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In-Between: Music for Percussion & Electronics

Los Angeles Percussion Quartet

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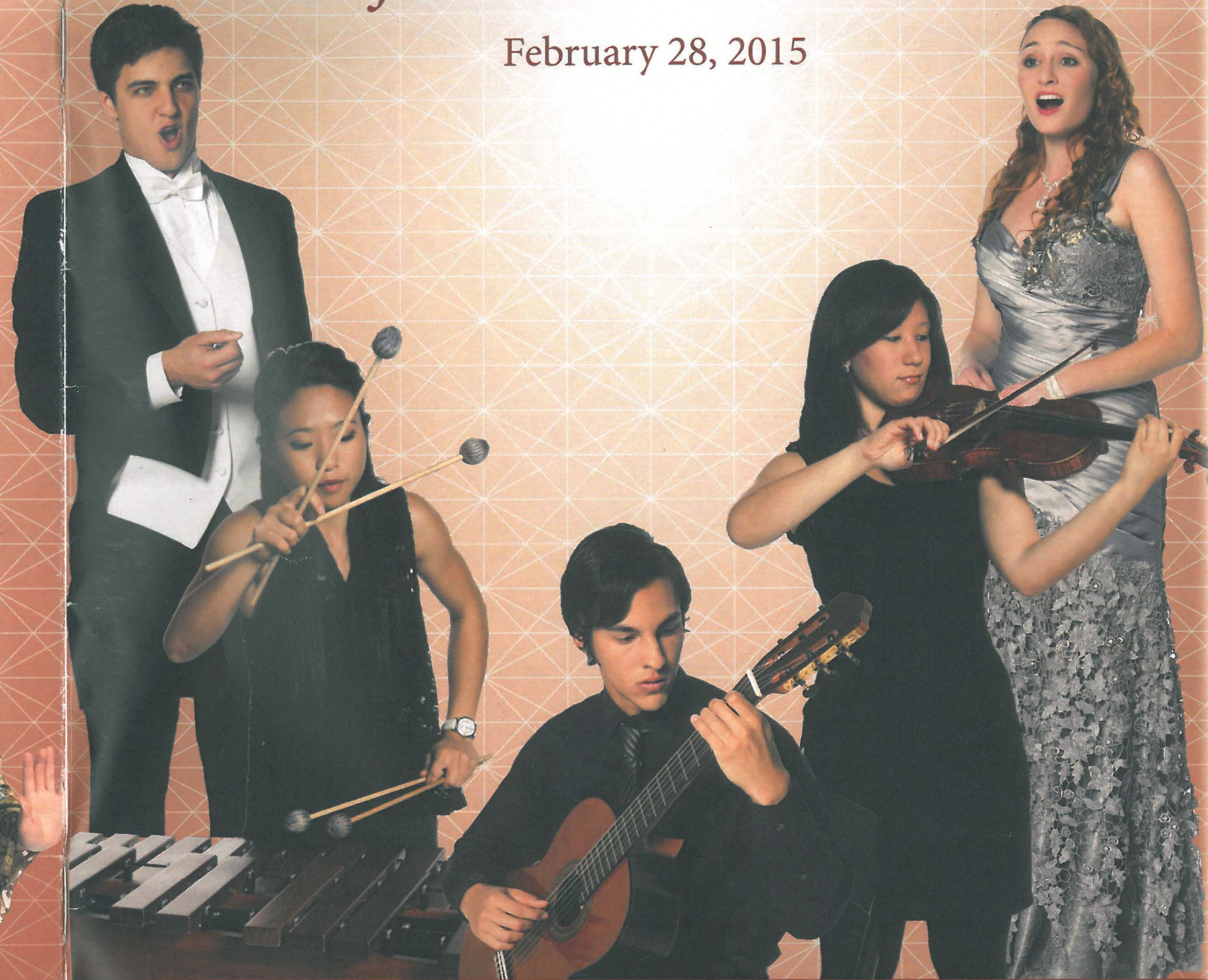
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THE LOS ANGELES PERCUSSION QUARTET PRESENTS:

