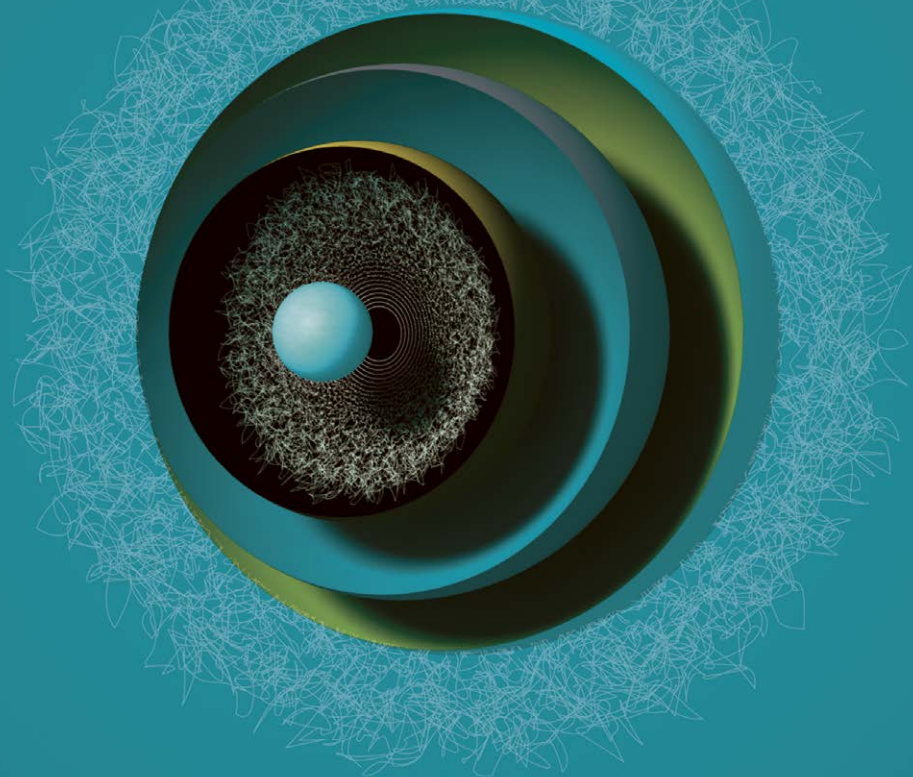


# THE GAIA THEORY OMAR CARMENATES



**RATTLE**

The Gaia Theory is inspired by the scientific theory of the same name that contends all living and non-living things on Earth work together to sustain life.

This controversial theory, named after the Greek earth goddess Gaia, suggests that each organism on the planet is intertwined with every other.

The Gaia Theory seeks to demonstrate a similar connective force through music.

Every selection in The Gaia Theory was chosen for having a link with some aspect of our world. From the cross-cultural connections in the music of John Psathas, to the unique recycled found objects in Christopher Deane's "The Scavenger's Footprints," it is my hope that The Gaia Theory provides a musical means to contemplate the significance of our relationships with each other and with our planet.





# THE GAIA THEORY

## OMAR CARMENATES

With the Florida State University Percussion Ensemble and Brian Nozny

1	Bell Plates	8:57
2	... folded ...	8:43
3	4BY4 *	8:28
4	Waiting:Still	5:18
5	The Scavenger's Footprints *	7:19
6	Requiem: Mvt 1 *	7:26
7	Once, in a Grove of Tamarisk *	19:26
8	Waiting:Still (alternate version)	5:16

\* commissioned works

Total running time 70:21

Performed by Omar Carmenates, with:

Justin Alexander, Brian Nozny, Luis Rivera,  
Sidonie Wade (track 2)

Tommy Dobbs, Matthew Filosa, Luis Rivera  
(track 3)

Melinda Leoce, Luis Rivera (tracks 4 & 8)

Melinda Leoce, Brian Nozny (track 7)

## 1 BELL PLATES

Scott Lindroth (2002)

solo percussion and electronic sounds

Scored for a solo percussionist and electronics, this piece asks the performer to play a number of instruments including aluminum pipes, wood blocks, bongos, tom-toms, suspended cymbals and suspended steel plates (bell plates). These sounds are juxtaposed against an electronic soundtrack that utilizes a variety of drums, cymbals, gongs, and a vocoded voice reading of an excerpt from Don DeLillo's novel Mao II. These sounds are presented in their original form at the outset of the piece, then electronically processed to resemble other sounds later, such as spinning coins, snapping twigs, and struck bones.

