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**THE CHAPMAN UNIVERSITY
CONSERVATORY OF MUSIC
PRESENTS...**

**THE CHAPMAN
PERCUSSION ENSEMBLE**

NICK TERRY, DIRECTOR

WITH GUEST ARTISTS:

MARGARET DEHNING, VOICE

BRIAN WALSH, BASS CLARINET

**MAY 1, 2008
CREAN ORCHESTRA HALL**

PROGRAM

COSMOS_____

SCOTT KAWAI

2008 CPE COMPOSITION PRIZE WINNER

A PALETTE OF RHYTHM_____

COLLIN MARTIN

**FOREVER AND SUNSMELL,
SHE IS ASLEEP**_____

JOHN CAGE

ABLAUF_____

MAGNUS LINDBERG

(FOR "COOL DRAMATIC EFFECT", CPE WOULD PREFER YOU TO POSTPONE
YOUR APPLAUSE BETWEEN THE CAGE & LINDBERG PERFORMANCES)

-INTERMISSION-

44 DUOS FOR TWO VIOLINS_____

BELA BARTOK

SHAPE SHIFTER_____

DAVID JOHNSON

KETIAK_____

AKIRA NISHIMURA

METRIC LIPS_____

BELA FLECK

CHAPMAN PERCUSSION ENSEMBLE

TREVOR GARCIA
CASEY GREGG
SCOTT KAWAI
VANESSA LOPEZ
COLLIN MARTIN
ZANDER VESSELS

PROGRAM NOTES

Cosmos is based on the Fibonacci sequence (0,1,1,2,3,5,8,13,21,34...). Throughout the piece, the sequence is used in determining form, player entrances, durations, subdivisions, note "pitches", and repeated values. The piece consists of three movements with a prologue and epilogue. Movement I ("Orter") plays with the idea of retrogrades. The retrograded rhythms are often stated and then played on top of each other in different sections of the movement. The title "Orter" comes from the word "retro" spelled backwards. Movement II ("Aug.") experiments with augmented and diminished rhythms. Player Two plays the main motive while Player One repeatedly augments the rhythm. At the same rate that Player One augments the rhythm, Player Three diminishes the rhythm. The title "Aug." comes from the abbreviation of augment, representing how augmentation and diminution are occurring at the same time. The last movement ("Phoylythrm") centers around polyrhythms. Consisting of a ternary form, The title is the word "poly" and the word "rhythm" inter-spliced within each other. The end of the movement accelerates directly into the Epilogue concluding the piece.

-Scott Kawai

A Palette of Rhythm was composed in three sections. The first section highlights rhythms from drum & bugle corps that are seen throughout the United States and around the world. There are a few measures that change time signature to throw the listener off from the groove. The second section begins with a 2 over 3 polyrhythm played by Player 2, while Player 1 improvises. Following the improvisation, Player 2 keeps the same pattern with a gradual decrescendo while Player 1 plays a progression of 8th note groupings, from 2 to 5, which gives the impression of the piece slowing down. This segues to a section where both players improvise using the rhythm scale, beginning with quarter notes, and finishing with 32nd notes. Two woodblocks mark the beginning of the third section, which is in 5 beats. It incorporates rhythms frequently used in non-western musical traditions and adds complexity with the use of the woodblocks. The listener should be able to hear a pattern of 5 in the woodblocks as

well as within the congas. The piece ends with a tehai, which is a rhythmic composition borrowed from North Indian classical music that is repeated three times, and resolves on the downbeat.