*In-Between:
Music for Percussion & Electronics*

February 28, 2015



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Spring 2015

SPRING 2015 calendar highlights

february

February 5

The President's Piano Series

Eduardo Delgado, *soloist*

February 6

William Hall Visiting Professor in Recital

Jeralyn Glass, *soprano soloist*

February 19-21, 26-28

The Tragedy of Hamlet, Prince of Denmark

by William Shakespeare

Directed by *Thomas F. Bradac*

February 27

Faculty Recital

Rebecca Sherburn, *soprano*

with Louise Thomas, *piano*

march

March 5

The President's Piano Series

Dan Tepfer, *soloist*

March 13

The Chapman Orchestra: A Midsummer Night's Dream

Daniel Alfred Wachs, *Music Director and Conductor*

Angel Vázquez-Ramos, *Music Director*

Michael Nehring, *Director*

april

April 2

The President's Piano Series

Abbey Simon, *soloist*

April 9-11

Concert Intime

presented by *Chapman student choreographers*

April 9-11, April 16-18

Rosencrantz and Guildenstern Are Dead

by Tom Stoppard

Directed by *Gavin Cameron-Webb*

April 10

University Choir & University Singers in Concert

Stephen Coker, *Conductor*

April 24-26

Opera Chapman presents: The Elixir of Love

by Gaetano Donizetti

Peter Atherton, *Artistic Director*

Carol Neblett, *Associate Director*

may

May 2

Chapman University Wind Symphony

Christopher Nicholas, *Music Director and Conductor*

May 6-9

Spring Dance Concert

presented by *Chapman student choreographers*

May 8

University Women's Choir in Concert

Angel Vázquez-Ramos, *Director*

May 16

Sholund Scholarship Concert

CHAPMAN UNIVERSITY

Hall-Musco Conservatory of Music

presents

In-Between: Music for Percussion, Electronics & Multimedia

by Paulo C. Chagas

with

Joaquim Abreu, Justin DeHart, Nick Terry,
and Los Angeles Percussion Quartet

February 28, 2015 8:00 P.M.

Salmon Recital Hall

Program

Ashe (1984) *US premiere*

for four percussion and electronic sounds

Los Angeles Percussion Quartet

The Yoruba word “ashe” refers to the spiritual energy connecting all things and human beings. It is an invisible force that provides us with the creative power to make something happen. The electronic music of *Ashe* is made on the basis of recordings from poetry and music from different countries sharing the cultural and religious tradition of the Yoruba people of West Africa who migrated as slaves to the Americas. The piece starts with the recording of a talking drum, an African drum that can mimic the human speech. By pressing the drumhead, the player can vary the pitch of the drum and so imitate the intonation and articulation of the voice. In the beginning of the piece we hear a drum “speaking” a phrase followed by a voice speaking the same phrase. It triggers a continuous flow of transformations of different materials such as recording of Yoruba religious music of Nigeria, Brazil, Haiti and Cuba.

The four percussionists are placed on the four corners of the room. Each one plays set of five drums. They start playing at 8:30” beginning with short rhythms, then rhythmic patterns and longer rhythmic sequences. A dialogue between the percussion and the electronic sounds shapes the beginning of second part of the piece (by 13’20”); a rhythmic acceleration culminates with the quotation of an excerpt of Monteverdi’s opera “Orfeo” played by a string orchestra in a very low tempo. This excerpt marks the moment in which Orfeo, seeking to bring his dead bride Eurydice back to the living world, crosses the gate of the world of the dead.

By recalling Afro-American religious music of Yoruba tradition, the music of *Ashe* activates a network of references that point to this kind of connecting energy that embraces both spirituality and creativity. The combination of drumming and quadriphonic electronic sounds evokes a sort of sumptuous shrine connecting performers and audience. The piece ends with a quotation of Cuban “Santeria”.

Return (2015) *world premiere*

for solo percussion, electronics, and multimedia

Joaquim Abreu “Zito”, percussion

The piece is inspired by the hexagram twenty-four of the I-Ching, which symbolizes return, repeat, renewal and cyclic repetition. The image of this hexagram is the thunder in the middle of the earth. It shows the coming back of the dynamic principles of growing and increasing. The light principle return, one turns away from the confusion of the external things and turns back to one’s inner light. There, in the inner of the soul, one sees the One, the ascending force of life in nature and in man.

