Prelude Concert  
Friday, July 12, 6pm  
Florence Gould Auditorium, Seiji Ozawa Hall

MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA  
DANIEL BAUCH, KYLE BRIGHTWELL, J. WILLIAM HUDGINS,  
and MATTHEW MCKAY, percussion  
joined by  
SAMUEL BUDISH and GEORGE NICKSON, percussion

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Ninfea  
CRUTTWELL-READE  
“Hatters” (2015)  
Messrs. NICKSON, MCKAY, BRIGHTWELL, and BAUCH

Steve REICH  
Mallet Quartet (2009)  
Fast  
Slow  
Fast  
Messrs. NICKSON, MCKAY, BRIGHTWELL, and BUDISH

Steven SNOWDEN  
“A Man with a Gun Lives Here,”  
for three percussion (2010)  
I. Be Prepared to Defend Yourself  
II. There Are Thieves About  
III. A Man With a Gun Lives Here  
Messrs. NICKSON, MCKAY, and BRIGHTWELL

CAGE  
“Credo in US,” for percussion quartet (1942)  
Mssrs. NICKSON, MCKAY, BRIGHTWELL, and HUDGINS

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Please note that the use of audio or video recording devices, or taking pictures of the artists—whether photographs or videos—is prohibited during concerts.

NOTES ON THE PROGRAM
In the Western classical tradition, the percussion ensemble is a relatively recent invention, in part developing from the growing percussion sections of the late-Romantic and early modernist orchestras (think *Rite of Spring*). Edgard Varèse is credited with writing the first true percussion ensemble work with his *Ionisation* in 1933. Increased imperialism, colonization, and ease of travel through the 19th century led to Western fascination with the “exotic”—witness Debussy’s wonder at the Indonesian gamelan he heard at the Paris World’s Fair in 1889, Gauguin’s flight to Tahiti. While some artists tried to recapture the “primitive,” at the same time such moderns as the Italian Futurist Luigi Russolo (in 1909) pleaded that the sounds of the industrial revolution, the clangs, clashes, bangs, scrapes, wheezes, and squeals of the machine at work, were far more in keeping with the needs of contemporary art than the music of the 19th century. Polemics aside, composers realized that percussion instruments were just another possible addition to their expressive toolkit.

Originally from London and now based in Edinburgh, Ninfea Cruttwell-Reade (b.1989) was a Tanglewood Music Center Composition Fellow in 2017. She trained as a cellist and attended Oxford University and the Royal Academy of Music before coming to the U.S. to pursue her doctorate in composition at Princeton University, where she worked with Steven Mackey, Donnacha Dennehy, and Daniel Trueman. Her *Table Talk*, a Tanglewood Music Center commission for TMC brass and percussion, was premiered here in July 2018.

Cruttwell-Reade is currently composer-in-residence with the Glyndebourne Opera House; she has also been composer-in-residence with the Lichfield Music Festival and has participated in composer programs with the Psappha Ensemble, Royal Scottish National Orchestra, and London Symphony Orchestra. She has written for such groups as So Percussion and Mobius Percussion, the Escher and JACK string quartets, and a variety of other artists both within and outside of the classical mainstream. In 2015 she was awarded the Royal Philharmonic Society Composition Prize. She wrote the orchestra piece *Three Movements After Brueghel* for the New Jersey Symphony Orchestra, and 2019 sees the premiere of her monodrama about the English artist Aubrey Beardsley.

Cruttwell-Reade, who composes for “old, new, and damaged musical instruments,” frequently writes for mixed and unusual ensembles, including percussion groups. In “Hatters,” much of the drama of the piece involves alternating among the basic percussion categories of metal, wood, skin, though there are within each category many further nuances, and she also allows for a range of beater (stick) types, leaving many details to the players themselves. The piece also has a quasi-narrative element, as the composer explains:

In 19th-century England the jocular expression “mad as a hatter” was used to describe individuals who were considered to be eccentric or mentally unstable. The expression came about because milliners were exposed to mercury through their felting work, often developing dementia and severe neurological disorders as a result. The dangers of mercury exposure were certainly known at this time.

