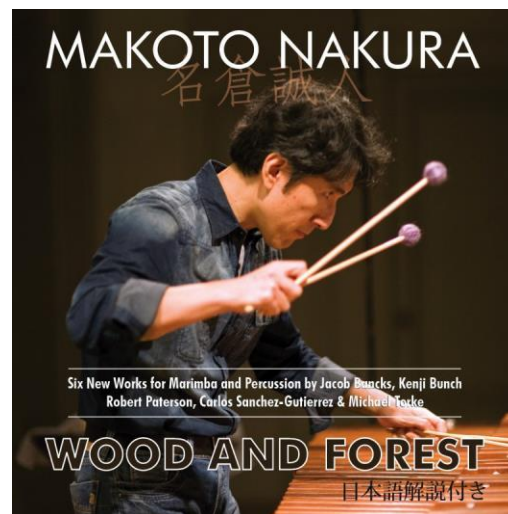
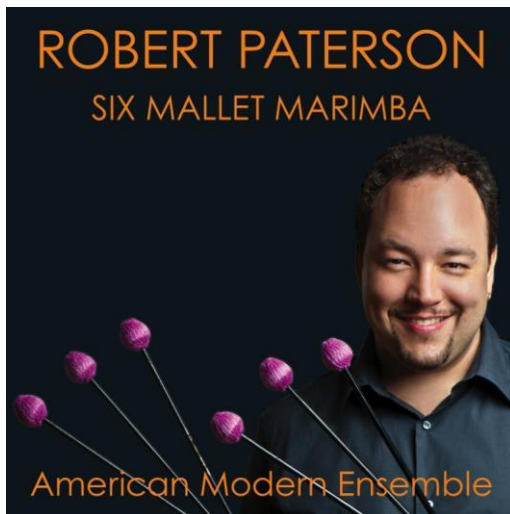


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ROBERT PATERSON: Six Mallet Marimba MAKOTO NAKURA: Wood and Forest FRESH MARIMBA REPERTOIRE ISSUED NOV. 13 ON AMERICAN MODERN RECORDINGS



DOUBLE ALBUM RELEASE SHOW AT RUBIN MUSEUM OF ART, NOV. 14, 7PM
FEATURING PERFORMANCES BY
ROBERT PATERSON + MAKOTO NAKURA + AMERICAN MODERN ENSEMBLE

American Modern Recordings, American Modern Ensemble (AME)'s lively outpost for studio albums, issues two full-length recordings of fresh marimba repertoire on Tuesday, November 13.

Six Mallet Marimba, composed and performed by AME's Robert Paterson, is comprised entirely of works born of Paterson's newly-developed and impressive six-mallet technique. It is the first-ever album to feature only six-mallet works, advancing the repertoire significantly through Paterson's technique, which allows for an expanded range of motifs. The second album, *Wood and Forest*, boasts an array of pieces by Paterson, Kenji Bunch, Jacob Bancks, Carlos Sanchez-Gutierrez, and Michael Torke, performed by Japanese marimba virtuoso, Makoto Nakura.

Both discs will be ushered in by an exceptional release concert, "Modern Marimba," on Wednesday, November 14, 7:00 PM at the Rubin Museum of Art (150 West 17 Street, New York, NY). The program will feature performances by Paterson, Nakura, and members of AME, showcasing selected works from each album. Paterson's performances will demonstrate his

pioneering six-mallet technique, including the world premiere of his *Mandala*, for marimba duo, for which he will be joined by Nakura. Tickets: \$15.00 Advance / \$30.00 Day Of / Member Price: \$13.50. Full program information: <http://www.rmanyc.org/events/load/1907>

A B O U T S I X M A L L E T M A R I M B A

Robert Paterson, a vibrant composer known for lustrous, often playful orchestral scores and expertly-crafted chamber works, demonstrates further versatility as a percussionist on *Six Mallet Marimba*. A sensitive performer and eminently innovative percussionist, Paterson has pioneered and developed a six-mallet technique and mallet grip, writing for and commissioning more pieces using this technique than any composer, building on the work of such percussionists as Dean Gronnemier, Kai Stensgaard and Keiko Abe. *Six Mallet Marimba* spotlights Paterson's own such compositions, comprising each of the duos and solos he has written for six mallets. With this album, not only does Paterson raise the bar with the expressive range of his own six mallet playing, he also contributes a host of fresh pieces to the repertoire, and offers the first-ever album of music dedicated to the six-mallet technique.

