David Macbride
A Special Light

1. **A SPECIAL LIGHT**
Benjamin Toth, glockenspiel;
David Macbride, piano – 6:00

2. **AVE MARIS STELLA**
Stuart Breczinski, oboe;
Joseph Van Hassel, improvised percussion
11:48

3. **PERCUSSION PARK:** *Swinging*
Benjamin Toth & David Macbride, percussion
3:55

4. **1 X 4**
for cello and 3 prerecorded cello tracks
Bryan Hayslett – 3:48

5. **PERCUSSION PARK:** *Flowering*
Benjamin Toth & Michael Anderson, percussion
5:10

6. **1 X 8**
for cello and 7 prerecorded cello tracks
Bryan Hayslett – 5:04

7. **PERCUSSION PARK:** *Conversing*
Benjamin Toth & David Macbride, percussion
3:24

8. **STANDING**
Joseph Van Hassel, solo vibraphone – 10:37

KELET
Katalin Viszmeg, violin; Pi Hsun Shih, piano
9. **I.** 4:54
10. **II.** 1:57
11. **III.** 5:44

12. **BELLS OF REMEMBRANCE**
Benjamin Toth, percussion (with bells);
David Macbride, piano (w/ bells) – 9:28

-—70:49—-

©℗ David Macbride. All Rights Reserved, 2014.
innova® Recordings is the label of the American Composers Forum.
www.davidmacbride.com www.innova.mu

DAVID MACBRIDE
A SPECIAL LIGHT
innova 886

innova 886

Percussionist Michael Anderson resides in Hartford, Connecticut where he performs with the Hartford Opera Theater, Hartford Independent Chamber Orchestra, and regularly performs chamber and new music. Michael received his Bachelor's Degree in Music Education from Youngstown State University and his Master's Degree from The Hartt School, where he was a winner of the Paranov Concerto Competition and received a full tuition scholarship as a member of the honors chamber music program, Performance 20/20.

Stuart Breczinski is a New York-based oboist, improviser, composer, and educator with a passion for creating and sharing innovative audio with audiences of all backgrounds. A frequent performer of contemporary chamber music, Breczinski is the oboist with Ensemble ACJW, the City of Tomorrow, ensemble mise-en, Ensemble Moto Perpetuo, and The Generous Ensemble. He has also performed as a chamber musician with Bang on a Can, the International Contemporary Ensemble (ICE), NOVUS NY, and Signal.
stuartbreczinski.com

Cellist Bryan Hayslett continues to distinguish himself as a versatile solo, orchestral, and chamber musician, making his Carnegie Hall debut in 2009 as first prize winner of the Alexander & Buono International String Competition. With degrees from The Hartt School of Music and The Boston Conservatory, he is a major proponent of new music and has given two USA concert tours to promote new compositions.
BryanHayslett.com

The name Kelet was taken from Hungarian meaning "east, awakening, and rising." In the case of the Kelet Duo, it reflects the musicians' countries of origin and their dedication to promoting music from the East.

Described as a pianist of "searing precision," Pi-Hsun Shih has appeared as a soloist with the Sao Paulo State Symphony, the Hartt Symphony, and the Mexico State Symphony Orchestra. Her sister piano duet, Duo Asiana, has won Second Prize at the International Chamber Music Ensemble Competition in Boston. She regularly performs with the cellist Tanya Anisimova and is a member of the Kelet Duo, a group dedicated to presenting new music from the East. Dr. Shih is on the faculty of the Hartt School Community Division.

Violinist Katalin Viszmeg is from Hungary, earned her Bachelor's and Master's Degrees in Budapest at the Franz Liszt Music Academy. Ms. Viszmeg received top prizes at the Hungarian National Violin Solo and Chamber Music Competitions, at the International Chamber Music Ensemble Competition in Boston, and she is the winner of the Paranov Concerto Competition at the Hartt School. As a soloist and chamber musician, Ms. Viszmeg has performed with various ensembles in Europe and the United States. She is also the principal violinist of the Connecticut Virtuosi Chamber Orchestra and a dedicated teacher.

Benjamin Toth's performances, spanning six continents, have been described as "tour de force" (Gramophone), "riveting" (New York Times), "hugely virtuosic" (BBC magazine), and "breathtaking" (Cleveland Plain Dealer). Highlights of his performance credits include Percussion Group Cincinnati, Nebojsa Zivkovic, Cincinnati Symphony, Goodspeed Opera House, and the Jimmy Dorsey Band. He has studied several world percussion traditions, has collaborated with dozens of composers, including Herbert Brun, John Cage, and Steve Reich, and is Professor of Percussion at The Hartt School.

