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Chapman Percussion Ensemble

Chapman Percussion Ensemble

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Chapman Percussion Ensemble

Nicholas Terry, *Director*

October 27, 2015



FALL 2015 calendar highlights

september

September 17
Keyboard Conversations® with
Jeffrey Siegel: *The Passionate Love*
Music of Robert Schumann

october

October 1-3, October 8-10
Rent
Book, Music and Lyrics by Jonathan Larson;
Loosely based on Puccini's *La Bohème*;
Matthew McCray, *Director*; Diane King Vann,
Music Direction

October 10
**The Chapman Orchestra & Chapman
Wind Symphony in Concert**
Daniel Alfred Wachs, *Music Director and
Conductor*; Christopher Nicholas, *Music
Director and Conductor*

October 16-18, October 23-25
**Opera Chapman presents:
Shakespeare in Opera**
Peter Atherton, *Artistic Director*; Carol
Neblett, *Associate Director*; Christian Nova,
Assistant Director; Janet Kao and Paul Floyd,
Musical Direction

October 30
University Singers in Concert
Stephen Coker, *Conductor*

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november

November 12-15
Eurydice
by Sarah Ruhl
Theresa Dudeck, *Director*

November 13
**University Choir &
Women's Choir in Concert**
Stephen Coker, *Conductor*
Chelsea Dehn, *Conductor*

November 14
**The Chapman Orchestra &
Chapman Wind Symphony in Concert**
Daniel Alfred Wachs, *Music Director and
Conductor*; Christopher Nicholas, *Music
Director and Conductor*

November 17
Big Band & Jazz Combos
Albert Alva, *Director*

december

December 4 & 5
**52nd Annual Holiday Wassail Banquet
and Concert**

December 9-12
Fall Dance Concert

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Hall-Musco Conservatory of Music

presents the

Chapman Percussion Ensemble

Nicholas Terry, director

Myles Angel
Paul Burdick
Cole Castorina
Katie Eikam
Aaron Grisez
Storm Marquis
Andrea Stain

October 27, 2015 8:00 P.M.
Salmon Recital Hall

Program

Extremes (2009) 38-210

Jason Treuting
(b. 1972)

Parade (2003) 375-929

Guo Wenjing
(b. 1956)

Musique de Tables (1987) 9507-1176

Thierry de Mey
(b. 1956)

Mallet Quartet (2009) 1268-1782

Steve Reich
(b. 1936)

Third Construction (1941) 1841-2199

John Cage
(1912 - 1992)

Program Notes

With **Extremes**, composer Jason Treuting bypasses traditional music notation altogether, creating a system in which consonants and vowels contained in the six city names of Denver, Helena, Burlington, Brooklyn, Houston, and Cleveland receive either a short or long rhythmic duration (eighth note versus dotted-eighth, respectively). With a steady quarter note pulse shared amongst the four players, entire sections of music are developed in which the six city names are placed in cannon – recall the precise same musical process as *Row, Row, Row Your Boat*. In other moments, two players perform a series of chords, in 7/8 time, atop a rhythmic ostinato established by the very opening loop of “Denver/Helena”. *Extremes* is part of a larger, evening length work entitled “Imaginary City”, composed by Treuting and realized by So Percussion.

Parade

The music of composer Guo Wenjing seeks to “absorb aspects of traditional Chinese music to create resonant, highly original music that transcends geographic boundaries and rigid classifications.” (New York Times) As evidenced in his two great works for percussion trio, *Drama* and *Parade*, Wenjing crafts a singular and intense soundscape reliant on a homogeneous assembly instruments – in the case of *Drama*, small Chinese hand cymbals, and for *Parade*, six Chinese opera gongs placed on a table. Dramatic gestures and extreme ensemble agility (physically and dynamically), along with fine modulations of timbre help to make this rather abstract music create the illusion of a dramatic narrative reminiscent of traditional Peking Opera.

