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Chapman Percussion Ensemble

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Chapman Percussion Ensemble

Nicholas Terry, director

April 17, 2015



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music

Spring 2015

SPRING 2015 calendar highlights

february

February 5

The President's Piano Series

Eduardo Delgado, *soloist*

February 6

William Hall Visiting Professor in Recital

Jeralyn Glass, *soprano soloist*

February 19-21, 26-28

The Tragedy of Hamlet, Prince of Denmark

by William Shakespeare

Directed by *Thomas F. Bradac*

February 27

Faculty Recital

Rebecca Sherburn, *soprano*

with Louise Thomas, *piano*

April 9-11

Concert *Intime*

presented by *Chapman student choreographers*

April 9-11, April 16-18

Rosencrantz and Guildenstern Are Dead

by Tom Stoppard

Directed by *Gavin Cameron-Webb*

April 10

University Choir & University Singers in Concert

Stephen Coker, *Conductor*

April 24-26

Opera Chapman presents: *The Elixir of Love*

by Gaetano Donizetti

Peter Atherton, *Artistic Director*

Carol Neblett, *Associate Director*

march

March 5

The President's Piano Series

Dan Tepfer, *soloist*

March 13

The Chapman Orchestra: *A Midsummer Night's Dream*

Daniel Alfred Wachs, *Music Director and Conductor*

Angel Vázquez-Ramos, *Music Director*

Michael Nehring, *Director*

may

May 2

Chapman University Wind Symphony

Christopher Nicholas, *Music Director and Conductor*

May 6-9

Spring Dance Concert

presented by *Chapman student choreographers*

May 8

University Women's Choir in Concert

Angel Vázquez-Ramos, *Director*

May 16

Sholund Scholarship Concert

april

April 2

The President's Piano Series

Abbey Simon, *soloist*

CHAPMAN UNIVERSITY

Hall-Musco Conservatory of Music

presents the

Chapman Percussion Ensemble

Nicholas Terry, director

Program

First Construction (In Metal), 1939
John Cage
(1912–1992)

Melody Competition, 1991
Evan Ziporyn
(b. 1959)

~Intermission~

Les Moutons de Panurge, 1969
Frederic Rzewski
(b. 1938)

Études Chorégraphiques, 1963
Maurice Ohana
(1913–1992)

Chapman Percussion Ensemble

Paul Burdick
Cole Castorina
Katie Eikam
Aaron Grisez
Storm Marquis
Sam Naff
Andrea Stain

About the Director

Dr. Nicholas Terry is a 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 co-founded 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 Grammy-winning 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.

Program Notes

First Construction (in Metal)

“Percussion music really is the art of noise and that’s what it should be called.”
John Cage

From the same year that the *First Construction (in Metal)* was composed, John Cage famously proclaimed: “Percussion music is revolution. Sound and rhythm have too long been submissive to the restrictions of nineteenth-century music.” Similar to many of his contemporaries, both domestic and in Europe (including Ives, Harrison, Varese, Stockhausen, and Boulez to name but a few), Cage was steadfast in his determination to pursue a new path in music composition, and one in which percussion would play a central role. “I only truly detached myself from Schoenberg’s techniques on the structural character of tonality once I began to work with percussion. Structure then became rhythmic; it was no longer a tonal structure in Schoenberg’s sense.” Cage’s First Construction is among the first of his works in which a codified *Micro-Macrocosmic* principle is employed. “The idea now described, independently conceived, concerns itself with phraseology of a composition having a definite beginning and an end. I call this principle micro-macrocosmic because the small parts are related to each other in the same way as the large parts.” As Cage further clarifies, in a series of published letters with Pierre Boulez (ca. 1949 – 1954), nearly every aspect of the First Construction is derived from the number 16, partitioned 4-3-2-3-4, including the micro-level rhythmic motives, larger phrase structure (aka, form), number of instrumental sounds from each player, etc... Cage’s Micro-Macrocosmic principle was to remain a foundational element of his composition, including his numerous early percussion masterworks, until the late 1950’s.