- Scott Lindroth & Omar Carmenates

## 2 ... folded ...

Brian Nozny (2007)

solo marimba with percussion quartet

Score published by Innovative Percussion, Inc.

This piece can be looked at as a piece of loose-leaf paper folded upon itself at random. Areas of the material – corners, lines & edges – are now layered on top of one another in what seems like chaos and disarray. And yet there is still an order to the chaos. All of the lines are straight, the material is still clean and unmarked, and if unfolded, the piece of paper is still complete, though now marred by it's shaping.

The title is derived from The Shadow Rising, the fourth installment in Robert Jordan's Wheel of Time novels, in which a female character (Moiraine) describes the ability of otherworldly

beings to answer any three questions asked of them:

*"The answers are true... As to how, though, there is only speculation. That world is ... folded... in strange ways... It may be that that allows them to read the thread of a human life, read the various ways it may yet be woven into the Pattern."*

...folded... was commissioned by James Campbell for the University of Kentucky Percussion Ensemble.

- Brian Nozny

### 3 4BY4

John Psathas (2012)

percussion quartet

Score published by Promethean Editions, NZ

I've admired John Psathas' music for years, for its incredible sense of energy, its ability to defy categorization, and its cultural pluralism. With 4BY4 (his first non-pitched percussion piece), John delivers on all counts . . . and then some. If David Weckl, Christopher Lamb, Steven Schick and Giovanni Hidalgo - all percussion virtuosos from widely different genres - were to have a jam session, I can't help but think that it would sound something like 4BY4.

Each of the four players plays a drumset-like set-up; one player has two snare drums a hi-hat, a tambourine, and a cymbal, another has two congas and a hi-hat, and the remaining two have tom-based set-ups. However, what

binds these four seemingly disparate voices is the kick drum, which all four drumsets have. At times, these four drums pound a relentless beat in unison, and at others they're split into complex rhythmic counterpoint.

It is this, in part, that makes 4BY4 such a great piece and a perfect fit for this album. John manages to take culturally different instruments, each with different playing techniques, and link them together with a common element - the kick drum. It is cultural pluralism at its best, with each voice maintaining its unique sound and identity, but seamlessly integrated into a common whole

- Omar Carmenates

### 4 WAITING:STILL

John Psathas (2009/2012) arr. by Omar

Carmenates

keyboard percussion and gamelan

Published by Promethean Editions, NZ

Dedicated to Jack Body, *Waiting:Still* revisits an earlier work of mine, *Waiting for the Aeroplane*, written in 1988 when I was a composition student at Victoria University. Jack was an important mentor during my student days, and two things he encouraged me to do at the time (both of which I resisted) were to join the gamelan (a great regret), and to alter the ostinato pattern in *Waiting for the Aeroplane*. Two decades later, I finally embraced both ideas.

- John Psathas



### 5 THE SCAVENGER'S FOOTPRINTS

Christopher Deane (2009)

solo percussionist playing multiple urban sound sources

This piece originally featured all plastic instruments, but I felt that the palette was not broad enough. I decided to feature some of my plastic instrument creations along with found-sounds and metal instruments. Household and/or industrial items possess great potential in terms of sound-quality, and a key goal for this piece was to provide a musical reason to not discard items that would otherwise be destined for the junkyard. Found sounds can be substituted for those specified in the score, but they should be of a similar quality in terms of pitch and timbre, and commensurate with the universal concepts of resonance, clarity and tone.

- Christopher Deane

## 6 REQUIEM: MVT 1

David Skidmore (2009)

vibraphone and tuned flowerpots

Score published by Keyboard Percussion Publications

The relationship to the environment for a percussionist is quite complicated considering that our sounds cannot be produced without beating, smashing, banging, rubbing, scraping or shaking our instruments. Even the most sensitive percussionist can strike an instrument only so many times before the instrument eventually breaks. This piece is, in part, an exploration of the inevitability and expressivity of destruction in percussion music.

In spite of mankind's increased awareness of our collective environmental footprint, we still struggle with the reality that we cannot live as we have grown accustomed without

leaving a daily trail of destruction and waste behind us. And it is an inevitable fact that a certain quantity of this seemingly unavoidable destruction and "waste-making" will eventually leave nothing left to destroy, and nothing left to waste.

- David Skidmore

*Requiem* was commissioned by Omar Carmenates and co-commissioned by Owen Weaver.