The percussionist plays a set of percussion instruments forming a triangle. On the left and right sides

Program

there are seven drums and three cymbals symmetrically ordered. On the back there is a set of seven different kinds of gongs. The composition explores this geometrical space through different kinds of movements and gestures that create a sort of musical choreography, which is emphasized by images generated by two GoPro cameras attached to the head and the chest of the percussionist. The images give a different perspective of the percussionist performance; it reveals the surface of the instruments, the hands and the moving body.

A composition of processed digital images, made on the basis of video footages taken during a trip to Brazil, complements the visual composition. They show exuberant landscapes such as the waters and the trees of the Amazon region, the shadow of palm leaves waving on the beaches of the Northeastern and the calmness of the sea in dawn’s light. These images are digitally processed and mixed forming temporal sequences evoking the paintings of the abstract expressionism. The electronic music is generated by self-referential sequences of impulses synchronized with the digital images and triggered by the percussion sounds.

Return activates a multimodal interaction using multiples modes of perception and consciousness. The structure of the piece follow the six lines of the hexagram, which indicate the different forces shaping the idea of return and the different paths one can take. *Return* is dedicated to the Brazilian percussionist Joaquim Abreu “Zito”.

In-Between (2013) *US premiere*

for three percussion, electronics, and digital images

Justin DeHart, Joaquim Abreu, Nick Terry, percussion

A sound reverberating in the space conveys both the ideas of intimacy and freedom. Sound connects people and creates space. *In-Between* reflects about spatial and temporal distance, but also about the space of freedom that exists between things, a gap, an opening, a space that opens up new possibilities. Human relations also create spaces, freedom and openness – the space in-between. The piece uses different kinds of percussion instruments such as drums, cymbals, bongs and mallets played at different levels of intensity. It explores the softness of the percussion instruments, but also sudden contrasts between soft and loud sounds. The elements appear as evolving patterns that are repeated and transformed. The rhythm changes constantly also in relation to a complex metric. Things appear as different experience of time. Each moment is different and unique in the temporal flux of bodily consciousness.

In-Between refers also to the connection between percussion, electronic sounds and video projection. Both the electronic music and video are independent compositions made of algorithmic processes. The electronic music is made with single impulses, which are short outburst of sound energy that are processed with delay and feedback in order to create feedback-loops evolving as sound textures. The visual composition is made on the basis of photos from the Black Forest in Germany that I took in winter. It explores the network of trees, branches, leaves and other elements

Program

of the snowy landscape through processes such as rotation, pixilation and zooming of the still images. The combination of live-performance of acoustic percussion, electronic sounds and digital images shapes a pulsing structure with moments of synchronization and desynchronization allowing our imagination to navigate in-between.

In-Between was commissioned by “Moscow Autumn” festival and premiered in Moscow in November 2013.

Luminous Self (2015) *world premiere*

for two vibraphones and two marimbas

commissioned by the Los Angeles Percussion Quartet

Los Angeles Percussion Quartet

Luminous Self reflects on consciousness as something luminous that has the capacity of knowing. Luminous refers to the power of reveal, like a light. Consciousness makes things appear and knowing has the ability to apprehend whatever appears. The composition for two vibraphones and two marimbas explores the idea that the stream of consciousness is made up of discontinuous and discrete moments of awareness. According to modern neuroscience, waves of conscious perception correspond to waves of synchronous oscillations in the brain. Evoking a metaphor of electronic music, we can say that our brain works as an oscillator generating waves of consciousness. In the flux of consciousness we can distinguish between slow and fast rhythms. The slow rhythms divide the flux of consciousness into discrete temporal units or moments of perception, while the fast rhythms shapes a coherent perception. The piece explores these different temporal levels of consciousness through a network of slow and fast rhythms constantly changing the musical flux.

The composition is also inspired from the philosophical tradition of the Buddhism known as the Abhidharma, which distinguishes between at least five different mental factors occurring in every moment of consciousness: “contact” – the immediate impact of the object; “feeling” – the emotional experience which can be pleasant, painful or neutral; “perception” – the perceiving of the qualities of the object; “intention” – the acting upon an object; and “attention” – the mental state of the primary awareness. The piece explores these mental factors through musical associations and connotations. For example, the immediate impact of the sound, the feeling of the sound, the perception of the qualities of the sound, the compositional acting on the sound which is an intentional act, and the awareness of the sound in the musical context.

