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Chapman Percussion Ensemble

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Chapman Percussion Ensemble

November 1, 2012



fall 2012

 CHAPMAN
UNIVERSITY

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music

FALL 2012 calendar highlights

september

September 27-29, October 4-6

Company, Book by George Furth, Music and Lyrics by Stephen Sondheim

Directed by Todd Nielsen, Music Direction by Bill Brown

october

October 19-21

Opera Chapman presents **"2012: An Opera Odyssey – The Journey Continues"**

Peter Atherton, Artistic Director, Carol Neblett, Associate Director, David Alt, Assistant Director

October 26

Chapman University Choir and Women's Choir in Concert

Stephen Coker and Angel Vázquez-Ramos, Conductors

november

November 2-3

American Celebration

Dale A. Merrill, Artistic Director and Producer

William Hall, Music Director and Conductor

November 7-11

If All the Sky Were Paper

By Andrew Carroll, Directed by John Benitz

November 10

Chapman University Wind Symphony

Paul Sherman, Music Director and Conductor

November 12

University Singers in Concert

Stephen Coker, Conductor

November 16

Chapman Chamber Orchestra

Daniel Alfred Wachs, Music Director and Conductor

November 28-December 1

Fall Dance Concert

Directed by Jennifer Backhaus

december

December 7-8

49th Annual Holiday Wassail - Banquet and Concert

Presented by the University Choir and University Singers, Stephen Coker, Conductor, University Women's Choir, Angel Vázquez-Ramos, Conductor, and the Chapman University Chamber Orchestra, Daniel Alfred Wachs, Conductor

CHAPMAN UNIVERSITY

Conservatory of Music

presents the

Chapman Percussion Ensemble

Nicholas Terry, *director*

with guest performers

Erik Griswold, piano

Vanessa Tomlinson, percussion

Craig Shields, percussion

November 1, 2012 ■ 8:00 P.M.

Salmon Recital Hall

Program

Ogoun Badagris (1976) 25 - Christopher Rouse
(b. 1949)

Omphalo Centric Lecture (1984) 7:15 - 16:30 Nigel Westlake
(b. 1958)

Concerto for Prepared Piano & Percussion (2007) - 46:12 Erik Griswold
(b. 1982)
Erik Griswold, piano

~Intermission~

Le Souvenir (1997) 52:14 - 2:00:48 Fritz Hauser
(b. 1953)

Simple Addition (2005) 2:55 - Erik Griswold
7:15 12:25 - 15:15
Vanessa Tomlinson & Nick Terry, percussion

Marimba Splash (2009) 20:06 - 35:32 Eckhard Kopetzki
(b. 1956)

Chapman Percussion Ensemble

Christina Cheon
Estefan Colindres
Jordan Curcuruto
Katie Eikam
Brietta Greger
Joy Liu
Nolan Petrehn
Craig Shields

Program Notes

Ogoun Badagris derives its inspiration from Haitian drumming patterns, particularly those of the Juba Dance. Hence, it seemed logical to tie in the work with various aspects of Voodoo ritual. Ogoun Badagris is one of the oldest and strongest of all Voodoo loas (deities), where he is believed to represent metallurgy, hunting, politics, and war. As Ogoun's terrible wrath is feared among his believers, this work may thus be interpreted as a dance of appeasement. The four conga drums often act as the focal point in the work and can be compared with the role of the four most basic drums in the Voodoo religion — the be-be, the seconde, the maman, and the asator. The metal plates and sleighbells are to a certain extent parallels of the Haitian ogan, a set of iron bells. The work begins with a brief action de grace, which is both a Thanksgiving to God and a ceremonial call-to-action, in which the high priest shakes the giant rattle known as the asson (here replaced by c abasa). The principle dance, while being firmly set in triple 6/8 meter, has polyrhythmic motives, set in a duple 2/4 meter, interwoven throughout. After many exchanges of solo fanfares and dramatic changes of texture, the work concludes with the Danse Vaudou, representing the moment at which the dancers would be overcome by spirit possession. The word "reler," which the performers shriek at the conclusion of the work, is the Voodoo equivalent of the Judaeo-Christian amen. Christopher Rouse & Nick Terry)

The title [**Omphalo Centric Lecture**] comes from a 1939 painting by Paul Klee - the direct & centered simplicity of which was an inspiration to me during the writing of this piece. The piece also owes much to African Balofon music, with its persistent ostinati, cross - rhythms & variations on simple melodic fragments. Like African music it seeks to celebrate life through rhythm, energy & movement. It was originally composed for the Sydney based percussion quartet "Synergy". (Nigel Westlake)

The **Concerto for Prepared Piano** and Percussion is a summation of ideas and sounds developed over a period of eight years - my entire life in Australia, in fact. I found rhythms from my everyday life spilling into the music - breathing rhythms, the syncopation of the car door falling shut, as well as hypnotic, trance-like waves, the mechanical tinkling of miniature music boxes, and even a somewhat skewed Batucada (Brazilian Samba) band! (Erik Griswold)

