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Chapman Percussion Ensemble

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THE SEA OF TRANQUILLITY ON THE MOON IS NOT REALLY A 'SEA' AS SUCH BUT A LOWER ALTITUDE PLAIN, THE RESULT OF EARLIER VOLCANIC ACTIVITY. TRACTS OF LAND CAN BE PURCHASED ON THE SEA OF TRANQUILLITY AT \$37.50 (US) AN ACRE. APPARENTLY OVER 400,000 PEOPLE HAVE ALREADY BOUGHT THEIR OWN BLOCKS. THIS PARTICULAR 'SEA' IS MOST FAMOUS AS THE LANDING SITE OF THE APOLLO 11 MISSION THAT FIRST LANDED MAN ON THE MOON. BUZZ ALDRIN REFERRED TO THE SIGHT OF IT AS "MAGNIFICENT DESOLATION". OF COURSE, SOME PEOPLE CONSIDER THE WHOLE MOON LANDING TO HAVE BEEN A HOAX AND ALDRIN WAS INFAMOUSLY TAKEN TO COURT FOR ASSAULTING ONE OF THEM. EITHER WAY, WHEN WE LOOK AT THE MOON, WE OFTEN WONDER THAT HUMANS HAVE STOOD ON IT AND THIS IDEA HAS A CERTAIN SPIRITUALITY OR MYSTICISM TO IT. WE CAN SEE IT, BUT NOT TOUCH IT. AND TO ME, THE 'SEA OF TRANQUILLITY' BEAUTIFULLY CAPTURES THIS ENIGMATIC NOTION.

THIS PIECE OF MUSIC IS WRITTEN IN REFLECTION OF THE MOON. THE MAIN MUSICAL MATERIAL (IN 12/8) IS INFLUENCED BY SLOW PULSE POP-FUNK AS FOUND ON THE MILES DAVIS ALBUMS AMANDLA AND TUTU. CONTRASTING SECTIONS (IN 3/2 AND 6/4) GRADUALLY OVERHAUL AND REPLACE THE ORIGINAL MATERIAL. ADDITIONALLY, THE INFLUENCE OF THE MUSIC OF CARL VINE CAN BE TRACED IN VARIOUS WAYS. I HAVE BEEN AN ADMIRER OF HIS MUSIC FOR NEARLY 20 YEARS AND THIS PIECE IS DEDICATED TO HIM.
- STUART GREENBAUM

ORIGINALLY FROM SACRAMENTO, CA, JUSTIN DEHART IS A CONTEMPORARY PERCUSSIONIST/DRUMMER WHO HAS PERFORMED CONCERTS THROUGHOUT THE US, CANADA, AND ASIA. HE HAS ALSO EXPLORED INDIAN CLASSICAL PERCUSSION EXTENSIVELY WITH T.H. SUBASH CHANDRAN (MRDANGAM) IN SOUTH INDIA AS A FULBRIGHT SCHOLAR IN 2001, AND PANDIT SWAPAN CHAUDHURI (TABLA) AT AACM AND CALARTS. DEHART CAN BE FOUND AS PERFORMER AND/OR PRODUCER ON VARIOUS RECORD LABELS SUCH AS: INNOVA, ALBANY, MODE, MCA, SKUNK, ANICCA, CORNERSTONE, AND R.A.S. HE CURRENTLY RESIDES IN LA JOLLA, CA AS A MEMBER OF THE CONTEMPORARY PERCUSSION ENSEMBLE RED FISH BLUE FISH, LED BY STEVEN SCHICK.

FOR MORE INFORMATION, VISIT [HTTP://WWW.JUSTINDEHART.COM/](http://www.justindehart.com/)

CHAPMAN UNIVERSITY'S
CONSERVATORY OF MUSIC
PRESENTS...

THE CHAPMAN PERCUSSION ENSEMBLE

NICK TERRY, DIRECTOR

NOVEMBER 11, 2010
7:30 PM
CHAPMAN AUDITORIUM
MEMORIAL HALL

protocols

210-470

PROGRAM

ZYTRAFER (1992)

FRITZ HAUSER (B. 1953)

• CRAIG SHIELDS, PERCUSSION SOLO

504-584, 593-670, (690)-720

MUSIC FOR PERCUSSION (1935)

GERALD STRANG (1908 - 1983)

ONE LAST BAR THEN JOE CAN SING (1994)

GAVIN BRYARS (B. 1943)

PALTA (1982)

BOB BECKER (B. 1947)

• JUSTIN DEHART, TABLA SOLO

2039-2166

chrs snare solo

- INTERMISSION -

2193-2220, 2225-2265, 2298-2350, 2360-2397

LIVING ROOM MUSIC (1940)

JOHN CAGE (1912 - 1992)

SEA OF TRANQUILITY (2004)

STUART GREENBAUM (B. 1966)

MINUANO (1987)

