Eric Derr – Percussion

March 6, 2014
Conrad Prebys Concert Hall

**Linea (1973)**
Steven Schick – Vibraphone
Eric Derr – Marimba
Aleck Karis – Piano
Brendan Nguyen – Piano

---Short Break---

**Windowed 1 Version 1 (2006)**
Johannes Kreidler
for percussion and playback

**Psappha (1975)**
Iannis Xenakis

---Short Break---

**700 Club (2014)**
Patrick Hart
for playback and drum set

Special Thanks to
Frankie Martin, The Fish, Steven Schick, Jessica Flores, Tony Estrada, Patrick Hart, Aleck Karis, and Brendan Nguyen
Linea

The subject matter or theme of Linea is the constant transformation of a very simple melody into more complex, differentiated and independent articulations. It is rather difficult to define a melody, since this term always implies other functions; a melody by J. S. Bach – a monody, a simple line – implies not only a phrase structure and a rhythmic one, but also a harmonic structure. In a solo violin Sonata, polyphony is implied (and heard as such) even when the violinist is playing a single line... If I decide to use a melody, I must put all the implied elements into it: these elements are not taken for granted or given by history, but have to be invented anew.

Linea is exactly this – an exposition of the elements implied in a melody which is only apparently simple, and is destroyed by its own implications. At times, however, the melody reappears in recognizable form, like an object found again after an absence, and seen with different and maybe more penetrating eyes. Sometimes the four players (two pianists and two percussionists) meet on the same line, playing the same melody; sometimes they diverge and play different music, generated, however, by that ever-present melody. I composed Linea in 1973 for Felix Blaska and his dance company.

Luciano Berio

Psappha

The work's title is an archaic form of 'Sappho', the Greek poetess who lived in the 6th century B.C. and whom Plato called 'the tenth muse'. In Xenakis's score, timbre and pitch are subordinate to and serve only to clarify the rhythm. Just as Sappho used speech-rhythms in her verse with inordinate subtlety, so Xenakis employs a high degree of complexity in his variations on and his combinations of rhythmical cells in Psappha, which was written for six groups of percussion instruments, three with wood and skin and three with metal instruments.

Knud Ketting

700 club

I wrote 700 club in 2010, with no accompaniment, just as a 14-minute stereo audio file. Eric approached me in 2013 about the possibility of adding a drumset part, and preparing the piece for live performance. At this point I considered 700 club finished. However, adding more stuff seemed in keeping with its spirit, so I gave Eric a newly-rewired 7-channel surround version and score. The score asks a great deal of the performer – it's more of a guideline, really, offering some helpful details for a few of the weirder segments and the overarching maxim of 'shred heavily.'

Once we're in the general neighborhood, there is plenty of freedom. I'd like to thank Eric for planting the seed, and doing a ton of work to help realize what is essentially a new piece of music. For better or worse, without him you wouldn't be hearing this today.

Patrick Hart