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12-6-2011

Faculty Recital

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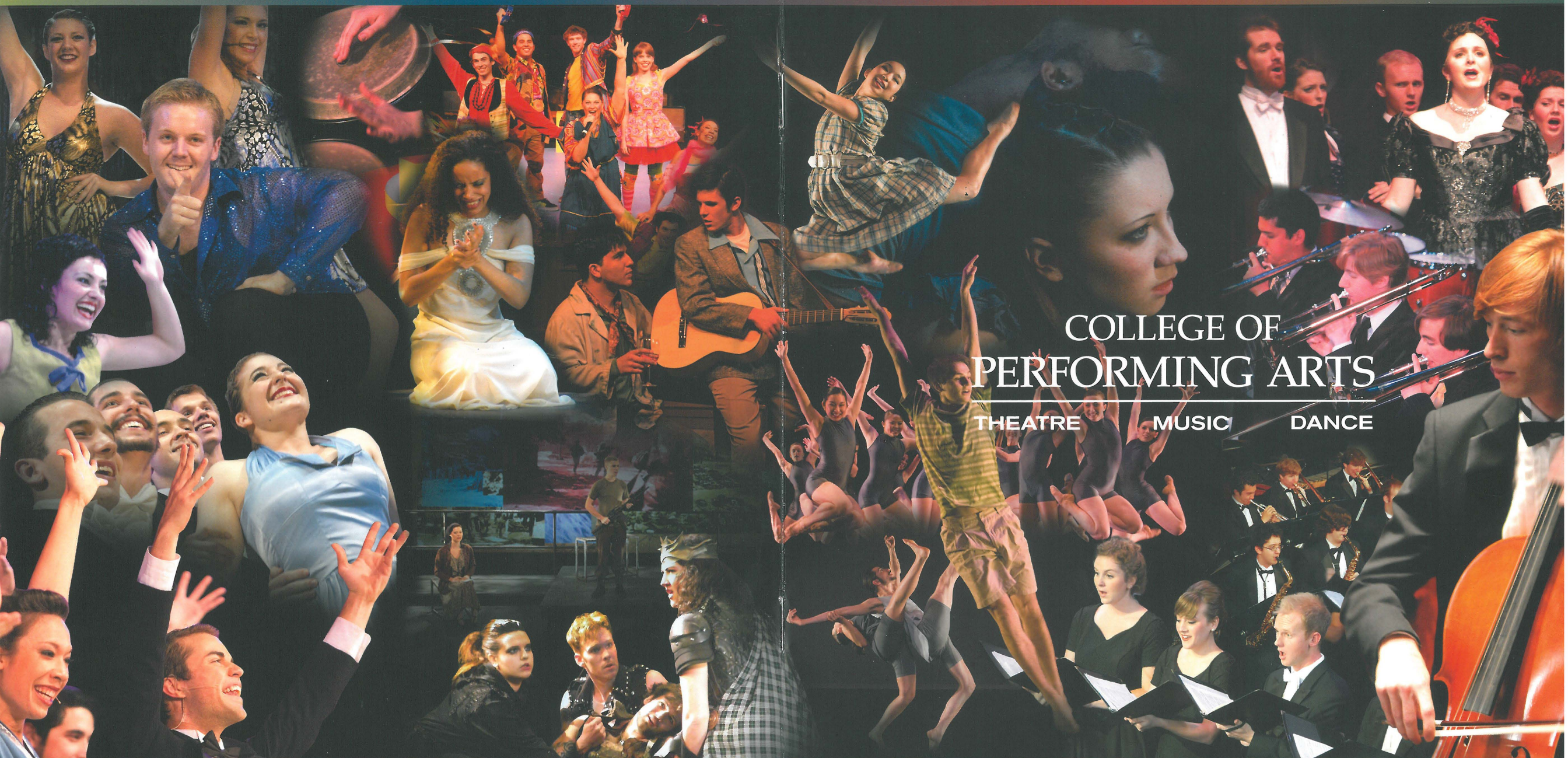
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THEATRE MUSIC DANCE

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Fall 2011 Event Highlights

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Urinetown, the Musical
by Greg Kotis and Mark Hollman.....Sept. 29-Oct. 1, 6-8
The Servant of Two Masters by Carlo Goldoni.....Nov. 10-12, 17-19

MUSIC:

University Singers in Concert.....Oct. 28
University Choir & Women's Choir in Concert.....Oct. 30
Opera Scenes – 2011: An Opera Odyssey.....Nov. 11-13
Chapman Chamber Orchestra.....Nov. 18
Chapman University Wind Symphony.....Nov. 19
Holiday Wassail.....Dec. 2-3

