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THE CHAPMAN UNIVERSITY
SCHOOL OF MUSIC
PRESENTS...

THE CHAPMAN PERCUSSION ENSEMBLE

NICHOLAS TERRY, DIRECTOR

NOVEMBER 28, 2006
SALMON RECITAL HALL

PROGRAM

HAVING NEVER WRITTEN
A NOTE FOR PERCUSSION... JAMES TENNEY

OKHO IANNIS XENAKIS
-FOR THREE DJEMBES

TRIBECCA SUNFLOWER JULIE SPENCER
-COLLIN MARTIN, SOLO MARIMBA

INVENTIONS ON A MOTIVE MICHAEL COLGRASS

-SHORT PAUSE-

THREE FOLK SONGS
1. MORE CICO RECE DA ME ZENI
2. PROSETA SE JOVKA KUMANOVKA
3. ANADOLU OYUN HAVASI

CANTICLE NO. 3 LOU HARRISON
-TEREN SHAFFER, OCARINA
-DR. SEAN HEIM, GUITAR

THE ENSEMBLE IS...

TIZOC CEBALLOS CASEY GREGG
SCOTT KAWAII CELESTE MARKEY
COLLIN MARTIN ZANDER VESSELS

PROGRAM NOTES

AMERICAN COMPOSER **JAMES TENNEY** (1934-2006), A STUDENT OF JOHN CAGE, HARRY PARTCH, AND EDGAR VARESE, WAS A MAVERICK EXPLORER OF MUSICAL PERCEPTION IN MANY OF HIS COMPOSITIONS, INCLUDING TONIGHT'S *HAVING NEVER WRITTEN A NOTE FOR PERCUSSION*. REMEMBERED MOSTLY AS A PIONEER IN ELECTRO-ACOUSTIC COMPOSITION AND FOR HIS EXPLORATION IN ALTERNATIVE TUNING AND JUST INTONATION, AS WELL AS BEING A LEADING EDUCATOR (CALIFORNIA INSTITUTE OF THE ARTS, YORK UNIVERSITY), TONIGHT'S PERFORMANCE IS RESPECTIVELY DEDICATED TO HIS MEMORY.

COMPOSER, ARCHITECT, AND MATHMETICIAN **IANNIS XENAKIS** (1922-2001) WAS A PIONEER IN COMPOISING FOR PERCUSSION, COMFORTABLY SHARING COMPANY IN THIS REGARD WITH SUCH COMPOSERS AS EDGAR VARESE, OLLIVER MESSIAEN, AND JOHN CAGE. HIS COMPOSITIONS FOR SOLO PERCUSSION, *REBONDS & PSAPPHA* ARE PIVOTAL WORKS IN THE REPERTOIRE, AS WELL ARE HIS PIECES FOR ENSEMBLE, *PLÉIADES & PERSEPHASSA*.

MICHAEL COLGRASS (b. 1932) STUDIED COMPOSTITION WITH LUKAS FOSS AND DARIUS MILHAUD, WHILE ENJOYING SUCCESS AS A PERCUSSION SOLOIST IN NEW YORK THROUGHOUT THE 1950'S & 60'S. RETIRING AS A PERFORMER IN 1967, HE DEVOTED HIMSELF ENTIRELY TO COMPOSIING, AND HAS SINCE RECEIVED MANY AWARDS FOR HIS CONTRIBUTIONS, INCLUDING TWO GUGGENHEIM FELLOWSHIPS, A ROCKEFELLER GRANT, FIRST PRIZE IN THE BARLOW AND SUDLER INTERNATIONAL WIND ENSEMBLE COMPETITIONS, AND THE 1988 JULES LEGER PRIZE FOR CHAMBER MUSIC. HE HAS BEEN COMMISSIONED BY THE NEW YORK PHILHARMONIC, BOSTON SYMPHONY, TORONTO SYMPHONY, AND MANY MORE.

ALONG WITH JOHN CAGE, **LOU HARRISON** (1917-2003) IS CREDITED IN CREATING WHAT IS INFORMALLY REFERRED TO AS THE 'WEST COAST' SOUND IN PERCUSSION ENSEMBLE LITERATURE. BETWEEN THESE TWO COMPOSERS, AND ROUGHLY A DOZEN OF THEIR MOST INFLUENTIAL PIECES FOR PERCUSSION ENSEMBLE, THE WEST COAST STYLE IS DEFINED BY THE USE OF "JUNK" INSTRUMENTS, WHICH CAN INCLUDE METAL COILS, TUNED PIPES, LARGE BRAKE DRUMS, SPENT OXYGEN TANKS, TIN CANS, GLASS BOTTLES, BUZZERS, RADIOS, FLOWER POTS, AND MORE. ANOTHER DEFINING CHARACTERISTIC OF HARRISON'S MUSIC WOULD BE HIS STUDY AND INCORPORATION OF INDONESIAN GAMELAN, AS WELL AS OTHER FORMS OF ASIAN MUSIC, INTO MANY OF HIS COMPOSITIONS, BEGINNING IN THE 1950'S.