-Collin Martin

The title and text of **Forever and Sunsmell** are from 26, one of 50 Poems (1940) by E.E. Cummings. Some lines and words have been omitted, others have been repeated or used in an order other than that of the original. The humming and vocalize (not part of the poem) are an interpolation. The original poem is as follows: (see next page). **Margaret Dehning** is an associate professor of music and coordinator of vocal studies at Chapman University. Professor Dehning also teaches classes in diction for singers, vocal pedagogy and vocal literature. Following her debut at the age of sixteen with the COTA Orchestra and Chorus in Los Angeles, she studied voice with the distinguished soprano Alice Mock at the University of Southern California. She has appeared with regional opera companies in the United States, and is an active recitalist in concert and oratorio performances throughout the Western United States and Europe. Recent solo performances include Mozart's *Exultate Jubilate* with the Karlovy Vary Symphony in the Czech Republic, Haydn's *Creation* and J.S. Bach's *Christmas Oratorio* with the Long Beach Bach Festival. Her operatic roles include Musetta in *La Boheme*, Susannah in *Le Nozze di Figaro*, Rosalinda in *Die Fledermaus*, and the heroine in Poulenc's *La Voix Humaine*.

She is Asleep is a quartet for 12 tom toms, with instructions for the player to strike the extreme edge of the drum head, as well as the normal playing area. Overall, the piece is very soft, with most dynamic markings between *ppp* and *p*. Structurally, this quartet alternates between passages of simple rhythms (often played in unison), and highly dense combinations of subdivisions (from 2-11 per beat). Subtle changes in timbre are produced with the addition of felt mallets and wire brushes.

Magnus Lindberg is one of Europe's most talented young composers, particularly admired for his orchestral scores. His music is programmed by many the world's leading conductors, performing organizations and festivals. The energy, colour and thrilling density of material are the hallmarks of his recent style, which defines a new classical modernism. After studying at the Sibelius Academy in his native Finland, Lindberg studied privately with Gerard Grisey and Vinko Globokar in Paris and attended courses given by Franco Donatoni (Siena) and Brian Ferneyhough (Darmstadt). In **Ablauf**, the solo clarinet is featured, with the two bass drums serving to delineate the beginning and ending of phrases. Slap tongue, glissando, multiphonics, singing & playing, and extreme changes in register are among the many techniques featured. **Brian Walsh** is a graduate of the California Institute of the Arts and the Los Angeles County High School for the Arts. He has studied clarinet with William Powell, Gary Bovyer, Deborah Kanter, and Val Grayson. He has studied improvisation

with Bobby Bradford, Vinny Golia, and Ben Goldberg. He is the co-founder of Killsonic, a new music-experimental free jazz collective that has been performing together for over nine years.

Bartok's *Mikrokosmos* and **44 Violin Duos** are great contributions to the repertoire of training musicians, as the music contained in these volumes present many difficulties that are often encountered in music of the 20th century. These include: changing meters, polytonality, modality, and sudden changes in character, key, dynamic, or any combination of the above. Like so much of Bartok's music, these 44 'character' duets draw heavily from his life-long interest in the folk music of Eastern Europe and the Orient. Easily adaptable, and just as relevant on keyboard percussion instruments, these duets have been arranged with slight alterations to maximize the register, timbral qualities, and technical possibilities afforded by marimbas, vibraphones, and steel drum.

-Nick Terry

In the fall of 2007 Nick Terry asked me compose a piece for an Ensemble Green concert that had a marimba and a vibraphone on the same concert. Being a mallet percussionist myself, and a big fan of the marimba and vibraphone duet combination, I spent my Christmas break last year writing **Shape Shifter**. Shape shifting is one of those magical terms from the occult world borrowed from the reptilian world. In this music, the shapes are groups of intervals and rhythms that keep showing up in various forms that are constantly shifting shape.

-David Johnson

Akira Nishimura's music is influenced by his life spent living and working in Japan, as well as his studies in Asiatic traditional music, aesthetics, cosmology, and Zen Buddhism. One of his earliest successes occurred in 1980, when **Ketiak** was nominated for best work of the year at the International Rostrum of Composers convention. As recently as 2007, Nishimura served as judge to the Toru Takemitsu composition award, and continues to teach at the Tokyo College of Music.