Program Notes

Le Souvenir: four snare drums roll, seemingly in perpetuity. Along their way, they strike up an innocent conversation of simple rhythms. Flurried outbursts and stark silences are followed by an abrupt departure to a far afield environment. Le Souvenir, a memento or a keepsake, is offered at the conclusion. (Nick Terry)

Simple Addition: Deep grooves for vibraphone and marimba augmented by bowls, pots, springs & other found objects. (Erik Griswold)

Marimba Splash is an exuberant, rhythmically-charged new work for two marimba soloists and a quartet of percussion featuring a lush array of drums and metallic instruments (including tam tams, Chinese cymbals, spiral trash cymbals, muted gongs, ice bells, and numerous “splash” cymbals). Notable throughout the work is the use of an expanded and nuanced palette of sounds, including bowed cymbals placed and *pitch-modulated* on timpani, muted & bowed marimba, superball on tam tam, and alternating use of sticks/mallets/rutes on drums. (Nick Terry)

Composers

Christopher Rouse is one of America's most prominent composers of orchestral music. His works have won a Pulitzer Prize (for his Trombone Concerto) and a Grammy Award (for Concert de Gaudí), as well as election to the prestigious American Academy of Arts and Letters. Rouse has created a body of work perhaps unequalled in its emotional intensity. The New York Times has called it "some of the most anguished, most memorable music around." The Baltimore Sun has written: "When the music history of the late 20th century is written, I suspect the explosive and passionate music of Rouse will loom large." Born in Baltimore in 1949, Rouse developed an early interest in both classical and popular music. He graduated from Oberlin Conservatory and Cornell University, numbering among his principal teachers George Crumb and Karel Husa. Rouse maintained a steady interest in popular music: at the Eastman School of Music, where he was Professor of Composition until 2002, he taught a course in the history of rock for many years. Rouse is currently a member of the composition faculty at The Juilliard School. In 2012, he began his two-year tenure as Composer-in-Residence with the New York Philharmonic.

Nigel Westlake's career in music has spanned more than 3 decades. He studied the clarinet with his father, Donald Westlake (a prominent Australian musician & principal clarinetist with the Sydney Symphony orchestra 1961-1979), and subsequently left school early to pursue a performance career in music. Nigel toured Australia and the world playing with ballet companies, a circus troupe, chamber music groups, fusion bands and orchestras to the cities of London, New York, Rome, Washington, Tokyo, Beijing, Paris, Amsterdam, Vancouver, Moscow, Hong Kong, Berlin, New Delhi, and Singapore to name but a few. His interest in composition dates from the late 1970's when he formed a classical/jazz-rock/world-music fusion band to play original music. During this time he started to receive offers to compose for radio and circus, to which commissions for TV and film soon followed.

Eclectic composer-pianist **Erik Griswold** fuses experimental, jazz and world music traditions to create works of striking originality. Specializing in prepared piano, percussion and toy instruments, he has created a musical universe all his own that is "sincere" (neural.it), "playful" (igloo magazine), "colourful and refreshingly unpretentious" (Paris Transatlantic). Since the late 1980s he has composed solo and chamber works for many adventurous performers in the U.S. and Australia, such as Margaret Leng Tan, Steven Schick, Either/Or Ensemble, Decibel, Kurilpa String Quartet, red fish blue fish, Speak Percussion, and many others. Griswold has lived in San Diego, Los Angeles, New York, Melbourne, Adelaide, and now calls Brisbane home. He is currently adjunct professor at Queensland Conservatorium, Griffith University, and holds a PhD from University of California, San Diego.

Composers

Griswold has received grants, commissions, and/or fellowships from the Australia Council for the Arts, Arts Queensland, Brisbane City Council, Melbourne City Council, Asialink Foundation, Queensland Music Festival, Melbourne Jazz Fringe Festival, Civitella Ranieri Foundation, and the InterArts Consortium of the University of California. His work can be heard on Mode Records, Room:40, Listen/Hear Collective, Einstein Records, Accretions/Circumvention, Move, Clocked Out, and Innova.

His music has been performed at major festivals and venues throughout Australia, the U.S., Asia, and Europe, including: Carnegie Hall, Asia Pacific Festival (Wellington), Bang on a Can Festival (New York), Big Sur Experimental Music Festival, Chengdu Arts Centre, El Cruce (Madrid), Los Angeles Philharmonic Green Umbrella Series (Los Angeles), London Jazz Festival, Queensland Music Festival (Brisbane), Shanghai International Festival, Sydney Opera House, Roulette and Tonic (New York).