## 7 ONCE, IN A GROVE OF TAMARISK

Christopher Adler (2012)

keyboard percussion trio

Score published by Liber Pulveris Press

Commissioned by Omar Carmenates

Premiered at the nief-norf Summer Festival 2012

FESTUS

Best ope the casement: see,  
The night, late strewn with clouds and flying stars,  
Is blank and motionless: how peaceful sleep  
The tree-tops altogether! Like an asp,  
The wind slips whispering from bough to bough.

PARACELTUS

Ay, you would gaze on a wind-shaken tree  
By the hour, nor count time lost.

FESTUS

So you shall gaze:  
Those happy times will come again.

PARACELTUS

Gone, gone,  
Those pleasant times! Does not the moaning wind  
Seem to bewail that we have gained such gains  
And bartered sleep for them?

*From Paracelsus by Robert Browning*

## 8 WAITING: STILL (alternate version)

John Psathas (2009/2012) arr. by Omar Carmenates

keyboard percussion and tuned gongs

Score published by Promethean Editions, NZ

All music performed by Omar Carmenates, with Brian Nozny and the Florida State University Percussion Ensemble: Justin Alexander, Luis Rivera, Sidonie Wade, Tommy Dobbs, Matthew Filosa, and Melinda Leoce

## OMAR CARMENATES



A versatile performer with strong interests in both contemporary solo and chamber music, Omar Carmenates currently serves as the Assistant Professor of Percussion at Furman University in Greenville,

South Carolina, where he manages the university's entire percussion program - including classical, jazz, and world percussion studies. In addition to his university duties, Omar is an active member of the percussion collective The nief-norf Project and acts as host for the annual nief-norf Summer Festival which brings dozens of percussionists, scholars, and composers together in a ten-day collaboration focusing on contemporary music filled with concerts, composition readings, master-classes, and a research summit.

As an avid performer of contemporary music, Omar regularly joins forces with composers and performers from around the world to commission and premiere new works. Recent projects include John Luther Adams' Inuksuit for 9-99 outdoor percussionists; a work that Omar both co-commissioned and directed in its United States premiere. Additionally, Omar has commissioned and/or premiered works by John Psathas, Michael Gordon, Marc Mellits, Christopher Cerrone and numerous other composers.

With a Doctor of Music degree from Florida State University, a Master of Music Degree in Percussion Performance from the University of North Texas, and a Bachelor's degree in Music Education from the University of Central Florida, Omar Carmenates is a proud endorser and artist for Vic Firth, Inc. Remo Drumheads, Sabian Cymbals, and Pearl Corporation/Adams Musical Instruments.

## SCOTT LINDROTH



Scott Lindroth is currently the Vice Provost for the Arts and Professor of Music at Duke University serving on the composition faculty. Having earned degrees in music composition from the Eastman School of Music (BM 1980) and the Yale School of Music (DMA 1991), his work as a composer has centered on instrumental and vocal media, including compositions for the

Chicago Symphony Orchestra, the New York Philharmonic, the Philadelphia Orchestra, the Netherlands Wind Ensemble, and the Ciampi Quartet. He has also composed music for dance, theater, and video, and recordings of his work are available on CRI, Equilibrium, and the Centaur labels. Together with Stephen Jaffe and Anthony Kelley, he presents the yearly concert series Encounters with the Music of Our Time, featuring music by distinguished visiting composers-in-residence in performances by faculty artists and visiting performers..

[www.duke.edu/~scott1/](http://www.duke.edu/~scott1/)



## BRIAN NOZNY



Brian Nozny is the Assistant Professor of Percussion/ Assistant Director of Bands at Dickinson State University in Dickinson, North Dakota. His career as

a percussionist and composer spans a wide array of musical styles, including classical, jazz, world, and popular genres. His original works and arrangements have been performed at respected academic institutions such as Northwestern University, the University of South Carolina, and Florida State University. Notable ensembles that have premiered

Nozny's compositions include the University of North Texas Percussion Ensemble, the University of Kentucky Percussion Ensemble, and NEXUS.

Brian holds a Bachelor of Arts degree from Virginia Tech, Master's degrees in Composition and Performance from the University of Miami and the University of North Texas respectively, and a Doctoral degree in Percussion Performance from the University of Kentucky. His compositions are published by Innovative Percussion and Drop 6 Media, and he is proud to be endorsed by Evans Drumheads, Innovative Percussion, and Sabian Cymbals. [www.briannozy.com](http://www.briannozy.com)

## CHRISTOPHER DEANE



Christopher Deane is assistant professor of percussion at the University of North Texas. Prior to this he was the principal timpanist of the Greensboro Symphony

for nine years and a regular performer as both percussionist and timpanist with numerous orchestras. His chamber music experience includes performances with the Aeolian Chamber Players, the Percussion Group

Cincinnati, the Mallarme Chamber Players, and the New Century Saxophone Quartet, and he is a founding member of the Philidor Percussion Group.