(Nick Terry)

Program Notes

Melody Competition

Clarinetist, composer, and improviser Evan Ziporyn integrates the far away sounds and performance practices of Balinese Gamelan in the percussion sextet *Melody Competition*. Exclusively using western percussion instruments, Ziporyn closely approximates the sound world of the Gamelan’s vast percussion orchestra.

Throughout the first half of the 20-minute work, the music sounds at the same time, pleasingly consonant, while also existing in a state of near chaos. In terms of pitch, we hear a confluence of pentatonic scales (here, referencing the Indonesian five-note scale *slendro*), in a densely heterophonic texture and in multiple simultaneous key signatures. Rhythmically speaking, these pentatonic melodies are performed independently by each player, and in a saturation of rhythmic subdivisions (triplets set against sixteenth notes, against quintuplets, against septuplets, against thirty-second notes, etc...). At the same time, six stations of non-pitched percussion setups (a low drum, metal gong, and wooden plank) play a repeating 44-note pattern, although at any one time, this pattern is subject to lengthening or shortening (augmentation or diminution) by being presented in longer or shorter rhythmic variations. Keep your ear open for a singular statement of this rhythmic melody by all six players in exact unison. Those familiar with colotomic time structures, and the manner in which they govern the rhythms of Javanese and Balinese Gamelan, will find parallel relationships to Ziporyn’s treatment of rhythm.

If the first half of Melody Competition exists in a state of near chaos, the second half completes the effect...and the true “competition” of the music transpires. Here, the sextet is divided into two trios, each performing at independent tempi. While in the first half, rhythmic complexity is achieved while six musicians share the same fundamental beat, in the second half (entitled *Mebarung*), the complete disassociation of a shared beat leads to a state of anarchy where one trio is, explicitly, trying to “break down” the other, in an effort to be “victorious”.

The music concludes with a soft reflection, perhaps a commentary on the recent calamity, played in perfect rhythmic unison (albeit it in six simultaneous key signatures).

(Nick Terry)

Les Moutons de Panurge

Frederic Rzewski’s (pronounced schev-skee) career as a composer and performer, aside from his heralded talent and virtuosity, is noteworthy for the manner and degree to which he incorporates commentary on state/world affairs, politics, and culture.

With *Panurge’s Sheep*, Rzewski references an allegory by author Francois Rabelais in which a man, outraged over being overcharged for purchasing a sheep, throws the animal over the side of a ship. The remaining sheep in the flock, as it is in their nature, follow the first

Program Notes

sheep overboard. We can assume, perhaps safely, that Rzewski here is commenting on the state of classical music - a parallel between some aspects of our profession (blindly following the flock, even towards our own demise).

(Nick Terry)

Études Chorégraphiques

Commissioned by the Radio Hamburg, the Études chorégraphiques were written for the dancer Dora Hoyer and her husband, a percussionist who accompanied her on her tours. The first version, written for four performers, soon gave way to a second version for six performers, for the Percussions de Strasbourg. Placed on the stage, the performers are involved in the choreographie, because their playing requires the usage of the performers body and its spectacular appearance.

Convinced that the contemporary ear needs to be able to escape from the diatonic scale, and struck by the sensitivity of black African and Andalusian instruments, attracted by the enormous expressive potential of skin instruments and the harmonic richness of the sound of metal or wood - little used in European music - Ohana after Varese and at the same time than many composers of the years from 55 to 60, explores these sounds that became later a key part of his musical universe. Organized in a succession of contrasting sequences, the four studies exploit systematically, and relatively "naive" in relation to later works, melodic, rhythmic and harmonic aspects where metal percussion instruments like gongs and cymbals play an important role. Their resonance brings, like Michel Bernard writes, "the release from the diatonic gradation".

