including the Lucerne Festival Spotlights Series, Mizzou New Music Festival, Library of Congress, Phillips Collection, London Jazz Festival, MATA Festival, Bang on a Can Summer Marathon, Cleveland International Classical Guitar Festival, Da Camera Society, Walled City Festival, Crossing Brooklyn Ferry Festival, Cortona Sessions for New Music, American Music Festival, Tribeca New Music Festival, Festival for New American Music, Composers Now Festival, and the Festival Internacional Chihuahua, by commissioning ensembles such as the JACK Quartet, Alarm Will Sound, New Morse Code, NOW Ensemble, and longtime collaborators Sandbox Percussion. His work has also been performed by noted international performers Mak Grgic, Brian Archinal, Dan Lippel, Colin Davin, Ayano Kataoka and Ian Rosenbaum. In New York City, his work has been featured at concert halls and clubs such as Carnegie Hall (Weill), Brooklyn Academy of Music, National Sawdust, Merkin Hall, Le Poisson Rouge, Symphony Space, the Stone and Joe's Pub.

In a recent project organized by the percussion department at University of Wisconsin - Eau Claire, David completed a new quartet co-commissioned by ensembles and universities including Third Coast

Kansas State University Percussion Ensembles February 29, 2020, KMEA/Hyatt Ballrooms A-D

Percussion, Sandbox Percussion, Boston Conservatory, University of North Texas and University of Massachusetts, Amherst. In 2020, David will begin work on new multimedia commission for Icarus Quartet featuring dance and video.

David enjoys multimedia projects with artists and dancers. In 2018, Emmy Award winner John Malashock (Twyla Tharp, Mikhail Baryshnikov) choreographed new work to *Waiting in the Rain for Snow* as part of the program *Minor Fall, Major Lift*, and choreographer Maria Basile worked with *The Open Road* for performances with *sjDANCEco*. An extended work for multiple saxophones and electronics (*Eucalyptus*) was performed by the composer at New York City's Museum of Modern Art in conjunction with Carlito Carvalhosa's exhibition, *Sum of Days*. David's music has also been presented at the art galleries Gavin Brown Enterprise and Dominique Levy.

A recording featuring *Eucalyptus* was released by Innova Recordings. Innova also released *Spectrum*, by the David Crowell Ensemble. Additionally, David's music has been featured on *New Amsterdam*, *VIA & Skirl*. Spring 2020 will include two new releases: *Music for Percussion Quartet*, performed by Sandbox Percussion for their album on Coviello Classics, and *Point Cloud*, performed by Dan Lippel for his album on New Focus Recordings.

David's band, *Empyrean Atlas*, has released three albums. From the *New York Times*: "Depending on the tune, the interwoven triple-guitar gamesmanship of *Empyrean Atlas* can run in few different directions: toward the mathy post-punk of *Horse Lords* or *Battles*, toward warmly anesthetic ambience (say, *Pink Floyd meets Bradford Cox*), or toward West African high life. On "Echolocation," the clangy, lapping repetitions feel most in line with that last influence. The quintet's movements are coiled and contained, but pulsing with small, ecstatic fibrillations." *Empyrean Atlas* has been featured numerous times on WNYC's *New Sounds* program, including a live performance/interview with John Schaefer. In 2015, *Wilco* named *Inner Circle* as one of their 17 favorite records of the year.

As a woodwinds performer David toured internationally as a member of the Philip Glass Ensemble from 2007-16, including ten complete performances of *Music in Twelve Parts* and the 2013-15 revival of *Einstein on the Beach* (winner of the 2013 Laurence Olivier Award for Best New Opera Production). He has also performed with the New York Philharmonic, the Los Angeles Philharmonic, Steve Reich, the *Bang on a Can All-Stars*, *Signal Ensemble*, and the *Asphalt Orchestra*. David has recorded with the Philip Glass Ensemble, New York Philharmonic, *Signal Ensemble*, and *Shakira/Wyclef Jean*, among others.

As an educator, David has worked with *Found Sound Nation* to produce music with kids enrolled in the *Social Justice Leadership Academy*, a program of the *Kite's Nest* in Hudson, NY. In October 2016, he collaborated with *Omnibus Ensemble* (Uzbekistan) and young Central Asian musicians to create an hour long program that toured all five Central Asian Countries, organized by *CEC ArtsLink* and sponsored by the U.S. State Department. In 2009, 2012 & 2013, he completed commissions for *A4TY*, a project at the *Bloomington School of Music* designed to foster learning and interaction between students and working composers. David also served on the saxophone and composition faculty for the 2011-12 school year. David has also presented lectures on his music, most recently at *Manhattan School of Music*, *Duquesne University*, and *California State University, Sacramento* for the *Festival of New American Music*.

A graduate of the *Eastman School of Music*, David has also studied composition with *Nathan Davis*, *Daria Semegen*, *Paul Caputo* and *Jonathan Dawe*; woodwinds with *Andrew Serman*; and improvisation with *Ralph Alessi*, *Don Byron*, *Peter Epstein*, *Steve Coleman* and *Ravi Coltrane* through *New York's School for Improvisational Music*. He has worked with *Julia Wolfe*, *Michael Gordon* and *David Lang* as a composition fellow at the *Bang on a Can Summer Festival*, and with *Donnacha Dennehy* and *Steven Stuckey* as a composition fellow at the *Mizzou International Composers Festival*.