In America a noted New Jersey physician published an article cautioning against the booming hat industries of Newark, Orange, and Bloomfield, but his advice went largely unheeded. It was not until the 20th century that laws were put in place to protect the welfare of hatters.

*Hatters* was written for So Percussion in March 2015. The composition is concerned with collective effort, confusion, and decay.—Ninfea Cruttwell-Reade
Steve Reich (b.1936) began experimenting with music based on process and phasing patterns in the 1960s using reel-to-reel tape machines. His classic tape works It’s Gonna Rain (1965) and Come Out (1966) are not only compelling musical studies in the perception of time, they also display an element of social awareness present in much of his work. Reich quickly transferred his pattern-based music to acoustic instruments, some classic early examples being his Piano Phase (1967), Four Organs (1970), Drumming (1971), and the expansive Music for 18 Musicians (1976). Because his style lay so far outside of the realm of academia and the traditional concert hall and ensemble systems, his work was often premiered in art galleries, museums, or clubs. He founded an ensemble, Steve Reich and Musicians, part of a surge similar of do-it-yourself groups that sidestepped the establishment.

Reich studied piano and then drumming as a kid and attended Cornell University as a philosophy major and music minor. After graduation he returned to New York City, eventually enrolling in the composition program at the Juilliard School, where he studied with William Bergsma and Vincent Persichetti. He earned a master’s degree from Mills College in Oakland, California, studying with Luciano Berio and Darius Milhaud. More significantly, he worked at the San Francisco Tape Music Center, where he encountered Pauline Oliveros and Terry Riley, an experience that was enormously important in determining his future artistic path.

Like Riley, Philip Glass, and others, Reich remained on the edges of the classical music mainstream for many years, gaining appreciation from artists, filmmakers, choreographers, and jazz and pop musicians, and gradually becoming one of the most important composers in the world. His music demonstrably influenced artists as different as György Ligeti and David Bowie. Among his most important later works are his Different Trains for string quartet and pre-recorded sound, composed for the Kronos Quartet, and several multimedia works in collaboration with his wife Beryl Korot, including The Cave and Three Tales. Among many other honors, he was awarded the Pulitzer Prize for his Double Sextet in 2009.

Reich’s large body of work for percussion has been a major boon for percussionists, particularly those who enjoy working in chamber-music settings. His Mallet Quartet, in three movements, contains many of the hallmarks of his style—slowly developing harmonic progressions, shifting densities, and above all a constant pulse providing a framework for the piece’s ever-shifting patterns. The composer writes:

Mallet Quartet was commissioned by the Amadinda Quartet in Budapest, on the occasion of its 25th anniversary, by Nexus in Toronto, So Percussion in New York, and Synergy Percussion in Australia. The world premiere was given by the Amadinda Quartet in Béla Bartók National Concert Hall on December 6, 2009.

The piece is in three movements, fast, slow, fast. In the two outer fast movements the marimbas set the harmonic background which remains rather static compared to recent pieces of mine like Double Sextet (2007). The marimbas interlock in canon, also a procedure I have used in many other works. The vibes present the melodic material first solo and then in canon. However, in the central slow movement the texture changes into a thinner more transparent one with very spare use of notes, particularly in the marimbas. I was originally concerned this movement might just be “too thin,” but I think ends up being most striking and certainly the least expected of the piece.—Steve Reich

Boston-based composer Steven Snowden (b.1981) was born and raised in the Ozarks region of southern Missouri. Although he played guitar and sang in a band on a casual basis, he came to
formal music training relatively late. In his teens he taught himself how to read music and to play French horn over the course of one summer in order to join the high school band, which otherwise had no horn section. He enrolled at Southwest Missouri State University (now Missouri State University) intending to study music education, putting himself through school while working at Walmart and other jobs. He started composing in college as part of his classwork and was particularly drawn to the university’s music technology offerings, an early indication of the breadth of medium he would embrace as a professional.