(note by Laurent Warnier)

About the Artists

The impact of **John Cage's** music throughout the world of contemporary percussion cannot be understated. Born in 1912 in Los Angeles, by the mid-1930s Cage's works for percussion would become among the first great masterworks in the repertoire. His contributions toward, and unquestionable advocacy of, Percussion Music was a cornerstone of his musical and creative output.

Evan Ziporyn (b. 1959, Chicago) makes music at the crossroads between genres and cultures, east and west. He studied at Eastman, Yale & UC Berkeley with Joseph Schwantner, Martin Bresnick, & Gerard Grisey. He first traveled to Bali in 1981, studying with Madé Lebah, Colin McPhee's 1930s musical informant. He returned on a Fulbright in 1987. Earlier that year, he performed a clarinet solo at the First Bang on a Can Marathon in New York. His involvement with BOAC continued for 25 years: in 1992 he co-founded the Bang on a Can All-stars (Musical America's 2005 Ensemble of the Year), with whom he toured the globe and premiered over 100 commissioned works, collaborating with Nik Bartsch, Iva Bittova, Don Byron, Ornette Coleman, Brian Eno, Philip Glass, Meredith Monk, Thurston Moore, Terry Riley and Tan Dun. He co-produced their seminal 1996 recording of Brian Eno's *Music for Airports*, as well as their most recent CD, *Big Beautiful Dark & Scary* (2012).

Ziporyn joined the MIT faculty in 1990, founding Gamelan Galak Tika there in 1993, and beginning a series of groundbreaking compositions for gamelan & western instruments. These include three evening-length works, 2001's *ShadowBang*, 2004's *Oedipus Rex* (Robert Woodruff, director), and 2009's *A House in Bali*, an opera which joins western singers with Balinese traditional performers, and the All-stars with a full gamelan. It received its world premiere in Bali that summer and its New York premiere at BAM Next Wave in October 2010.

As a clarinetist, Ziporyn recorded the definitive version of Steve Reich's multi-clarinet NY Counterpoint in 1996, sharing in that ensemble's Grammy in 1998. In 2001 his solo clarinet CD, *This is Not A Clarinet*, made Top Ten lists across the country. His compositions have been commissioned by Yo-Yo Ma's Silk Road, Kronos Quartet, American Composers Orchestra, Maya Beiser, So Percussion, Wu Man, and the Boston Modern Orchestra Project, with whom he recorded his most recent CD, *Big Grenadilla/Mumbai* (2012). His honors include awards from the Massachusetts Cultural Council (2011), The Herb Alpert Foundation (2011), USA Artists Walker Fellowship (2007), MIT's Kepes Prize (2006), the American Academy of Arts and Letters Goddard Lieberman Fellowship (2004), as well as commissions from Meet the Composer/Commissioning Music USA and the Rockefeller MAP Fund. Recordings of his works have been released on Cantaloupe, Sony Classical, New Albion, New World, Koch, Naxos, Innova, and CRI.

He is Kenan Sahin Distinguished Professor of Music at MIT. He also serves as Head of Music and Theater Arts, and this year was appointed Inaugural Director of MIT's new

About the Artists

Center for Art Science and Technology. He lives in Lexington, Massachusetts with Christine Southworth, and has two children, Leonardo (19) and Ava (12).

Frederic Rzewski is an American composer, now resident in Belgium, of mostly chamber, vocal and piano works that have been performed throughout the world; he is also active as a pianist. Prof. Rzewski studied music privately with Charles Mackey in Springfield, Massachusetts as a child and studied composition with Walter Piston and Roger Sessions, counterpoint with Randall Thompson and orchestration with Claudio Spies at Harvard University from 1954–58. He studied composition with Milton Babbitt and the music of Richard Wagner with Oliver Strunk at Princeton University from 1958–60, where he also studied Greek literature and philosophy. In addition, he studied composition privately with Luigi Dallapiccola in Rome in 1960.