DANCE:

Fall Dance ConcertDec. 7-10

AMERICAN CELEBRATION:

American Celebration Preview NightNov. 4
Gala Night.....Nov. 5

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presents a

Faculty Recital

Mary Palchak, flute

Nick Terry, Justin DeHart, percussion

Gary Matsuura, conductor & saxophone

with special guests

Jan Jordan, piano

Kris Berry, Matthew Cook and Eric Guinivan, percussion

Faculty and Friends Concert: Music of Fred Katz,
Bob Clendenen, Stuart Saunders Smith,
Philippe Manoury, and Phillip Matsuura

December 6, 2011 ■ 8:00 P.M.

Salmon Recital Hall

Program

The Next Three Miles** (2011)	Bob Clendenen (b.1961)
Matthew Cook and Nick Terry, vibraphone	
IV, from Le Livre des Claviers (1987)	Philippe Manoury (b. 1953)
Nick Terry, vibraphone	
They Looked Like Strangers** (2011)	Stuart Saunders Smith (b. 1948)
Justin DeHart, vibraphone	
~ INTERMISSION ~	
Sonatine for Flute and Piano (2009)	Phillip Matsuura (b. 1995)
Mary Palchak, flute and Phillip Matsuura, piano	
A Blossom Falls (Scary Gary) (1975)	Fred Katz (b. 1919)
Gary Matsuura, soprano saxophone Jan Jordan, piano and Kris Berry, percussion	
Jade Mountain *(2011)	Fred Katz
Mary Palchak,flute; Jan Jordano, piano Nick Terry*, Justin DeHart*, Eric Guinivan*, Matthew Cook* and Kris Berry, percussion Gary Matsuura, conductor	

*Members of the Los Angeles Percussion Quartet, ** World Premiere

Artists

Fred Katz is generally credited with being the first musician to explore the possibility of the cello as a jazz instrument. He accomplished this while an integral member of drummer Chico Hamilton's influential '50s quintet and through his own solo works such as *Soul-o-cello* (Decca, 1957), *Fred Katz and His Jammers* (Decca, 1958) and *Zen* (World Pacific, 1956). Katz met Hamilton while the two were backing vocalist Lena Horne and when Hamilton was looking for a different kind of instrument for his quintet, Katz suggested French horn player John Graas. Katz recalls the formation of Hamilton's quintet as follows, "Johnnie Graas was very good...but Johnnie dies maybe two weeks later so Chico and I were talking and I thought about the cello. So we went to Chico's house and [multi-instrumentalist] Buddy Collette was there, one of the greats. They asked me if I knew any standards and I did on the piano but not cello and I said I think I know "My Funny Valentine" so I played it and Buddy and Chico said very good...So that's how it started." His scores for cult movie classics such as *Little Shop of Horrors* (Rhino, 1984), backing tracks for **Ken Nordine's** off-beat *Word Jazz* series (Dot, 1957) and holy grail novelties like *Harpo in HiFi* (Mercury, 1957) and Sidney Poitier reading Plato, *Journeys Inside the Mind* (Warner Brothers, 1970) make Katz a giant among collectible musical obscurities. A child prodigy on both piano and cello and a professor of anthropology for 22 years, there is much more to him than historical footnote. Katz is also a serious musician and superb composer who studied with the great classical cellist Pablo Casals and he continues to maintain contemporary insight into a myriad of topics both musical and philosophical. The recent release of his prescient ethnic/poetic/jazz journey *Folk Songs for Far Out Folk* (Warner Bros.-Reboot) on CD for the first time, nearly a half-century after it was recorded, served as an initial entrée into his current doings and as fodder for some looks backward. He was also the music director for the 7th Army Headquarters, Lena Horne, Mindy Carson, Vic Damone, Ken Nordine, Frankie Laine and Tony Bennett. At the age of 92, **Fred Katz** carries on today as a consummate Renaissance man. Philosopher, anthropologist, composer and musician, he continues to produce new works, expressing his creativity through innovation and playing his beloved cello and piano.

