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<b>Publisher</b>	G Schirmer Inc
<b>Category</b>	Soloist(s) and Orchestra
<b>Year Composed</b>	2007
<b>Duration</b>	25 Minutes
<b>Solo Instrument(s)</b>	Percussion
<b>Orchestration</b>	<a href="#">3(pic).2.3(Ebcl,bcl).asx+tsx.2/4.3.3.1/3perc/hp.cel.pf/str</a>
<b>Availability</b>	<a href="#">Hire</a> <a href="#">Explain this...</a>

**Programme Note**

Composer's Note:

The title **Frozen in Time** refers to imaginary snapshots of the Earth's geological development from prehistoric times to the present day. Although we cannot be sure what the Earth looked like millions of years ago, most scientists agree that the separate continents used to be one mega-continent (as most agree that mankind descended from one prehistoric womb). Each movement imagines the music of a large prehistoric continent at a certain point in time:

I. Indoafrika: The piece opens with a grand gesture, like an avalanche, that is followed by a "time freeze." The main theme of the first movement is based on South Indian rhythm cycles (Tālas) and scales. The range of the theme is gradually expanded like a spiral, as it would in classical Indian improvisation. The second theme is based on the inner rhythm of the Tāla, which is also found in some traditions of West-African music. As the solo percussionist starts playing the theme on the Marimba and the Cencerros (a keyboard of cowbells), it becomes more similar to Gamelan music of Southeast Asia. The soloist then returns to the drum-set and takes the music back to its African origins building the movement up to an ecstatic culmination. At this point, the opening avalanche returns as a burst of emotions rather than a natural phenomenon. After a short cadenza, the movement wraps up with a fugue that recaps the themes of the opening section.

II. Eurasia: The second movement is an exploration of the darker sides of the mega-continent of Eurasia where emotions run deep but are kept quiet (the movement mainly deals with the traditions of central Europe and central and eastern Asia). The opening bass drum rhythm (which is borrowed from the *Siciliana*) and the long high notes in the strings separate this movement from the outer ones in terms of geography and climate. Also, the fact that the soloist only uses metal instruments in this movement makes it colder and more northern in character. The melodic materials of this movement are inspired by Mozart's *Sicilianas* which appear in some of his most intimate and moving movements (Piano Concerto K.488, Sonata K.280, Rondo K.511 and the aria "Ach, ich Fühl's"). One can hear that war is brewing under the surface throughout the movement although it only erupts briefly in the form of central Asian bells and modes that invade the introspective mood of the *Siciliana*. The movement ends with a long meditation on the opening theme – with many moments frozen in time.

III. The Americas: The final movement is a snapshot of the present (The Americas are, in fact, still one continent). Moreover, the mixture of cultures is a staple of modern

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America. The final movement is constructed as a rondo. The refrain represents mainstream American styles (Broadway at first, American Symphonic style in its second repeat, Mellow Jazz in the third, and Grunge Music - Seattle Style Rock - in its final repeat). The episodic sections explore other sounds of the Americas: the Tango, AfroCuban Jazz, Swing, and Minimalism. As American music is by nature inclusive, the movement includes a recapitulation of African, European and Asian music, tying the piece together.

— Avner Dorman

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## Reviews

The real firecracker – and one that went off in all directions – was the Dorman Percussion Concerto.

The Israeli-American Avner Dorman, born in 1975, was only known to me through a Naxos release of his piano music that I found “damn good” two years ago. Last season his **Variations Without a Theme** were premiered with the Nashville Orchestra (conducted by the secretly-superb Asher Fisch). **Frozen in Time** was commissioned by the young Austrian percussion wizard Martin Grubinger who premiered the work just two months ago in Hamburg and now presented it in Munich.

Grubinger was the very image of a little boy who, with unbridled joy and enthusiasm, red cheeks and a shock of obstinate blond hair, got to work on his noise-toy that had been built around him on all four sides like a little play castle. In three movements he charmed the dead-serious audience to appreciate and enjoy the humor and exhilaration of the concerto. “Indoafrika”, the first movement, is dominated by wooden sounds and organic shapes, and emphasized the marimba skills of Grubinger, the youngest finalist of the 2nd World Marimba Competition in Okaya (winner was MSU professor Gwendolyn Burgett Thrasher).

“Eurasia” is of a northern, metallic character. Extraordinary delicate and melodic moments, downright pretty (Mozart, by the composer’s own admission, never far away), and making much use of small Tibetan bells. Meditative parts with a prominent solo violin and more metallic plink dominate. The mechanical character of “The Americas” moves away from the multi-cultural ethnic and possibly ancient sounds that may well be “frozen in time” and arrives straight in the urban landscapes of America. Those who wish can hear tango and Afro-Cuban Jazz here – I heard reminders of Antheil and Varèse.

*Jens F. Laurson, ionarts.com, 03/02/2008*

“In his concert for percussion and orchestra, 32-year-old Israeli Avner Dorman definitely doesn’t tend toward modesty. Each of the three movements from **Frozen in Time** depicts one of the three land masses that emerged from the primordial continent Pangaea; “Indo-Africa”, “Eurasia” and “The Americas” he names them. Two quick, crazy, energetically composed main themes (“corner movements”) reflect the diverse music of these broadly stretched territories and frame a quiet, slow one. It is, however, everything but mellow even where it alludes to Mozart-like Sicilian rhythms. Because even if Martin Grubinger, for whom the concerto was written, switches in a crazily agile, wizard-like manner between two dozen instruments, he concentrates his efforts on the metallophone here.

In the finale, you get the feeling that someone wrapped the excessive dance rhythms from Leonard Bernstein’s “Westside Story”, sharpened again, in a new robe: the perfect image of the American melting pot.”

*Sueddeutsche Zeitung, , 26/01/2008*

“The “classic” division of the work into three parts, does not disappoint the demand for contemporary at all. Instead it amuses due to the fact that here the familiar

concerto form is filled with vibrant, up-to-date material that not only keeps the soloist on the go, but the orchestra quite busy as well. It is a successful piece because the head stays in the clouds, but the feet are firmly anchored to the ground."

*Laszlo Molnar , KlassikInfo.de, 25/01/2008*

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