As a pianist, he frequently performed with the flautist Severino Gazzelloni in the 1960s. He then co-founded with Alvin Curran and Richard Teitelbaum the improvisational and live electronic ensemble *Musica Elettronica Viva* in Rome in 1966 and performed with it from 1966–71. Since then, he has been active as a pianist, primarily in performances of his own pieces and music by other contemporary composers. He taught at the Conservatoire royal de musique in Liège from 1977–2003, where he was Professeur de Composition from 1983–2003. He has given lectures in Germany, the Netherlands and the USA.

Maurice Ohana (1914-1992)

Born in Casablanca on June 12th, 1913, Maurice Ohana received nearly all of his musical training in France, while pursuing his classical studies at the same time. For a while he moved towards architecture, which he later abandoned in order to devote himself entirely to music. While still very young, he started as a pianist in the Basque Country where his family settled. His career looked promising until the breakout of the war not only took him far from the musical world, but led him to Rome where he became the pupil and friend of Alfredo Casella at the Santa Cecilia Academy. Once discharged, he came back to settle in Paris in 1946. At this time, his first works were becoming known in France. With three friends, he founded the "Groupe Zodiaque" whose purpose was to defend freedom of expression against the dictatorial aesthetic attitudes then in vogue. He made the manifesto of these youthful combats his own and has carried them on until the present time.

Maurice Ohana received the Italia Prize in 1969, the National Prize for Music in 1975, the City of Paris Musical Prize in 1983, the Honegger Prize in 1982 and the Maurice Ravel Prize in 1985. He is Commandeur des Arts et des Lettres and Chevalier de la Légion d'Honneur. In 1991, he was awarded the Guerlain Prize for Music by the Beaux-Arts Academy. In 1992, he received the SACEM Prize for the best contemporary work for his concerto *In dark and blue*. Maurice Ohana died in Paris on November 13th, 1992. He was awarded the first prize of the "contemporary music composer of the year" at the first "Victoires de la Musique Classique" in 1994.

Marybelle and Sebastian P. Musco Center for the Arts

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on the Arts

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Enjoy the performance, and I look forward to seeing you again at one of our many performance events throughout the coming year.

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Adjunct Faculty: Albert Alva, Ron Anderson, Bruce Bales, Mindy Ball, David Black, Pamela Blanc, Jacob Braun, Christopher Brennan, Joshua Brown, David Cahueque, Francisco Calvo, Clara Cheng, Ruby Cheng, Tony Cho, Christina Dahlin, Justin DeHart, Margaret Dehning, Kyle De Tarnowsky, Kristina Driskill, Robert Fernandez, Paul Floyd, Patricia Gee, Patrick Goesser, Chris Golinski, Fred Greene, Timothy Hall, Desmond Harmon, Aron Kallay, Janet Kao, Hye-Young Kim, Jenny Kim, Milen Kirov, Karen Knecht, Johanna Kroesen, Hedy Lee, Vivian Liu, Jonathan Mack, Gary Matsuura, Bruce McClurg, Laszlo Mezo, Alexander Miller, Susan Montgomery Kinsey, Yumiko Morita, Christian Nova, Mary Palchak, Jessica Pearlman, Holley Replogle, Rebecca Rivera, Isaac Schankler, Thom Sharp, Lea Steffens, David Stetson, Jacob Vogel

Artist in Residence: Milena Kitic, Carol Neblett
Temianka Professor: William Fitzpatrick
William Hall Visiting Professor: Jeralyn Refeld Glass
Lineberger Endowed Chair: Peter Atherton

Staff: Katie Silberman (*Administrative Assistant*), Peter Westenhofer (*Operations Supervisor*)

Work-study Students: Lauren Arasim, Sam Ek, Marqis Griffith, Melissa Montano, Marcus Paige, Caleb Price, Margot Schlanger

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