Bob Clendenen was born in 1961 in Atlanta, GA. and received his B.M. Cum Laude from the Cincinnati Conservatory of Music, and an MFA in Music Composition from the California Institute of the Arts. His major composition instructors included Brian Fernynehough, John Harbison, Jonathan D. Kramer, Paul Lansky, Stephen L. Mosko, Allen Sapp, and Morton Subotnick. As a composer he has won numerous grants and awards, among them a Young Composers Award from A.S.C.A.P. Bob was a featured composer in the Visiting Composers Series 1989/90 at the Cincinnati Conservatory of Music, and has given numerous lectures on his music at both the Cincinnati Conservatory of Music and the California Institute of the Arts. As a performer Bob was a founding member of the L.A. band FOOD which existed from Sept. of 1996 to Sept. of 2001 as a recording and performing group. Bob has also performed as a trumpet soloist on Monday Evening Con-

Gubaidulina, Liza Lim, Dai Fujikura, Harrison Birtwistle, and members of Ensemble Intercontemporain. Terry holds degrees in music performance from the University of Southern California (DMA), the California Institute of the Arts (MFA), and Eastern Illinois University (BM). He is an assistant professor of music and Director of Percussion Studies in the Conservatory of Music at Chapman University's College of Performing Arts, where he additionally lectures in non-Western musical traditions and improvisation. He is an Artist Endorser for Sabian Cymbals. More information, including the most current projects and concerts, can be found at www.nickterrypercussion.com

Dr. Justin DeHart is a dedicated performer and teacher of contemporary music. DeHart has earned degrees in percussion performance from CSU Sacramento, California Institute of the Arts, and UC San Diego. He recently became the newest member in the Los Angeles Percussion Quartet (LAPQ) in 2011. DeHart was awarded a Fulbright Scholarship in 2001 to travel to Chennai, India to study South Indian percussion for Pandit Swapan Chaudhuri at the Ali Akbar College of Music in San Rafael and at the California Institute of the Arts. DeHart performs concerts throughout the United States, Canada and Asia and has participated as a musician and producer on Sono Luminus, Innova, Albany, Mode, New World, MCA, Skunk, Anicca, Cornerstone, R.A.S., and Sub Pop record labels.

Matt Cook performs in a variety of projects from classical art music to Middle Eastern, Jazz and popular music ensembles. He has recently performed with the Robin Cox Ensemble, California E.A.R. Unit, Sonic Generator, Ensemble Green, PARTCH Ensemble, the CABAZA de Vaca Arcestra, Loud Objects, Tehachapi Symphony Orchestra and the United Musicians Symphony Orchestra of Los Angeles. He has worked closely with composers Roger Reynolds, Sofia Gubaijulina, Philippe Manoury, Olga Neuwirth, Tristan Perich, David Johnson and Lewis Nelson.

As a drummer, and world percussionist, Matt has performed with singers Claudia Vasquez, Coco York, Anthony Starble, Joanna Lemle, indie-pop band Artichoke Heart Souffle, and various musical theater companies in Los Angeles. For more information about Matt, visit www.matthewhcook.com

Eric Guinivan's music has been performed by numerous orchestras and chamber ensembles across the United States, Europe, and Asia. His works have received several awards and honors, including two ASCAP Morton Gould Awards, three BMI Student Composer Awards, and a major grant from the Theodore Presser Foundation. Eric has received commissions from the New York Youth Symphony, the Delaware Youth Symphony, the Firebird Ensemble, the Michigan Music Teachers Association, the Lotte Lehmann Foundation, and pianist Vicki Ray, among others.

Eric began studying percussion at age 10 and is an active performer currently based in Los Angeles. A founding member of the Los Angeles Percussion Quartet, Eric has also per-

formed with orchestras and chamber ensembles across the country. Eric made his Carnegie Hall debut in 2011 performing as soloist with the New York Youth Symphony in the premiere of his work *Meditation and Awakening* for percussion and orchestra. The New York Times subsequently described the work as "engaging," praising its shimmering colors and frenetic energy. Eric has also performed as soloist with the Downey Symphony and the University of Southern California Thornton Symphony.

Born and raised in Wilmington, Delaware, Eric received Bachelor of Music Degrees in Composition and Percussion Performance from Indiana University and holds as Masters and Doctorate from the University of Southern California Thornton School of Music. Eric currently teaches composition, music theory, and aural skills at University of Southern California.

The **Los Angeles Percussion Quartet** is the latest ensemble to champion the music of California's great maverick composers, the established avant-garde, and tomorrow's most promising new voices. Since 2008, the LAPQ has delivered astonishingly fresh interpretations of percussion masterpieces, in addition to commissioning award-winning new works for percussion quartet. Their music guides listeners through exotic sonic landscapes, and their live performances contribute astonishing visual choreography.

The LAPQ has performed at many distinguished new music series, universities, and on occasion, living room salons. They include: Monday Evening Concerts, April in Santa Cruz, Music & Conversations, Pasadena Art Center of Design, L.A. Composers Project, CalArts, USC, Chapman University, CSU-Sacramento/Bakersfield/East Bay, Occidental College, the Renaissance Arts Academy, and the San Francisco Conservatory of Music. In September of 2011, an evening performance at LA's Zipper Hall will usher in a new concert season of award-winning repertoire by local composers Sean Heim Eric Guinivan.