About the Artists

Paulo C. Chagas is Professor of Composition at the University of California, Riverside and currently Music Department Chair. A very versatile composer, Chagas has written over 130 works for orchestra, chamber music, electroacoustic music, audiovisual and multimedia compositions. His music unfolds a pluralistic aesthetic, using the most diverse musical materials from different cultures, acoustic and digital media, dance, video, and audiovisual installations. His works have resulted from numerous commissions and fellowships and have been performed in Russia, Germany, Belgium, France, South Korea, the USA and Latin America to public and critical acclaim.

Chagas is also a prolific author of articles on musical semiotics, electroacoustic and digital music. His most recent book *Unsayable Music: Six Reflections on Musical Semiotics, Electroacoustic and Digital Music* (Leuven University Press, 2014) presents theoretical, critical and analytical reflections on contemporary music creativity, including musical semiotics, musical philosophy and aesthetics, and electroacoustic and digital music. It incorporates ideas from ethics and philosophy, sociology, theories of media and communication, phenomenology, cybernetics, critical studies, and semiotics of classical music.

Joaquim Abreu studied percussion in São Paulo, Brazil with Cláudio Stephan and John Boulder. He graduated in percussion and chamber music from the National Conservatoire in Strasbourg, France (1984), where he studied with Jean Batigne, Emmanuel Séjourné and Detlef Kieffer. Following the tradition of the acclaimed ensemble *Les Percussions de Strasbourg*, he has dedicated his career to developing collaborations with living composers.

In 1987 he founded the percussion ensemble *Duo Diálogos* with Carlos Tarcha. In 1996 they were invited to perform at Brazilian contemporary festival at the Carnegie Hall. They premiered the work *Eshu: the Gates of Hell* for percussion and orchestra by Paulo C. Chagas with the American Composers Orchestra conducted by Denis Russell Davies. Their performance was acclaimed by the NY Times review. The *Duo Diálogos* have developed an international career that includes concerts at the Radio France in Paris; the Electronic Music Festival in Bourges, France; the Radio Bremen in Germany; the WDR Radio in Cologne, Germany; the Mozarteum in Salzburg, Austria, and the Festival Archipel in Geneva Switzerland. They have performed in many prestigious festivals in Brazil, such as the Festival de Inverno in Campos de Jordão, the Festival Música Nova in São Paulo, and the Bienal de Música Contemporânea in Rio de Janeiro. The *Duo Diálogos* have established fruitful collaborations with Brazilian composers, who have dedicated more than 30 pieces to the ensemble.

In 1998 Joaquim Abreu reestablished the *Duo Diálogos* with the clarinetist Paulo Passos. They performed over 100 concerts all over Brazil, and many composers dedicated pieces for the new duo, including Paulo C. Chagas, Eduardo G. Álvares, Caio Senna, L. C. Csekö, Almeida Prado, Roberto Victório and Flo Menezes. In a trio with the soprano Andrea Kaiser, they performed at the Center of Documentation of Contemporary Music in Campinas, Brazil (2005) and in the Cité de la Musique in Paris (2005). In 2006 they received the Petrobras Music Prize to record two CDs – *Materiales, Brazilian Music For Soprano And Percussion Ensemble* and *Brazilian Music For Clarinet and Percussion*. Both CDs were awarded with the Diapason D’Or by the Brazilian and French magazine *Diapason*.

Joaquim Abreu taught percussion for 20 years at State Music School of São Paulo. Many of his students are currently working in Brazilian orchestras and chamber music groups. He is a member of several ensembles such as the *Núcleo Hespérides – Música das Américas* (www.hesperides.mus.br), a Brazilian ensemble devoted to the music of the Americas. He also plays in the *Joy de Oliveira Ensemble* directed by the composer Jocy de Oliveira and the ensemble *Batucada Anaquica* directed by the composer L. C. Csekö. In 2010, Joaquim Abreu launched the project *Estudio dos Lagos*, a state-of-

About the Artists

the-art recording studio in São Paulo committed to the recording and promotion of Brazilian contemporary music.

Dr. Nicholas Terry is a Grammy-winning percussionist specializing in contemporary classical music. Based in Los Angeles, he frequently collaborates with leading artists of 20th and 21st century music, in live performance, recording, or touring. Terry is the Director of Percussion Studies and Assistant Professor of Music at the Hall-Musco Conservatory of Music (Chapman University College of Performing Arts), where he additionally lectures on non-Western music and improvisation. He received degrees in music performance from the University of Southern California (DMA), the California Institute of the Arts (MFA), and Eastern Illinois University (BM).