Dislodging six-mallet technique from its station as novelty, or as homophonic accompaniment, Paterson rather unlocks his imagination. The composer's playfulness comes through, whether with technique, wordplay, innuendo, or experimentation. *Piranha* (2007) enjoys the upper range of the marimba, while *Komodo* (2004) the lower, both providing a 21st-century take on 20th-century Japanese solo marimba repertoire. Paterson proves the instrument to be an equal partner by his duo works: in *Clarinetrix* (2011), where marimshots add a shot of power against the clarinet; *Fantasia* (1992/2008), an unlikely pairing of tuba and marimba; *Links & Chains* (1996/2000) and *Braids* (1998/2000), in which the marimba capably interlocks and weaves with virtuosic violin lines, or, in *Tongue and Groove* (2008-09), with nimble saxophone licks. *Duo for Flute and Marimba* (1999) provides something substantially longer than a usual five-minute, one-movement chamber piece. Constructed in three contrasting movements, the piece revels in shared motives, melodic fragments, textures and rhythmic ideas, while fully indulging in the color, contrapuntal interplay and excitement of the instrumental combination. All works on *Six Mallet Marimba* are published by Bill Holab Music and available for performance.

A B O U T P A T E R S O N ' S S I X M A L L E T T E C H N I Q U E Paterson's

technique, grip and compositions allow for a multitude of figures that no preceding repertoire incorporates, such as one-handed rolls, quickly alternating groups of outer and inner mallets in each hand (1-23, 12-3. etc.), marimshots (striking the edges of the bars with the shafts and centers of the bars simultaneously) and deadstrokes. Paterson has done numerous performances and masterclasses across the U.S. demonstrating this technique, and will release *Six Mallet Marimba Instructional Book* in 2011, as an eBook, an app, and in print.

Resources

Introduction to my Six Mallet Technique (Robert Paterson)
http://robpateron.com/writings/essay-introduction_to_my_six-mallet_technique.html

Basic Six Mallet Exercises (Robert Paterson)

http://robpateron.com/writings/essay-basic_six_mallet_exercises.html

A B O U T W O O D A N D F O R E S T

Wood And Forest features a collection of elemental pieces inspired by the marimba's wooden composition, written for Makoto Nakura, providing a broad landscape for his supreme musical expression. The album begins with the first of two contributions from Jacob Bancks, a meditation on the poetic imagery of Walt Whitman's *O Magnet-South*, entitled *The Trees Where I Was Born* for solo marimba (2011). Bancks' second work, *Arbor una nobilis* for violin and marimba (2005) is based on the chant *Crux fidelis*, an ancient hymn for Good Friday. The violin introduces the theme, with shadows in the marimba, and six variations follow, each uniquely transforming the musical content of the original melody. Carlos Sanchez-Gutierrez examines mythology and legend in *Winik/Te'* for solo marimba (2005), referring to the wood/men of the *Popol Vuh*, who mistreated animals and misused the land. Musical cells and processes confront one other via carved wood (the marimba) and flesh/intellect (the musician). Robert Paterson aptly captures Nakura's musicality and sensitivity, and his signature robust sound, in *Forest Shadows* (2011), evoking the title's pastoral imagery through long tremolos and arpeggiated chords. Michael Torke's *After the Forest Fire* for marimba, flute, and cello (2009) continues that story somewhat in a post-pastoral tragedy and resurrection. Kenji Bunch offers the lone work on the album that strays from marimba: *Duo for Vibraphone and Viola: The Verdant Kingdom* (2009), a three-movement collaboration with

Nakura, lasting approximately fifteen minutes. Bunch invokes Bartók, Shostakovich, and Ravel, finding inspiration in the composers' idiosyncratic reinventions of traditional forms and counterpoint techniques. All works on this album were commissioned by the ISGM New Music Commissioning Fund for Makoto Nakura.