Christopher has won both first and second prizes in composition from the Percussive Arts Society, and a number of his compositions are now considered standard percussion repertoire. He has appeared as a performer, composer, and/or clinician at seven Percussive Arts Society International Conventions, and is an Artist/Educator clinician for Innovative Percussion Company and Sabian Cymbals.

## DAVID SKIDMORE



David Skidmore is active as both a performer and composer of music for percussion. He is a member of various ensembles, and is a dedicated

advocate for the “music of our time”, having commissioned, premiered, and performed dozens of new works by many of the great composers of the 20th and 21st century.

David has been featured as a soloist with the Royal Academy of Music Orchestra in London, the Pacific Soundings series in Sapporo, Japan, the Pittsburgh New Music Ensemble, and the Chicago Civic Orchestra LaSalle Bank Chamber Music Series.

Two of David’s pieces were performed in November 2007 at the Percussive Arts Society International Convention, including the premiere of a new work for the Florida State University Percussion Ensemble. In May of 2007 his piece, “Unknown Kind”, was premiered at Carnegie Hall. He was awarded 1st prize in the 2005 Percussive Arts Society Composition Contest and 2nd prize in the 2004 contest. Recent commissions include Sidney K. Robinson for Frank Lloyd Wright’s Taliesin, the Rush Hour Concert Series, Troy University, Evolution Percussion Duo, University of North Texas, and Florida State University. In addition to composing, David is a member of acclaimed ensemble Third Coast Percussion.

<http://davidskidmorepercussion.com>

## CHRISTOPHER ADLER



Christopher Adler is a composer, performer and improviser living in San Diego, California. His compositions encompass cross-culturally hybrid forms

drawn from contemporary concert music and traditional musics of Thailand and Laos, the application of mathematics to composition, and the integration of improvisation into structured composition. He is the pianist and

composer-in-residence for the ensemble NOISE, the composer-in-residence of the niefnorf Summer Festival, and he co-organised the soundON Festival of Modern Music for six years. He studied with Evan Ziporyn, Scott Lindroth, Steven Jaffe and Sidney Corbett, and is currently Professor of Music at the University of San Diego. His work may be heard on Tzadik, Innova, pfMENTUM, Nine Winds Records, Artship Recordings, Vienna Modern Masters, Circumvention, Accretions, and WGBH's Art of the States.

[www.christopheradler.com](http://www.christopheradler.com)

## JOHN PSATHAS



John Psathas is a freelance composer and Professor of composition at the New Zealand School of Music, Wellington, New Zealand. His music has achieved

a level of international success unprecedented in New Zealand history, and his concert works are performed regularly on the international stage by some of the world's top musicians. These include, Dame Evelyn Glennie, Joanna MacGregor, The Halle Orchestra, Michael Brecker, Joshua Redman, Kristjan Jarvi, Sir Mark Elder, Pedro Carneiro, and many others. Originally of Greek heritage, John is also now widely considered one of the three most important living composers of the Greek

Diaspora. He has a natural inclination toward mega-projects, and since writing much of the ceremonial music for the 2004 Athens Olympic Games, his music has been on the radar of a wider public than is usually associated with contemporary classical music.

John is in extremely high demand as a composer in many genres and media. His musical style brings together the languages of jazz, classical, Eastern European and Middle Eastern, avant-garde, rock, and electronica. His recent collaborations have included crossover projects with Serj Tankian (from System of a Down), roots musicians Warren Maxwell and Little Bushman, Greek folk master musician Manos Achalinotopoulos, author Salman Rushdie, film director Dana Rotberg, and jazz luminaries Michael Brecker and Joshua Redman.



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John Parks for your mentorship, your ears, and your couch!

Michael Bakan, Head of Ethnomusicology/  
World Music at Florida State University.

My wife Nicole, and children Maya and Isaac, for being my pillars and guiding force in life.

Produced and recorded by John W. Parks IV at the Florida State University Percussion Studio, assisted by Justin Alexander, Matthew Filosa & Brian Nozny

Mastered by Steve Garden at Garden Shed, Auckland, NZ

Editing and mixing by John W. Parks IV, Omar Carmenates, Justin Alexander & Brian Nozny

Design by UnkleFranc

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Omar Carmenates is an artist/endorser for: Pearl/Adams Corporation, SABIAN Cymbals Inc., Vic Firth Sticks Inc., and Remo Drum Heads Inc.



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