Joseph Van Hassel is on the percussion faculty at Ohio University and Blue Lake Fine Arts Camp, and earned degrees from the Hartt School, the Cincinnati College-Conservatory of Music, and Ohio University.
josephvanhassel.com.

A SPECIAL LIGHT is a collection of recent work spanning the last decade or so, representing some of the newer directions my work is taking. The music is a kind of journal, each piece with a story behind it. But one of the wonderful things about music is that we each bring our own story to whatever music we experience, so a single piece communicates a myriad of personal stories, each as unique as the individual listener.

Being Eurasian (my mother was Chinese, born in Beijing) but with a Scottish surname, I have never been viewed as part Asian, and as a result, have played down that aspect of my heritage. No longer. All of these pieces reflect in one way or another Chinese musical and cultural traditions as I become more comfortable being direct in personalizing recognizable Eastern styles and aesthetics. In KELET, one hears melodies with vocal inflections in the violin, reminiscent of the *erhu* (the Chinese bowed 'fiddle'), pentatonic lattice work in the piano suggesting the *guqin* (a kind of Chinese 'zither'). Other Asian influences have surfaced as well: combining *rin* (Japanese temple bowls) with congas in 'Swinging', the use of Indian-based melodic modes in both of the cello pieces, etc. More importantly, there is a basic sense of serenity and focus in much of the music, suggesting a reflective and meditative state.

Another present concern is communal music making. PERCUSSION PARK (of which we have three short pieces) is a large-scale musical installation where the audience is invited to roam 'the park' in search of the music. Thus the audience has an integral role to play in the creation of the piece, and the piece is really about the space it exists in.

While reflection, melancholy, and serenity have always been present in my music, there are also elements of joy, humor, and silliness in some of these works. Fun is becoming increasingly important as life goes on.

A SPECIAL LIGHT for glockenspiel and piano was written in memory of Carl Ricketts, a dear friend who passed away much too soon in April, 2003. The title is taken from the program for his memorial service; Carl was 'a special light,' who had a unique ability to light up all those who came in contact with him, young and old alike. People loved being with Carl.

The piece itself is a personal expression of loss and appreciation as his family and friends find comfort in the memory of him.

AVE MARIS STELLA is dedicated to Stella MacDonald, daughter of Earl and Jana MacDonald, born 7/14/08. Stuart Breczinski (oboe) and Joseph Van Hassel (percussion) premiered the work on 10/6/10. While the oboe part is fully notated (with many multiphonics, 1/4 tones etc.), the percussion part is completely improvised (the percussionist chooses the instruments and develops ideas in the rehearsal process). Many thanks to Stuart and Joseph for their invaluable efforts and input into the finished score.

PERCUSSION PARK was premiered by the University of North Carolina Pembroke Percussion Ensemble (Tracy Wiggins, Director) in April, 2010. It is an ongoing project; to date there are over twenty pieces included in the 'Park'. A performance may include any number of the collected pieces. Pieces may also be performed separately in a traditional recital format.

I have been increasingly interested in pieces with audience participation as a means of blurring the lines between performers and observers, following in the tradition of composers like Cage and Takemitsu. With the audience able to create its own 'path and flow' through the piece, the experience becomes more like walking in a park or a garden; the audience actually co-creates the work. The piece has evolved with subsequent performances by the Hartt School Percussion

Ensemble (Benjamin Toth, Director) and the University of Minnesota Duluth Percussion Ensemble (Eugene Koshinski, Director). I want to thank Tracy, Ben, and Gene and their ensembles for their generosity of time and spirit in the production and development of this work. (For further thoughts about this piece, see the American Composer Forum magazine, *Sounding Board* (July-Sept. 2011): 'Percussion Park – Thoughts on Music and Community'

1x4 was commissioned by cellist Bryan Hayslett and first performed in Hartford, Connecticut. It can be played by a solo cellist with 3 prerecorded cello tracks or by a cello quartet. Its rhythmic and tuneful character might suggest a brisk walk on a sunny, perfect day. I want to thank Bryan for his input into the piece.