A B O U T R O B E R T P A T E R S O N

Cited by the press as "one of the major contenders in American music" and for writing "exuberant and rhythmically vital music marked by energy and a wonderful sense of color," Robert Paterson's music continues to be in demand by audiences and musicians alike. His music has been played by many orchestras, including the Vermont Symphony Orchestra, Louisville Orchestra, Minnesota Orchestra, Austin Symphony, Albany Symphony, and the American Composers Orchestra. Chamber ensembles and choirs who have commissioned and performed his music include the New York New Music Ensemble, Bargemusic, California EAR Unit, Da Capo Chamber Players, Ensemble Aleph, Locrian Chamber Players, Aureole, and the Pittsburgh New Music Ensemble. In 2011, Paterson was named Composer of the Year by the Classical Recording Foundation at Carnegie's Weill Hall. Other honors include the Copland Award, Brian Israel Prize, and numerous grants from American Composers Forum, ASCAP, and the American Music Center. Fellowships include the MacDowell Colony, Atlantic Music Center, Yaddo, and the Aspen Music Festival. From 2009-12, Paterson held a *Music Alive!* residency, sponsored by New Music USA and the League of American Orchestras. Paterson has given master classes at many other colleges and universities, including the Curtis Institute of Music, New York University, Ithaca College, Sarah Lawrence College, Middlebury College, the University of Vermont and the Eastman School of Music. Paterson is the founder and Artistic Director of the American Modern Ensemble and resides in New York City with his wife Victoria, a violinist, and their son Dylan. <http://robpateron.com>

A B O U T M A K O T O N A K U R A

Makoto Nakura is a musician whose artistry and astonishing virtuosity have been mesmerizing audiences for decades. He creates innovative programs of new music as well as traditional classical repertoire, revealing the versatility and expressive range of the marimba while enlightening and entertaining the listener. His most recent premieres are a double concerto by Carlos Sanchez- Gutierrez for piano and marimba and a concerto for marimba and wind band, written by Toshio Mashima. In 1994, Makoto moved from his native Japan to New York City, becoming the first marimbist to win First Prize in the prestigious Young Concert Artists International Auditions. His critically acclaimed performances around the world have included venues in London, Berlin, Tokyo, Hong Kong, Seoul, Sao Paulo and Buenos Aires. In the U.S., he has performed for audiences in 41 of the 50 states with orchestras such as the New York Chamber Symphony, the Chicago Sinfonietta and the Los Angeles Chamber Orchestra. As a recital soloist, his long list of appearances includes Carnegie's Weill Recital Hall, New York's 92nd Street Y and Washington's Kennedy Center. In addition, Mr. Nakura has been a guest artist with the Chamber Music Society of Lincoln Center and appeared in the Bravo! Vail Valley Music Festival, Spoleto USA Festival, Bridgehampton Chamber Music Festival, Jeffrey Kahane's Green Music Festival and River to River Festival. His recent honors include a National Arts Festival New Artist Award from the Japanese Agency of Cultural Affairs

and the BMI/Carlos Surinach Fund Marimba Commission. <http://www.makotonakura.com>

A B O U T A M E R I C A N M O D E R N R E C O R D I N G S +
A M E R I C A N M O D E R N E N S E M B L E

American Modern Recordings (AMR) specializes in recordings of contemporary classical music, with an emphasis on music by living American composers. AMR is also the house label for the American Modern Ensemble (AME) and its affiliated ensembles. <http://americanmodernrecordings.com>

Hailed by the New York Times as having "a strong fan base" and being comprised of "performers of high-quality," and for its "exceptional energy and thoughtful programming" (*MusicWeb International*), American Modern Ensemble (AME) is a dynamic, creative force in the American new music scene. Founded in New York City in 2005, AME performs the widest possible repertoire written by North, South and Central American composers.

Incorporating the traditional and the cutting edge, stretching from the bawdy to the brilliant, the New York Times says AME has "consistently demonstrated a flair for inventive programming." With a world-class ensemble made up of some of NYC's finest musicians, AME has performed and premiered hundreds of works by living, American composers. AME is committed to connecting audiences with composers: 90% of composers whose work has been programmed by AME, have attended the concerts, including John Luther Adams, Chen Yi, John Harbison, Aaron Jay Kernis, Steven Mackey, Marc Mellits, Paul Moravec, Peter Schikele, Steve Stucky, Joan Tower and David Del Tredici.

AME has been generously supported by grants from a variety of organizations, including the Copland Foundation, NYSCA, the Hegardt Foundation, the Doctorow Foundation, New Music USA

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(formerly Meet The Composer and American Music Center), Wise Family Charitable Foundation, BMI, ASCAP, the Lower Manhattan Cultural Council, the NYC Department of Cultural Affairs and various private foundations. <http://www.americanmodernensemble.com>

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