The origins of **Musique de Tables** arose in the Italian coastal town of Polverigi in the midst of composer Thierry de Mey’s collaboration with dancer Simone Sandroni and choreographer Wim Vandekeybus on “What the Body Doesn’t Remember”, a dance performance that following its premiere in 1987 would go on to receive world-wide acclaim. With this project, de Mey investigated the associations of gesture, movement, and rhythm – an experience that led to his creation of a unique notational system that allows for efficient and precise execution by the performer/interpreter. *Musique de Table* has, despite the lack of any traditional percussion instrument (not to mention sticks or mallets), become a staple in percussion ensemble repertoire.

Mallet Quartet is scored for two vibraphones and two five-octave marimbas. I had never written for five octave marimbas extending down to cello C. On the one hand I was delighted to have the possibility of a low bass and on the other hand apprehensive since just slightly too hard a mallet that low can produce noise instead of pitch. Eventually, after a bit of experimentation, this was well worked out.

The piece is in three movements: fast, slow, fast. In the two outer fast movements the marimbas set the harmonic background which remains rather static compared to recent

Program Notes

piece of mine like *Double Sextet* (2007). The marimbas interlock in canon, also a procedure I have used in many other works. The vibes present the melodic material first solo and then in canon. However, in the central slow movement the texture changes into a thinner more transparent one with very spare use of notes, particularly in the marimbas. I was originally concerned this movement might just be 'too thin', but I think it ends up being the most striking, and certainly the least expected, of the piece.

Mallet Quartet is about 15 minutes in duration. It was co-commissioned by the Amadinda Quartet in Budapest, on the occasion of its 25th Anniversary, by Nexus in Toronto, So Percussion in New York and Synergy Percussion in Australia. The world Premiere was given by the Amadinda Quartet in Bela Bartok National Concert Hall on December 6, 2009. The American Premiere was given by So Percussion at Stanford University Lively Arts in California on January 9, 2010.

(Steve Reich)

Third Construction, composed in 1941, follows a scheme similar to that the composer used in the *First Construction* (1939) and *Second Construction* (1940). Noting the effect of tonality upon traditional aspects of form (e.g. the central role of harmonic progression in a sonata-allegro or rondo movement), Cage sought to create an infrastructure that could similarly be applied to nonpitched percussion instruments. The result was what has been termed "micro/macrocosmic structure" -- that is, a structure in which the whole is reflected in the individual parts.

The *First* and *Second* Constructions were both built upon sixteen cycles of sixteen bars each. In the *Third Construction*, Cage employs a somewhat more elaborate scheme of twenty-four cycles of twenty-four bars each. Within this controlled structure Cage freely exercises other variables. While the length of sections is determined by the macro/micro principal, the rhythmic patterns within the structure create an intricate, multilayered web; Cage's singular timbral sense provides another source of variation and interest.

The four performers called for in the *Third Construction* play a large and varied battery of exotic instruments, including a teponaxtle (Aztec log drum), quijudas (jawbone rattle), lion's roar (a large tom tom with a small hole through which a rope is noisily pulled), and an assortment of cymbals, shakers, claves, tom-toms, and (20) tin cans. By combining the endless possibilities of percussion colors and rhythms within a controlled, telescopic structure, Cage creates a work that is continually surprising yet holistically unified. (Jeremy Grimshaw, allmusic.com)

About the Artists

Jason Treuting has performed and recorded in venues as diverse as the Brooklyn Academy of Music, the Walker Art Center, the Knitting Factory, the Andy Warhol Museum, Zankel Hall, Lincoln Center, DOM (Moscow) and Le National (Montreal). As a member of So Percussion, he has collaborated with artists and composers including Steve Reich, David Lang, John Zorn, Dan Trueman, tabla master Zakir Hussain, the electronic music duo Matmos and choreographer Eliot Feld. In addition to his work with So, Jason performs improvised music with Simpl, a group with laptop artist/composer Cenk Ergun; Alligator Eats Fish with guitarist Grey McMurray; Little Farm, with guitarist/composer Steve Mackey; QQQ (a quartet consisting of hardinger fiddle, viola, guitar and drums); and Big Farm (a foursome led by Rinde Eckert and Steve Mackey).