1 x 8 (for cello and 7 prerecorded tracks or cello octet) was also commissioned by Bryan Hayslett as a companion piece to 1 x 4 and premiered as part of Bryan's 2013 recital tour. Like 1 x 4, it has, for the most part, an upbeat, tuneful character. It may be performed by itself, or following 1 x 4.

Joseph Van Hassel writes:

STANDING exists in two versions, both written for and premiered by myself. The first version is for solo vibraphone with unspecified percussion performed by audience members. The second version is for solo vibraphone only, with some material altered from the first version. The solo vibraphone part is almost completely fully notated in both versions, with the exception of two passages in which the soloist is asked to improvise in a "skittish" manner. Macbride describes the piece as "self-portrait like" in that it represents an individual standing alone (the vibraphone soloist on stage), existing within the noise and static of the real world (represented by the audience members improvising on various ringing and non-ringing instruments in the first version and by the ambient noise of the performance space in the second version). Regarding this, the audience part in the first version can be considered the "silence" of the second version made audible.

Macbride cites his former classmate Stuart Saunders Smith, John Cage, and Morton Feldman as primary influences on the composition of STANDING. Smith in terms of passages of rhythmic intricacy, Cage in terms of the use of silence, and Feldman in terms of repetitive passages of sevenths and seconds that are varied subtly and performed with a soft and meditative character.

KELET was commissioned by the Kelet Duo (Katalin Viszmeg, violin; Pi-Hsun Shih, piano) as part of its ongoing mission of creating new work that reflects Eastern and Western traditions. The work is in three movements: the first movement is a kind of mantra, presented in three musical 'mazes', where the performers are free to create their own path through the strictly controlled musical material. The second movement employs an assistant who plays the inside of the piano with mallets, and also dampens strings as needed. The third movement features the violin playing a melody in an almost improvisatory fashion (with two short improvised 'cadenzas') while the piano accompaniment is steady and 'fixed'.

BELLS OF REMEMBRANCE was written for Conundrum (Benjamin Toth, percussion; and David Macbride, piano) and premiered September 24, 2004 at the 3rd Annual New Music Festival in Las Vegas, NV. It is written in mindfulness of all those who have lost their lives, their loved ones, in the War in Iraq, past wars, and future wars. It is dedicated to Jerry Hermsden, who gave the composer his collection of bells which inspired this piece.

David Macbride has written numerous works, ranging from solo,chamber, and orchestral music to music for film, TV, dance and theatre, with particular emphasis on music for percussion. His works have been performed extensively in the United States and abroad: recent performance include the Hartford Symphony, the Arditti String Quartet, League ISCM, Percussive Arts Society International Convention, World Saxophone Congress, and the Chamber Music Society of Lincoln Center. Macbride is Professor of Composition and Music Theory at the Hartt School, University of Hartford.
davidmacbride.com.

I want to express my deepest gratitude to all of the performers on this recording, as well as the recording engineers who helped make this happen. Thank you for listening.

Recording info:
A SPECIAL LIGHT: 12/23/11, Hartt School, Justin Kurtz, recording and editing engineer
AVE MARIS STELLA: 11/7/10, Hartt School, David Groener, recording and editing engineer
PERCUSSION PARK: 5/15/13, Hartt School, Justin Kurtz, recording and editing engineer
1 X 4: 1/13/12, Hartt School, Adam Grover, recording and editing engineer
1 X 8: 11/17/12, 1/19/13-1/20/13, 2/3/13, Hartt School, Michael Pinheiro, recording and editing engineer
STANDING: 6/5/13, Ohio University, Ricky Chilcott, recording and editing engineer
KELET: 5/22/13, Hartt School, Justin Kurtz, recording and editing engineer
BELLS OF REMEMBRANCE: 12/16/12, Hartt School, Justin Kurtz, recording and editing engineer, Jason Ott, assistant

Final mastering by Laurel Hill Recording, Justin Kurtz, sound engineer

Special thanks to Roger Braun and Elizabeth Vysin

The funding of this recording was made possible in part by a Faculty Development Fund grant from the Hartt School, University of Hartford.
Cover painting: R. Hallowell

Also by David Macbride:
CONUNDRUM
(innova 525)
IN COMMON
(innova 536)

Innova is supported by an endowment from the McKnight Foundation.
Philip Blackburn, director, design
Chris Campbell, operations manager
Steve McPherson, publicist
www.innova.mu