Encouraged in his compositional pursuits, Snowden continued his studies at the University of Colorado for his master’s degree in composition and the University of Texas for his doctorate. He worked in Porto, Portugal, on a Fulbright Grant, developing motion tracking systems for an interdisciplinary piece for dance and chamber ensemble. He has participated in such programs as the Aspen Music Festival and the Wellesley Composers Conference, received fellowships at the Yaddo and MacDowell artists’ colonies, and has been awarded commissions by the Lydian String Quartet, Copland House, and American Composers Forum. His wife is a freelance violist with a degree from the New England Conservatory, and Snowden himself founded and runs a concert series in Austin, TX. Prior to moving to Boston, he taught for a year at Hong Kong University of Science and Technology.

Snowden calls himself the go-to guy for commissions and projects involving unusual instruments and materials. In addition to working frequently with electronics, he has written a performance piece, *Traffic*，“for 4 – 1400 vehicles,” a piece for amplified cactus, and *Sprocket*, for Detroit sculptor Juan Martinez’s rideable percussion bicycle and the Akropolis Reed Quintet. Many of his works have regional or social themes and delve into a kind of underground American history, for example the cello and electronics work *This Mortal Frame*, based on the story of Henry “Box” Brown, a Virginia slave who escaped by having himself shipped in a crate to Philadelphia.

“A Man with a Gun Lives Here” for percussion trio is another such work, drawing on the lore of the Depression-era American migrant and homeless working community, as the composer explains:

> Most prevalent during the Great Depression, hobos were nomads who roamed the United States taking work wherever they could. In their extensive travels, hobos learned to leave notes for each other, giving information about places to camp, where to find a meal, or dangers that lay ahead. This unique Hobo Code was known to the brotherhood of freight train riders and used by all to keep the community of traveling workers safe, fed, and in work.

> Each movement of this piece is based on one of these symbols and, just like those resourceful hobos, makes use of very limited materials. All activity is centered on a single bass drum. Other items utilized include steel plates, rubber balls, and a paper bag containing loose buckshot.—*Steven Snowden*

**John Cage** (1912-1992) was a Californian by birth and by attitude, drawn, like the composers Lou Harrison and Harry Partch, to elements of Chinese and other Eastern cultures that had begun enriching the culture of California beginning in the mid-19th century. There was also something of Henry Ford or Eli Whitney in Cage; his father was an inventor by trade. When, later, Arnold Schoenberg is said to have called Cage “not a composer, but an inventor—of genius,” he may have hit on something that went beyond the innovation he saw in Cage’s music.
John Cage’s “Credo in US” incorporates prerecorded sound, following up on his earlier *Imaginary Landscapes* pieces, which required phonographs of simple audio signals. Cage had already experimented with a wide array of non-traditional sounds. Under the influence of the American experimentalist Henry Cowell and the Italian Futurists’ 1910s manifesto *The Art of Noise*, he wrote the early *Trio* for percussion and the several *Constructions* for junk-ensemble percussion. His embrace of these diverse sound-sources parallels his early experiences with all kinds of art and artists, including an apprenticeship as an architect and his own experiments with visual arts and writing. Most of these pieces, *Credo* among them, were written to accompany dance performances. Cage had written music to accompany dance as early as 1937, and in 1938 he had met Merce Cunningham at the Cornish School of Music in Seattle, Washington.

*Credo in US* was created in New York for a dance choreographed by Cunningham. It was one of two pieces he wrote in exchange for lodgings for himself and his wife Xenia at the home of the dancer Jean Erdmann. The premiere took place about forty miles north of here in Bennington, Vermont, on August 1, 1942. In addition to the percussion array, *Credo in US* calls for use of either radio and/or recordings of the performers’ choice as sound sources, not necessarily “musical” in origin. For the first performance Cage did suggest popular classical composers, including Dvořák and Shostakovich, an early example of “sampling.” These can vary widely from performance to performance, from random radio noises to snippets from the current *Billboard* charts.