Together with Vanessa Tomlinson, Griswold directs Clocked Out, which produces innovative concert series, events and tours. Clocked Out recently received the APRA-AMCOS "Award for Excellence by an Organisation" for their 2009-10 programs. www.erikgriswold.org

Fritz Hauser was born 1953 in Basel/Switzerland. He develops solo programs for drums and percussion, which he performs worldwide. Cross-media works include those with architect Boa Baumann, as well as with director Barbara Frey, the light designer Brigitte Dubach, and the choreographers Joachim Schloemer, Heddy Maalem, and Anna Huber. In addition, he composes for percussion ensembles and soloists, sound installations (a.o. Therme Vals, Museum of Architecture Basel, Kunsthaus Zug), radio plays, music for films and readings. In the field of improvised music he has worked together with numerous musicians: Urs Leimgruber, Joëlle Léandre, Marilyn Crispell, Christy Doran, Pauline Oliveros, Lauren Newton, Patrick Demenga, Fred Frith. Since the Stockholm International Percussion Event (1998), he has been collaborating with different percussion groups and soloists around the world: Kroumata, Synergy Percussion, Nexus, Speak Percussion, Keiko Abe, Steven Schick, Bob Becker, Michael Askill, ensemble XII, Srosh Percussion. He has released numerous CDs as soloist and with various groups. www.fritzhauser.ch

Eckhard Kopetzki was born 1956 in Hannover, Germany. He studied music education and physics at the University of Osnabrück and the Music College in Würzburg. Since 1985, he teaches percussion instruments and music theory (harmony) at the Berufsfachschule für Musik in Sulzbach – Rosenberg. He is well known for his compositions written specifically for young percussionists, as well as for professional

artists and chamber music. In 2002, he won 1st prize in the Percussive Arts Society composition contest for his multiple-percussion solo “Canned Heat“. Again in 2003, he won the 1st prize with his marimba solo “Three Movements for a Solo Dancer“. Following this success, many pieces have been commissioned by numerous ensembles and orchestras, and he has become busy as a juror in international competitions.

Artists

Australian percussionist **Vanessa Tomlinson** is active in the fields of solo percussion, contemporary chamber music, improvisation, installation and composition. She has performed at festivals around the world such as Wien Modern, London Jazz Festival, Green Umbrella Series LA, Bang-on-a-Can Marathon NY, The Adelaide Festival of Arts, and Shanghai Festival. She is the recipient of 2 Green Room Awards, the 2011 APRA/AMC Award for Excellence by an organization or individual, and has been awarded artist residencies through Asialink (University of Melbourne), Civitella Ranieri (NY/Italy), Banff (Canada) and Bundanon (NSW). She has recorded on numerous labels including Mode Records, Tzadik, ABC Classics, Etcetera, Clocked Out and Innova.

Vanessa studied at the University of Adelaide, Hochschule für Musik in Freiburg and received her Masters and Doctorate from the University of California, San Diego where she worked closely with Steven Schick and George Lewis. In addition Vanessa has studied Sichuan Opera with Master Zhong Kaichi in Chengdu, China. She is currently Associate Professor in Music at Queensland Conservatorium, Griffith University.

Vanessa is co-founder and artistic director of Clocked Out, one of Australia’s most important and eclectic musical organisations, artistic director of percussion quartet Early Warning System and the percussion for The Australian Art Orchestra. She was a founding member of percussion group red fish blue fish, and is also founder and director of Ba Da Boom, the in-residence percussion ensemble at Queensland Conservatorium, and the training ground for a wide cross-section of the percussion community in Australia.

She is particularly well-known for her interpretations of the music of Pateras, Griswold and Globokar, her improvisational language that incorporates sonic investigations of found objects, nature, and toy instruments, and her tireless advocacy for awareness of the plethora of high quality music-making happening in Australia. Over the years Vanessa has commissioned, inspired and premiered more than 100 works, worked alongside countless wonderful improvisers, collaborated with visual artists, dancers, and actors in a variety of settings.

Artists

Nicholas Terry is a percussionist presently working within the field of contemporary chamber music. Throughout the United States, Europe, and Asia, he has worked closely with renowned composers and ensembles, including Pierre Boulez, Peter Eötvös, Chinary Ung, Gavin Bryars, Steven Schick & red fish blue fish, Fritz Hauser, Eighth Blackbird, the California E.A.R. Unit, XTET, and the Los Angeles Master Chorale. He is a frequent guest artist in Los Angeles' celebrated new music series, including Music & Conversations, LA Philharmonic's Green Umbrella series, Jacaranda Music, Monday Evening Concerts, Ojai Festival, Grand Performances, and Microfest. He is an active collaborator within Southern California's vibrant new music community, having premiered dozens of solo and ensemble works to date.

In 2005, Terry cofounded Ensemble XII, an international percussion orchestra of which Pierre Boulez says, "...represents the next generation in the evolution of modern percussion." Since 2004, he is a member of PARTCH, an ensemble devoted to the music of American microtonal composer Harry Partch. He currently performs with and directs the Los Angeles Percussion Quartet, exclusive recording artists for classical label Sono Luminus. In addition, his discography includes releases on Albany, Innova, New World, Capstone, and <541> Records (Stanford University). He is a five-time alumnus of the Lucerne Festival Academy (Switzerland), where he worked alongside Sofia Gubaidulina, Liza Lim, Dai Fujikura, Harrison Birtwistle, and members of Ensemble Intercontemporain.

Terry holds degrees in music performance from the University of Southern California (DMA), the California Institute of the Arts (MFA), and Eastern Illinois University (BM). He is an assistant professor of music and Director of Percussion Studies in the Conservatory of Music at Chapman University's College of Performing Arts, where he additionally lectures in non-Western musical traditions and improvisation. He is an Artist Endorser for Sabian Cymbals.

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