PAT METHANY (B. 1954)

• EFERAIN SOLIS, VOICE

3381-3651

• ADAM ZAHLER BROWN, TRUMPET

• KEVIN BAKER, BASS

C P E CHAPMAN PERCUSSION ENSEMBLE

- KYLE ALANIS
- CHRISTOPHER BRIGHT
- CHRISTINA CHEON
- JORDAN CURCURUTO
- BRIETTA GREGER
- TIMOTHY HARSHFIELD
- CRAIG SHIELDS

PROGRAM NOTES

COMMISSIONED BY THE ARTS COUNCIL OF GREAT BRITAIN FOR THE VIRTUOSO PERCUSSION QUINTET NEXUS, ONE LAST BAR THEN JOE CAN SING... IS A REFLECTION ON ASPECTS OF PERCUSSION HISTORY, BOTH PERSONAL AND MUSICAL. THE MEMBERS OF NEXUS ARE MY FRIENDS (I PLAYED IN THE STEVE REICH ENSEMBLE ALONG WITH RUSS HARTENBERGER, FOR EXAMPLE, IN 1972 - THE YEAR AFTER NEXUS WAS FORMED) AND I HAVE KNOWN THEIR PLAYING AS AN ENSEMBLE FOR ALMOST 20 YEARS. THE PIECE EXPLOITS NOT ONLY THE TREMENDOUS VIRTUOSITY OF NEXUS BUT RATHER MORE THEIR WONDERFUL MUSICALITY AND SUBTLETY. THE PIECE STARTS FROM THE LAST BAR AT THE END OF THE FIRST PART OF MY FIRST OPERA *MEDEA*, A VERY SHORT CODA FOR A QUINTET OF UNTUNED PERCUSSION INSTRUMENTS. IN MY NEW PIECE, HOWEVER, THIS ONE APPARENTLY INNOCUOUS BAR IS PROGRESSIVELY FRAGMENTED UNTIL IT IS TAKEN OVER, LITTLE BY LITTLE, BY THE ADDITION OF TUNED PERCUSSION INSTRUMENTS. EVENTUALLY TWO METAL TUNED INSTRUMENTS (CROTALES AND SONGBELLS) PLAY ARIA-LIKE MATERIAL WITH BOWS, OCCASIONALLY JOINED BY THE XYLOPHONE, AND ACCOMPANIED BY MARIMBA AND XYLOPHONE OSTINATI. THE PIECE ENDS WITH A CODA IN WHICH PHRASES ARE PASSED FROM BOWED VIBRAPHONE TO BOWED CROTALES TO BOWED SONGBELLS, SUPPORTED BY TREMOLOS ON TWO MARIMBAS. THE RARE 3-OCTAVE SONGBELLS WHICH NEXUS OWNS IS ONE OF THE GREAT AMERICAN INSTRUMENT MAKER J. C. DEAGAN'S PARTICULARLY FINE INSTRUMENTS AND THE PIECE IS EFFECTIVELY A KIND OF HOMAGE TO DEAGAN - THE STRADIVARIUS OF THE TUNED PERCUSSION FAMILY. DEAGAN WAS A CLOSE COLLABORATOR WITH PERCY GRAINGER IN THE DEVELOPMENT OF TUNED PERCUSSION MUSIC BETWEEN THE WARS AND I HAVE ALWAYS ADMIRER GRAINGER'S IMAGINATIVE AND AUDACIOUS USE OF PERCUSSION. THE FAMILY OF KEYBOARD PERCUSSION IS, FOR ME, AS IMPORTANT A GROUP AS, SAY, THE STRING FAMILY AND EQUALLY CAPABLE OF EXPRESSIVE PLAYING. INDEED IN *MEDEA* NOT ONLY DOES THE ORCHESTRA HAVE NO VIOLINS (THE STRINGS ARE FROM VIOLAS DOWNWARDS) BUT THE PERCUSSION SECTION REPLACES, IN EFFECT, THE MORE CONVENTIONALLY IMPORTANT FIRST VIOLINS AND MY KNOWLEDGE OF THE MUSIC OF NEXUS WAS A MAJOR FACTOR IN THIS DECISION.

- GAVIN BRYARS

THE FIRST AND LAST MOVEMENTS OF LIVING ROOM MUSIC ARE TO BE PLAYED ON HOUSEHOLD OBJECTS SUCH AS MAGAZINES, A TABLE, BOOKS, THE FLOOR OR USING ARCHITECTURAL OBJECTS LIKE WINDOW FRAMES. MOVEMENT 3 IS A MELODY PERFORMED BY ONE PLAYER ON "ANY SUITABLE INSTRUMENT". THIS MOVEMENT IS OPTIONAL. THE TEXT OF MOVEMENT 2 IS BY GERTRUDE STEIN ("THE WORLD IS ROUND").

- JOHN CAGE