Jason also composes music. His many compositions for So Percussion include So's third album *Amid the Noise*, and contributions to *Imaginary City*, an evening length work that appeared on the Brooklyn Academy of Music's 2009 Next Wave Festival. Recent commissions for other ensembles have included *Oblique Music for 4 plus (blank)*, a concerto for So Percussion and string orchestra for the League of Composers Orchestra; *Circus of One*, music for a video installation in collaboration with Alison Crocetta; and *Diorama*, an evening length collaboration with the French choreographers in *Projet Situ*.

Guo Wenjing was born in 1956 in Chongqing, an ancient city of China's mountainous Sichuan province. In 1978, he was one of a hundred students admitted out of 17,000 applicants to Beijing's re-opened Central Conservatory of Music. Unlike many colleagues from this acclaimed class (Tan Dun, Chen Yi, Zhou Long), Guo remained in China after graduation except for a short stay in New York (on an Asian Cultural Council grant). The *New York Times* praised him the only Chinese composer who has never lived abroad but established an international reputation. At home, Guo Wenjing has been honored among the Top China Hundred Outstanding Artists.

The former head of the composition department of the Central Conservatory, where he still remains on the faculty, Guo maintains a busy schedule as composer and educator.

Thierry De Mey, born in 1956, is a composer and filmmaker. An instinctive feel for movement guides his entire work, allowing him to tackle and integrate a variety of disciplines. The premise behind his musical and filmic writing is the desire for rhythm to be experienced in the body or bodies, revealing the musical meaning for the author, performer and audience. He has developed a system of musical writing for movement used in pieces where the visual and choreographic aspects are just as important as the gesture producing the sound, such as in *Musique de tables* (1987), *Silence must be!* (2002) and *Light Music*, which premiered at Lyon's Musiques en Scène biennial festival in 2004.

About the Artists

Steve Reich was recently called "our greatest living composer" (The New York Times), "America's greatest living composer" (The Village VOICE), "...the most original musical thinker of our time" (The New Yorker), and "...among the great composers of the century" (The New York Times). From his early taped speech pieces *It's Gonna Rain* (1965) and *Come Out* (1966), to his and video artist Beryl Korot's digital video opera *Three Tales* (2002), Mr. Reich's path has embraced not only aspects of Western Classical music, but the structures, harmonies, and rhythms of non-Western and American vernacular music, particularly jazz. "There's just a handful of living composers who can legitimately claim to have altered the direction of musical history and Steve Reich is one of them," states The Guardian (London). In April 2009, Steve Reich was awarded the Pulitzer prize in Music for his composition 'Double Sextet'.

John Cage's compositions and writings on the nature of music and art are widely held in the percussion community to provide much of the philosophical foundation for contemporary percussion music, and thus his contribution to our art cannot be understated. Born in 1912 in Los Angeles, by the mid-1930s Cage's affinity for percussive timbre combined with his development of rhythm as a primary compositional element. His works for percussion from this period, including *Third Construction*, would become among the first great masterworks in our repertoire.

Dr. Nicholas Terry is a Grammy-winning percussionist specializing in contemporary classical music. 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." He additionally performs with the PARTCH Ensemble, and Brightwork Newmusic, a Pierrot-plus sextet. He is a five-year alumnus of the Lucerne Festival Academy, where he worked extensively alongside members of Ensemble Intercontemporain, Pierre Boulez, Peter Eötvös, Harrison Birtwhistle, Sofia Gubaidulina, and Fritz Hauser. Terry is a graduate of the University of Southern California, the California Institute of the Arts, and Eastern Illinois University.

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In the College of Performing Arts we are passionately dedicated to providing the best possible education for our students in all of our disciplines. Musco Center for the Arts, to be inaugurated in the spring of 2016, is a sign of the University's commitment to ensure that the arts at Chapman will be second to none. Thanks to Musco Center, our students will continue to be given exceptional opportunities to learn from the best and to experience performance in a state-of-the-art facility. Marybelle and Paul Musco, as well as the many other donors who contributed to the project, are strongly dedicated to the educational mission of this exceptional facility and we hope you will return often to experience the performing arts in our new performance home.

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Our doors are always open for you, so join us again soon at one of our many performances and events this season!

Sincerely yours,

A handwritten signature in cursive script that reads "Giulio M. Ongaro".

Giulio M. Ongaro, Dean

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