To date, their music has received awards from the Theodore Presser Foundation, ASCAP, BMI, and the FROMM Foundation. THE LAPQ has ongoing collaborations with composers Shaun Naidoo, Steve Forman, David Johnson, Mark Applebaum, Sean Heim, Bruno Louchouarn Jeffrey Holmes, Eric Guinivan, Ben Phelps and Alex Miller. Their latest studio release, *Ritual Dances*, is available online, and will be joined soon by the Music of Steve Forman & David Johnson's *Quartz City*.

Jan Jordan is a respected pianist in both jazz and classical styles of music. A professional musician since the age of thirteen, Jan comes from a prestigious musical family. His grandfather, Jan Kubelik, was a world-famous Czech violinist, and his uncle, Rafael Kubelik, was a world-famous symphony conductor. His jazz trio has had steady engagements at some of the finest venues in Orange County, including the Ritz Carlton, the Four Seasons, Bowers Museum, Diva and the Napa Rose Restaurant in Downtown Disney. Mr. Jordan, along

with bassist Dr. Art Davis have released a critically acclaimed CD entitled "Puttin' on the Ritz". Jan is a dedicated music educator whose students have won many awards and honors.

Kris Grayson Berry has a Bachelors degree in Music from California State University Northridge, and has worked professionally in a variety of styles including jazz, latin, rock, funk, r&b, soul, and classical. Artists that he has worked with include Clare Fischer, Otmaro Ruiz, Smokey Robinson, Stu Goldberg, Doc Severenson, Tony Franklin, Tim Bogert, Richard Fortus, Luis Conte, Michito Sanchez, Kevin Ricard, Richie "Gagate" Garcia, Taku Hirano, and musicians from the LA Philharmonic Orchestra. Kris has been on the faculty of the Musicians Institute in Hollywood since 2001, where he has taught the double bass drumming class, the odd meters class, afro-cuban drumming class, caribbean drumming class, jazz drums class, rhythm section workshops, live playing workshops, music reading 1.2.& 3, fill fest (drum fills class), funk, r&b, and hip-hop classes, as well as open counseling, and private instruction.

Gary Matsuura, professor of saxophone, jazz improvisation and Director of the Chapman University Saxophone Ensemble is in his 20th year at Chapman University. He founded and established the current curriculum for saxophone studies and Jazz@Chapman. As a performer, Gary was a featured soloist in a performance with Celine Dion and Rosie O'Donnell in the 1998 Celine Dion Christmas Special, "These Are Special Times" shown on CBS. In addition, he has played back-up to such entertainers as Helen O'Donnell, the Temptations and the Four Tops. His saxophone artistry can be heard on Phillip Keveren's CD Introspection on the Soundsage label. In addition to private studies in jazz improvisation with jazz legend Phil Woods, he also holds a Diploma in Composition and Arranging from the Grove School of Music and a Bachelors of Arts in Music Education from California State University, Fullerton

Program Notes

The Next Three Miles

The next 3 miles... for two percussionists is a piece inspired by listening to friends perform both contemporary percussion music and world percussion music around the California Institute of the Arts. I decided to write a piece that is fun to perform, hopefully fun to listen too, and demonstrates an effective balance between parts that are drumming oriented and parts that are written for one or two vibraphones. I find the vibraphone to be an expressive instrument despite the fact that it is essentially comprised of tuned metal bars mounted on a frame. Matt Cook and Nick Terry have both encouraged my artistry and asked for music over the last few years, and this piece is a present to them and David Johnson (who is a long time percussion Faculty member at CalArts).

They Looked Like Strangers by Stuart Sanders Smith

While speaking with the composer about the title of the piece in January 2011, he told me it refers to the rare phenomenon in life when we look at someone extremely familiar – a parent, sibling, or lover – and become overwhelmed with the strange feeling that we do not know the person at all. "Who is this person I thought I knew so well?" we ask ourselves. Each of the four movements contains their own character and could, in theory, be performed by additional performers to highlight the differences. As with many of Smith's vibraphone works, the score is written on two treble clef staves, implying a contrapuntal and polyrhythmic dialogue between forces. While engaging with this composition, one feels the notes are conveying something expansive, complex, and infinitely ephemeral...and yet, it retains a level of communication that is incredibly intimate, comforting, and strangely familiar.

-Justin DeHart

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