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Chapman Percussion Ensemble

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Brianna Spargo

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Chapman University
Conservatory of Music

presents

Chapman Percussion Ensemble
Nick Terry, director

With guest artist
Brianna Spargo, harp

May 7, 2009 • 8:00 P.M.
Salmon Recital Hall

Program

Red Norvo Suite

Red Norvo

- I. Breakfast Breakdown
- II. Dance of the Octopus
- III. Knockin' on Wood

Collin Martin, xylophone
Brianna Spargo, harp

Sloop Dreams (World Premiere)

Steve Forman

Brian Andrews, laptop

Intermission

John Cage's *Constructions*

First Construction (in Metal)

Second Construction

Third Construction

Chapman Percussion Ensemble

Collin Martin
Matt Pollard
Scott Kawai
Craig Shields
Sam Price-Waldman

Program Notes

Red Norvo (b. Kenneth Norville 1908, d. 1999), was an early pioneer of mallet keyboards in popular music. A virtuoso player and bandleader, Norvo championed the xylophone's use in popular jazz and swing groups before concentrating on the vibraphone, which became in the 1930's (and remains), the most popular mallet instrument for these styles. The three movements of the Red Norvo Suite were composed and recorded early in his career, and were met with skepticism and outrage by producers and audiences for their 'modern' style. For his composition's unconventional forms, instrumentation, and colorful harmonies, Norvo is viewed to be among the very first composers of *chamber jazz*. Norvo would continue in his career to perform with Benny Goodman, Paul Whiteman, Woody Herman, Dizzy Gillespie, Charlie Parker, Tal Farlow, and Frank Sinatra. Red Norvo spent his later years living and working in and around Santa Monica.

...for "**sloop Dreams**"

"--yes, she's marla's old friend. the woman and her swedish boyfriend, torsten, lived in one of those beach towns between here and san diego. she grew up in seattle, in a family of sailors. she learned to sail when she was about nine years old. torsten grew up in a similar way in sweden and he was a carpenter. he was about ten years younger than her, but they bonded over their obsession with the ocean and he admired her knowledge about maritime history and boat restoration. they lived in a tiny cottage on a hill overlooking the ocean. she illustrated children's books and he did odd jobs and they put every penny they made into rehabbing a very old wooden sailboat. for years, they planned their trip, one leg of it at a time. she figured they'd pause for short periods in various ports along the way where she'd paint portraits or seascapes in the cabin of the boat and sell them. when they had enough money for food and supplies, they'd move on. it was a very small boat and marla had nightmares about the her two friends, alone, out in the open sea. i know she wondered if, the day they set sail, it might be the last time she'd see them. anyway, they worked on the boat for years and plotted their routes and gathered radio equipment and supplies. and then the relationship went bad and they split up and the trip never happened. it made everyone who knew them incredibly sad

for the end of the relationship and for the end of the dream. all their friends had come to feel like they were living the dream vicariously and when it disappeared, everybody suffered and got depressed. but they were relieved too, not having to worry about their friends' deaths at sea anymore. i wish i knew more about them, but that's about it..."

-L. Forman

Steve Forman's professional experience began in with the Phoenix Symphony while a student at Arizona State University, but broader musical interests soon lured him to Los Angeles. In the course of performing and recording with rock, jazz and pop artists, his innovative style of "color" hand percussion expanded the conventional notion of percussion to include found objects and artifacts. Over three decades Forman made a significant imprint in American recording and film music, working directly with many established artists and film composers; his discography includes hundreds of pop record projects, underscoring sessions for motion pictures, television shows, commercials, interactive titles, and theatrical events. One of the first studio musicians to incorporate digital samplers and signal processors as extensions to acoustic percussion and effects, he specialized throughout the '90's at integrating real-time, synchronized sequences with film orchestras during live recording sessions.

In 2003 Forman enrolled at the California Institute of the Arts following a career as a professional studio musician in Hollywood, earning a BFA and an MFA in composition in four years. In September he 2008 joined the research department at the Royal Scottish Academy of Music and Drama to devote his full attention to composing. His recent work includes commissions for chamber orchestra, symphony orchestra, and works for wind and percussion ensembles and solo recital. He is an active participant Glasgow's traditional music community and several recent works, including a commissioned work for the Royal Scottish National Orchestra and Celtic Connections 2009, integrate traditional Celtic instruments within conventional orchestration.