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## Chapman Percussion Ensemble

Chapman Percussion Ensemble

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CHAPMAN PERCUSSION ENSEMBLE

NICK TERRY, DIRECTOR

PERFORMING BEAUTIFUL | MYSTERIOUS | MICROTONAL | AFRICAN GROOVED | PERCUSSION MUSIC

WEDNESDAY NIGHT | MAY 2<sup>ND</sup> | 8PM | SALMON RECITAL HALL | FREE ADMISSION

THE CHAPMAN UNIVERSITY  
SCHOOL OF MUSIC  
PRESENTS...

**THE CHAPMAN PERCUSSION ENSEMBLE**

NICK TERRY, DIRECTOR

&

T.J. TROY, PERCUSSION

MAY 2, 2007  
SALMON RECITAL HALL

# PROGRAM

TRIO FOR PERCUSSION

WARREN BENSON

ZEICHNUNG *cymbols*

FRITZ HAUSER

MARUBATOO

JOHN WYRE

-INTERMISSION -

GREAT WESTERN RAILWAY

T.J. TROY

T.J. TROY - BASS BARS

MINUANO

PAT METHANY

## CHAPMAN PERCUSSION ENSEMBLE

DOUG BARTOLME

CASEY GREGG

SCOTT KAWAI

CELESTE MARKEY

COLLIN MARTIN

KAT OLMOS

ANTHONY VAUGHAN

ZANDER VESSELS

## PROGRAM NOTES, BY NICK TERRY

BORN IN 1924, **WARREN BENSON** WAS A PROFESSIONAL PERCUSSIONIST IN THE DETROIT SYMPHONY BEFORE DEDICATING HIMSELF ENTIRELY TO COMPOSITION. AT ITHACA COLLEGE, BENSON TAUGHT PERCUSSION AND COMPOSITION FOR FOURTEEN YEARS, BEFORE MOVING TO THE EASTMAN SCHOOL OF MUSIC, WHERE HE WAS AWARDED THE TITLE OF PROFESSOR EMERITUS IN 1994. HIS **TRIO** FOR PERCUSSION (1957) IS SCORED FOR BASS DRUM, SMALL GONG, THREE TOM TOMS, WOODBLOCK, TRIANGLE, AND CYMBAL, AND FOR 50 YEARS HAS REMAINED ONE OF THE MOST POPULAR COMPOSITIONS IN THE REPERTOIRE. WE COULD CREDIT THIS, PERHAPS, TO THE REALISTIC INSTRUMENT REQUIREMENTS, BUT MORE APPROPRIATELY THAT THE PIECE SO EASILY PRESENTS & BALANCES ELEMENTS OF CLARITY, VIRTUOSITY, COLOR, DYNAMIC, AND FORM.

WITH **ZEICHNUNG**, **Fritz Hauser** CLEVERLY EXPLOITS THE ENTRANCING & COMPLEX SOUNDS OF QUIETLY RINGING CYMBALS. A FOUR-NOTE MELODY IS PERFORMED BETWEEN THE TWO PLAYERS, STANDING ON EITHER SIDE OF THE "INSTRUMENT". SIMILAR TO MANY OF STEVE REICH'S "ADDITIVE" PROCESS PIECES (E.G. CLAPPING MUSIC, MUSIC FOR PIECES OF WOOD), AND ALSO SIMILAR IN EFFECT TO A PASSING METROLINK TRAIN, THE MELODY IS PRESENTED NOTE BY NOTE, FOR A MOMENT IS FULLY REALIZED, AND THEN QUICKLY DISSOLVES INTO AIR.

**John Wyre** was a founding member of Nexus, the Canadian-based percussion group who can arguably be called one of North America's most accomplished chamber ensembles (percussion, or otherwise). Being a scholar and performer of non-Western musical traditions, Wyre's **Marubatoo** is, at least rhythmically, more akin to West African drumming, even though it is scored for a quintet of marimbas, vibraphones, and crotales. Throughout the piece, each musician (rarely performing in the same time signature as their neighbor), creates a dense polyrhythmic & polyphonic texture, over which the melody is carried by the bass marimba and crotales.

The thematic material of **Great Western Railway** is comprised of a multi-layered rhythmic lattice. At the base of the structure is a long, slow-moving polyrhythm of 7 : 5 : 4 : 3, stretched out evenly across a cycle of 105 beats; each cycle has a duration of approximately 53 seconds. The basic, slowest moving form of this polyrhythm is performed on the instrument of the lowest register in the ensemble, the low bass "meru" bars. Layered on top of this giant polyrhythm are other iterations of the same rhythmic relationships, pocketed between the low pulses of the larger polyrhythms. In general, the higher the register of the instrument, the faster the rhythmic material becomes, yet always expressing a 7 : 5 : 4 : 3 relationship.

With these rhythmic relationships mapped out, the "tracks" are now complete, and each performer travels along these different tracks at different times throughout the piece, sometimes in a tight, related duet with another instrument pairing, and at other times, seemingly independent of the other travelers. At all times, the motion of the instruments relates back to the larger polyrhythm, as instruments will arrive at isolated points of unison with the meru bars and with each other, like a railway station connecting tracks and travelers in the midst of a densely layered, tightly regimented system of rails strewn across the countryside.

- T.J Troy

**T.J. Troy** combines his eclectic knowledge of percussion from around the world with his innate musicality to create a distinct and powerful voice in the world of contemporary percussion. Be it as a member of many high caliber ensembles, a soloist, or with the numerous artists he collaborates with, T.J. is quickly becoming a true phenomenon in the Los Angeles music community. Known for his high-energy performance and broad range of disciplines, T.J. performs in a number of ensembles, notably MESTO, the Elvis Schoenberg Orchestra Surreal, Adam Rudolph's Organic Orchestra, and Partch. Currently on the faculty of Citrus College, T.J. has taught classes and workshops at the California Institute of the Arts, La Sierra University, and the Oakwood School, and has served on the faculty of Bethesda Christian University. T.J. received his Bachelor of Music degree in Percussion Performance from the University of Michigan and his Master of Fine Arts degree, specializing in Percussion, from the California Institute of the Arts. His principle instructors have been Michael Udow, Julie Spencer, Swapan Chaudhuri, David Johnson, John Bergamo, Randy Gloss, Houman Pourmedhi, Amir Sofi, and Faisal Zedan.