Ketiak is a contemporary setting of a form of traditional Balinese musical drama that translates as "Ramayana Monkey Chant". The drama that forms the musical performance comes from the ancient Rayamana epic where Vanara (a monkey-like deity) assists Prince Rama in fighting the evil King Ravana. In a traditional setting, a group of men numbering as many as 100 perform interlocking rhythmic chants on the syllable "chack". Similar to other forms of Indonesian traditional music, dance and theater are incorporated into the performance. In this contemporary setting, Nishimura gives the interlocking rhythms to four sets of congas, bongos, maracas, and claves, while two additional performers on chimes and timpani articulate dramatic elements.

-Nick Terry

In **Metric Lips**, bluegrass meets jazz in a mixture of 7/4 and 6/8!

forever & sunsmell

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sons of unless and children of almost)
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whose both
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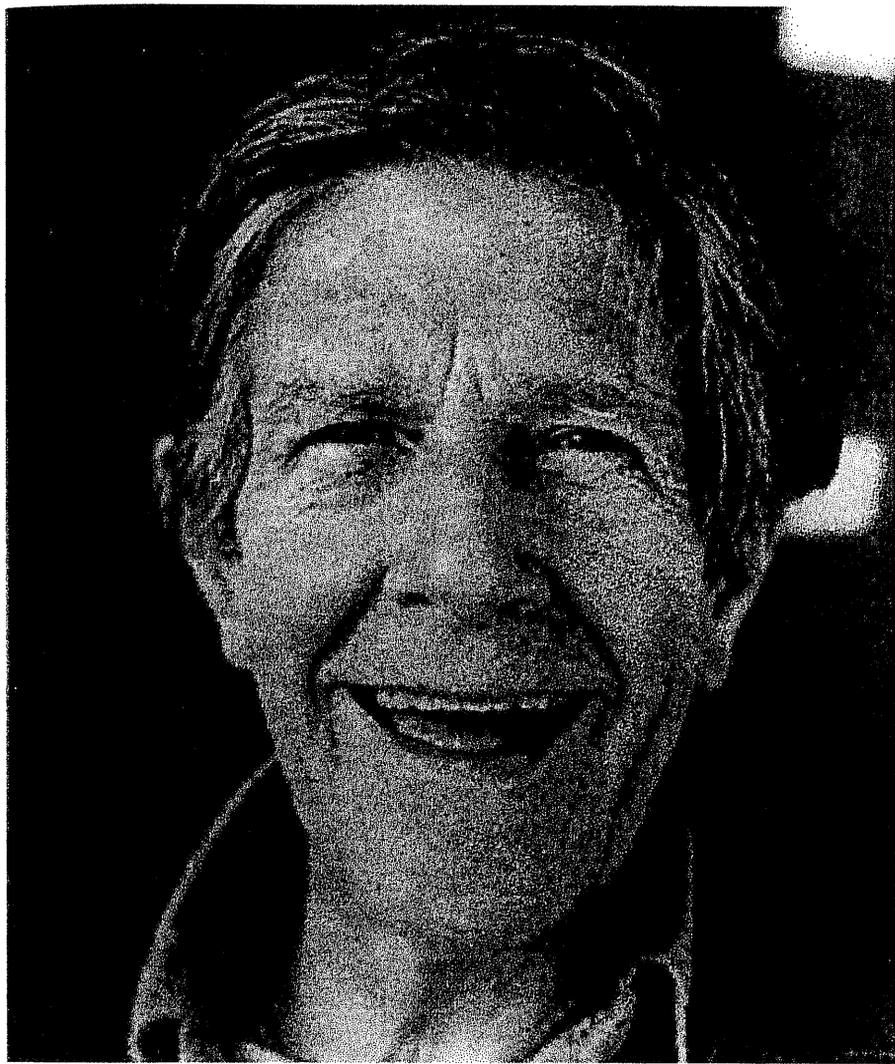
imagine how (only are shall be were
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or thrushes toward dusk among whippoorwills or
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forever & sunsmell
(sometimes a wonder
of wild roses

sometimes)
with north
over the barn



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