The percussion array isn’t necessarily fixed; instruments can include bongos, tin cans, gongs, and other instruments, pitched and unpitched. (In the original performance the players made use of a tack piano—its felt hammers replaced with tacks or nails, common in the music of Conlon Nancarrow.) In contrast with some of Cage’s later works, the pulse is a constant presence, although the highly diverse, active layers frequently compete and interact in lively, hopefully surreal, often funny ways. As is often the case with Cage even in later music, a little American populist style crops up now and then as well. *Credo in US* is about twelve minutes long, in one movement.

ROBERT KIRZINGER

Composer/annotator Robert Kirzinger is the BSO’s Associate Director of Program Publications.

Artists

BSO percussionist and assistant timpanist **Daniel Bauch** occupies the Mr. and Mrs. Edward H. Linde Chair in the BSO’s percussion section. Mr. Bauch joined the Boston Symphony Orchestra in fall 2009, having held the position of assistant principal timpanist and percussionist with the Detroit Symphony for three years. He began playing percussion at seven and during high school studied with the BSO’s Timothy Genis and Will Hudgins. Mr. Bauch earned his bachelor’s degree from the Juilliard School under the tutelage of Daniel Druckman and his master’s degree from Boston University, studying with Timothy Genis; following graduation he was offered a position on the faculty at BU, where he remained for two years. In Boston, he frequently performed with local contemporary music ensembles and appeared as a soloist with the Alea III ensemble. He has been a guest performer with the New York Philharmonic, Boston Symphony, Boston Symphony Chamber Players, Boston Ballet, Marlboro Festival Orchestra,
Hartford Symphony, Springfield Symphony, and the Orpheus Chamber Orchestra. Mr. Bauch was also a founding member of New Music Detroit, a contemporary chamber group comprised of Detroit Symphony players. He has attended the Music Academy of the West festival in Santa Barbara and was a Tanglewood Music Center percussion fellow in 2001 and 2002. Mr. Bauch has presented master classes in the U.S. and abroad, and currently serves during the summer as the percussion faculty member for the Young Artist Orchestra for the Boston University Tanglewood Institute.

Kyle Brightwell joined the Boston Symphony Orchestra at the start of the 2012-13 season; he occupies the Peter Andrew Lurie Chair in the BSO’s percussion section. Mr. Brightwell began his musical studies on piano and guitar at age four and began focusing on percussion studies at eleven. In addition to the BSO, he has performed with the U.S. Navy Band, U.S. Army Orchestra, Orquestra Sinfonica da Bahia (Brazil), Boston Philharmonic, and the New World Symphony, among others. His performances have included appearances with the Kansas City Symphony and the Hyogo Performing Arts Center Orchestra (Japan), as well as his solo debut with the Dubuque Symphony Orchestra performing James MacMillan’s Veni, Veni, Emmanuel. Summers have included fellowships at the Tanglewood Music Center, Pacific Music Festival, and National Orchestral Institute; while in high school he spent three summers at the Boston University Tanglewood Institute, where he now teaches. Besides his performance career, Mr. Brightwell is dedicated to community outreach through music. While living in New York City, he was a faculty member at the Juilliard School’s Music Advancement Program (MAP) for underprivileged inner-city youth, and was also appointed a fellow of the Gluck Community Service Fellowship (GCSF), for which he performed concerts throughout New York in homeless shelters, psychiatric wards, AIDS centers, and numerous other venues in need of music. He is a graduate of the Juilliard School, where he studied with New York Philharmonic percussionist Daniel Druckman, and received his master’s degree in 2012 from Boston University, where he studied with BSO principal timpanist Timothy Genis.