In 2008, he founded the Los Angeles Percussion Quartet, who in 2012 was nominated for Best Small Ensemble Performance in the 55th Grammy Awards, and who were featured performers at the 2013 Percussive Arts Society International Convention. In 2005, Terry cofounded Ensemble XII, an international percussion orchestra to which Pierre Boulez asserts, "...represents the next generation in the evolution of modern percussion." Since 2004, he is a member of the Grammy-nominated PARTCH ensemble, a group devoted to the music of American microtonal composer Harry Partch. In 2013, along with pianist Aron Kallay, Terry co-founded brightwork newmusic, a Pierrot-plus sextet.

He is a five-year alumnus of the Lucerne Festival Academy, where he apprenticed under members of Ensemble Intercontemporain, Pierre Boulez, Peter Eötvös, and Fritz Hauser. His critically praised recorded performances have been released on Albany Records, Innova, New World, ein Klang, Bridge, HatHut, Capstone, and Sono Luminus.

In California, guest artist performances include work with the Los Angeles Master Chorale, Long Beach Opera, wildUp, Steven Schick & red fish blue fish, Eighth Blackbird, the California E.A.R. Unit, XTET, Argento Ensemble, and Da Capo Chamber Players. He has performed in Los Angeles Philharmonic's Green Umbrella Series, Monday Evening Concerts, Art of Elan, Music & Conversations, Jacaranda Music, Grand Performances, Microfest, People Inside Electronics, Tuesday's at Monk Space, Fullerton Friends of Music, and the American Maverick Festival at Davies Symphony Hall.

Terry exclusively endorses Sabian Cymbals, Black Swamp Percussion, REMO, Innovative Percussion, and is a Yamaha Performing Artist. He lives in Pasadena, California with his wife Emily, and daughter, London.

Justin DeHart is a GRAMMY-nominated performer and dedicated teacher of a wide range of musical styles - from classical to pop, and from world to electronic. DeHart's musical resume includes performances with the San Diego symphony, pipa master Wu Man, and various pop legends, including Cheap Trick. DeHart is a member of [Los Angeles Percussion Quartet \(LAPQ\)](#) and [DC8 Contemporary Music Ensemble](#) who both champion high quality presentation of new music. His debut solo percussion album entitled *Strange Paths* on [Innova Recordings](#) featuring works by Brian Ferneyhough, Iannis Xenakis, Michael Gordon and Stuart Saunders Smith was lauded as "mesmerizing" by Percussive Notes for his "palette of sounds and intricate weaving of lines." DeHart was awarded a Fulbright Scholarship for percussion studies in India (2001-02) and his talents have been featured at concerts around the globe. As a California native, he holds a B.M. from CSU Sacramento, a M.F.A.

About the Artists

from California Institute of the Arts, and a D.M.A. from UC San Diego. He currently lives in Anaheim, CA and teaches music at Chapman University Conservatory of Music, UC Riverside, and Cypress College. Justin DeHart is a [Yamaha Performing Artist](#) and an endorser of REMO, Sabian, and [Innovative Percussion Inc.](#)

LOS ANGELES PERCUSSION QUARTET (LAPQ)

Since 2009, the GRAMMY-nominated Los Angeles Percussion Quartet (LAPQ) has forged a distinct identity as a world-class contemporary chamber music ensemble that is dedicated to commissioning and presenting new works for percussion quartets. Originally, members Nick Terry, Matt Cook, Justin DeHart, and Cory Hills joined together to create a classical percussion ensemble that would champion the important contributions of 20th century West Coast composers while collaborating with local artists to continue the tradition of innovation and exploration. Today, the group continues their mission while broadening creative output through recordings, performances, and educational outreach.

