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Chapman Percussion Ensemble

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CHAPMAN UNIVERSITY'S
CONSERVATORY OF MUSIC
PRESENTS...

A work for two percussionists standing on either side of four suspended cymbals (and sharing the same pair of felt mallets), translated into English, **Zeichnung** becomes "line drawing". The *line* in question is a melody that exists in full form only in the fleeting moments of the equidistant center of the performance. Advancing to this moment, the melody is slowly introduced note-by-note. The process then reverses itself, and in so doing reveals a significant formal design explored throughout the 20th and 21st century, that of *arch form*. Chromatic Canon shares this formal design with Zeichnung.

"It is called '**Rain Tree**' because it seems to make it rain. Whenever it rains at night, throughout the following morning the tree makes drops fall from all its richly growing leaves. While the other trees quickly dry out after the rain, the Rain Tree, because its leaves no bigger than fingertips grow so closely together, can store up raindrops in its leaves. Truly an ingenious tree!"

[The Ingenious Rain Tree] by Kenzaburo Oé

- Toru Takemitsu

Ritual Music is a "fanfare" for percussion quartet composed by David Skidmore for the Third Coast Percussion Quartet, who themselves have visited Chapman's Conservatory many times to perform and work with our students. This performance is dedicated to Mr. Scott Kawai, who leaves us this year as a distinguished graduate in music composition.

Please join the Percussion Program at Chapman University's Conservatory of Music on April 30 - May 2 (this weekend), as we host the premier Solo Marimba Competition of the Western United States. For more information, including performance & masterclass schedules, tickets, and guest artist information, check out...

www.scpef.com

Brought to you by
the Southern California Percussion Ensemble Festival

THE CHAPMAN PERCUSSION ENSEMBLE

NICK TERRY, DIRECTOR

APRIL 29, 2010
CHAPMAN AUDITORIUM

PROGRAM

PERFORMED WITH NO INTERMISSION - APPROXIMATELY 75 MINUTES

STELÈ (2005)	GERARD GRISÉY (1946 - 1998)
CHROMATIC CANON (1980)	JAMES TENNEY (B. 1934 - 2006)
ANGELS (2007)	STUART SAUNDERS-SMITH (B. 1948)
ZEICHNUNG (2002)	FRITZ HAUSER (B. 1953)
RAIN TREE [1981]	TORU TAKEMITSU [1930 - 1996]
RITUAL MUSIC (2004]	DAVID SKIDMORE [B. 1983]

C P E
CHAPMAN PERCUSSION ENSEMBLE

KYLE ALANIS, BM - MUSIC PERFORMANCE, '13

SCOTT KAWAI, BM - COMPOSITION, '10

CRAIG SHIELDS, BM - MUSIC PERFORMANCE & EDUCATION, '12

PROGRAM NOTES

"How to create a myth from a cellular organization, the flow of which obeys foreign laws? How to compose with conviction a rhythm that rests on the edge of silence, and whose archaic form grows to be hammered? When composing, an image came to me: that of archaeologists discovering a **stelé**, and sweeping past the dust, revealing a funerary inscription."

- Gerard Grisély (translated)

In numerous ways, **Chromatic Canon** serves as a companion piece to the more famous duet *Nagoya Marimbas* by Steve Reich, to whom Jim Tenney dedicated this work. Although there are obvious comparisons between the two pieces (such as instrumentation and number of performers), there are in addition aesthetic/stylistic similarities (a shared minimalist language), as well as similar cerebral & visceral experiences for the performers (active concentration), and audience members (passive meditation). Although both works are constructed from simple motives placed in canon, Reich's composition fundamentally relies on a shared performer/listener enjoyment of a groove pattern (a la 1980's Herbie Hancock), whereas Tenney's additive/reductive progression of a 12-note row focuses our attention towards the intricate intervallic interplay of the two marimbas, as well as a variety of resultant composite polyrhythms...from 2:3 to 11:12, and back again.

Angels, a percussion trio for nine triangles, is governed by the composers exploration of what he refers to as *music of co-existence*, in which the performers are generally not obliged to maintain temporal, dynamic, or any other manner of traditional conversant relationships amongst one another. In this manner, the resulting sound of each performer's complex and delicately shifting syncopated polyrhythms (challenging enough unto themselves), produces a texture in which extreme-complexity looms very near to the arena of improvisation.