A native of Texas, Will Hudgins was awarded the Interlochen Center for the Arts’ Joseph E. Maddy Memorial Scholarship to attend the Peabody Institute of the Johns Hopkins University in Baltimore. In 1980 he earned his bachelor’s degree, winning the highest award in the school-wide Concours Recital Competition. After completing his work at the Peabody, Mr. Hudgins went on to Temple University in Philadelphia, where he earned his master’s degree and studied with Philadelphia Orchestra percussionist Alan Abel. In the spring of 1982, ten days before he was awarded his master’s, he won a position with the Florida Symphony Orchestra, with which he remained until joining the Boston Symphony Orchestra in November 1990. While a member of the Florida Symphony, he also conducted the orchestra in numerous educational and outreach concerts. Prior to joining the Florida Symphony, he performed with the Philadelphia Orchestra, Baltimore Symphony Orchestra, Santa Fe Opera Orchestra, and Annapolis Symphony under Leon Fleisher. A Tanglewood Music Center Fellow in 1982 and 1983, he also participated in the Aspen Music Festival in Colorado. In the Boston area, he has performed with the contemporary music ensemble Collage New Music. Mr. Hudgins occupies the Peter and Anne Brooke Chair in the BSO’s percussion section.

Percussionist Matthew McKay joined the Boston Symphony Orchestra at the beginning of the 2012-13 season. Prior to joining the BSO, he was a percussionist with the Oregon Symphony for two seasons. A native of Fairfax, Virginia, he began playing percussion at age ten, though his musical training began with violin at age four followed by piano at age seven. During high
school he studied privately with former National Symphony Orchestra timpanist John Tafoya through the National Symphony Youth Fellowship program, and with Bill Richards, a retired member of the U.S. Army Band. He earned his bachelor’s degree from the New England Conservatory, where he studied with BSO percussionist J. William Hudgins. As an undergraduate, he won the annual percussion mock audition in both 2008 and 2009. He then continued his studies with BSO timpanist Timothy Genis at Boston University, where he completed his master’s degree in 2011. Mr. McKay has also performed with the Boston Philharmonic, the San Diego Symphony, and the Jacksonville Symphony. Summer engagements have included two Tanglewood Music Center fellowships, as well as fellowships at the Spoleto Music Festival, Schleswig-Holstein Music Festival, and National Orchestral Institute. Also an avid chamber musician, he has performed and recorded Bartók’s Sonata for Two Pianos and Percussion in Jordan Hall, and played in the American premiere of Elliott Carter’s What Are Years with the Tanglewood Music Center. He has also been a member of the Third Angle new music ensemble in Portland, Oregon.

Samuel Budish is a New York City-based percussionist who actively performs in a wide variety of musical traditions. He is a frequent guest with the New York City Ballet and the Metropolitan Opera and has also performed with Orpheus, the Orchestra of St. Luke’s, the Sarasota Orchestra, the New World Symphony, and the Boston Pops. In the summers, he can be heard with the Crested Butte Music Festival Orchestra. In 2013, he was a member of the onstage band for the Broadway productions of Twelfth Night and Richard III. Also active in the world of dance, he accompanies classes at the 92 Y and has performed with the Buglisi Dance Theatre and Paul Taylor’s American Modern Dance. Dedicated to the music of today, Mr. Budish has premiered works by Hiroya Miura, Joseph Periera, David Fulmer, and Tan Dun. He received his BM and MM from the Juilliard School.

George Nickson is principal percussionist of the Dallas Symphony Orchestra, co-artistic director of ensemble NEWSRQ in Sarasota, Florida, and a percussion faculty member at the Boston University Tanglewood Institute. Prior to his position in Dallas, he was principal percussionist of the Sarasota Orchestra for seven years, following his studies at the Juilliard School and at New England Conservatory with the BSO’s Will Hudgins. A frequent extra percussionist with both the Boston Symphony and Boston Pops, he was a Tanglewood Music Center Fellow in 2011 and 2012 and a member of the New Fromm Players in 2015.