LAPQ's partnership with Sono Luminus Records has contributed some of the most dynamic and realistic recordings of percussion music to date. *Rūpa-Khandha*, LAPQ's seminal album recorded at Skywalker Ranch in Marin, CA, pioneered a new level of sonic achievement in 2012 as the first 7.1 surround-sound high-fidelity recording of percussion chamber music. The quartet's recorded performance was praised by *Neue Musikzeitung* for presenting "the entire color-spectrum of global percussion instruments intelligently and with great competency," while *Percussive Notes* hailed LAPQ's commitment towards "championing composers of thought-provoking and uncompromisingly intelligent music." The album won multiple nominations in the 55th GRAMMY Awards, including the prestigious category of Best Chamber Music/Small Ensemble Performance. In 2014, LAPQ released their second surround sound album with Sono Luminus Records, entitled *The Year Before Yesterday*, featuring works by Shaun Naidoo, Eric Griswold, Nick Deyoe, Isaac Schankler, Joseph Pereira, and PAS Hall of Fame member William Kraft. The album was hailed by the *New York Times* as "mesmerizing," with "colorful, atmospheric and...supremely melodic music."

LAPQ's performances range in scope from living room salons, art museums, and warehouses, to appearances in distinguished concert series, including Festival Mozaic, Laguna Beach Music Festival, Percussive Arts Society International Convention showcases, Southern California Marimba Competition, Monday Evening Concerts, Music and Conversations, People Inside Electronics, Morrison Artists, Fullerton Friends of Music, April in Santa Cruz, L.A. Composers Project, and a concerto with the South Dakota Black Hills Symphony Orchestra. Equally committed to outreach and education, the quartet currently presents workshops and masterclasses to young musicians at middle schools, high schools, and universities, such as the San Francisco Conservatory of Music, University of Southern California, California Institute of the Arts, Chapman University, Stanford University, CSU Sacramento/Bakersfield/East Bay/Long Beach, and Occidental College.

The individual members of the group are all active freelance performers and educators residing in Southern California. Collectively, they are graduates of America's leading music institutions, including USC, UC San Diego, California Institute of the Arts, Oberlin Conservatory, and Northwestern University. The members of Los Angeles Percussion Quartet are proud Yamaha Performing Artists and endorsers of Innovative Percussion, REMO, Black Swamp Percussion, and Sabian Cymbals.

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The Musco Center for the Arts, opening in Spring 2016, will be a stunning performance venue for students in Chapman University's College of Performing Arts. Designed by renowned architects Pfeiffer Partners, with acoustics tuned by Nagata Acoustics, the Center will welcome world-class performers in music, theatre and dance, and will bring extraordinary learning and performing opportunities to Chapman University students with those same passions. There's never been a better time to focus on Chapman.



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Dear Alumni, Parents and Friends:

One of the most critical skill sets our students will acquire during their time at Chapman is artistic career development to help prepare them for success after graduation. To accomplish this requires a quality and rigor of instruction that is second to none – implemented by faculty members who are not only superb teachers, but successful working artists themselves. And it involves patrons of the arts, like you, who embrace the value the arts bring to our society and the impact the arts have on our communities.

With the construction of the new Musco Center for the Arts, never has a community of music, theatre and dance enthusiasts been more essential to the quality of education and opportunities for our emerging artists here in the College of Performing Arts. Your role as a friend, family member and Fund for Excellence supporter means more to our gifted students than ever before.

We invite you to join our community of loyal alumni, parents and community partners who are devoted to developing the talents of the next generation of artists with a gift to the Fund for Excellence. The Fund for Excellence supports the College of Performing Arts initiatives, ensuring our ability to continue providing educational and performing opportunities necessary for our students to grow into successful artists. Your gift impacts our program by:

- Providing life-changing master classes with world-renowned professionals on campus;
- Ensuring top-notch community productions of classic and contemporary art;
- Strengthening our ability to attract the brightest and most talented students, globally, *through increased scholarships, program enrichment, and performance travel funds.*

Performances like the one you are about to see are a prime example of the type of programming our Fund for Excellence brings to our students and community. We are proud to have presented over 110 productions last year with over 1,200 people in attendance, and I know you have enjoyed and valued the performing arts opportunities we provide. I hope you will take the next step by making a gift to our Fund for Excellence. Please know each one of our students benefits from your decision to support the College. With your gift, you will be a part of a family of individuals who demonstrate, year after year, their commitment to developing the talents of young artists. I hope you join us not only because you value the arts, but because you believe in and want to invest in our next generation of artists.

Enjoy the performance, and I look forward to seeing you again at one of our many performance events throughout the coming year.

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