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2007 Chapman Percussion Symposium

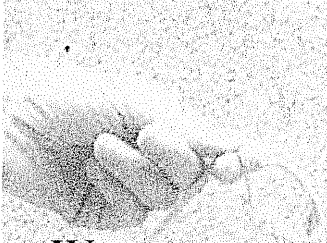
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2007 CHAPMAN PERCUSSION SYMPOSIUM

WELCOME TO CHAPMAN UNIVERSITY, AND THE 2007 PERCUSSION SYMPOSIUM! IN THIS FOLDER, YOU WILL FIND A SCHEDULE OF EVENTS, ARTIST INFORMATION, AND PROGRAMS DETAILING THE DAY'S ACTIVITIES AND PERFORMANCES.

OUR HOPE IS THAT YOU NOT ONLY ENJOY THE SYMPOSIUM'S FEATURED EVENTS, BUT ALSO TAKE TIME TO MEET NEW PERCUSSION ARTISTS & ENTHUSIASTS, OR TO CATCH UP WITH OLD FRIENDS. MY STAFF AND I PREFER TO KEEP A RELAXED AND FRIENDLY ATMOSPHERE. FEEL FREE TO COME AND GO AS YOU LIKE, HOWEVER, PLEASE BE AWARE OF ONGOING PERFORMANCES IN CREAN HALL, AND LIMIT YOUR CONVERSATION AND MOVEMENT TO BETWEEN PERFORMANCES AND EVENTS.

PLEASE TAKE TIME TO VISIT THE CONFERENCE ROOM (OH 101D, JUST A FEW DOORS DOWN FROM CREAN HALL) TO EXPLORE THE **NEW PERCUSSION SCORE "PETTING ZOO"**, WHERE NEARLY EVERY SCORE FROM THE DAY'S PERFORMANCES (AND MANY, MANY MORE) WILL BE DISPLAYED. MANY OF THE PUBLISHERS AND COMPOSERS WILL BE PRESENT THROUGHOUT THE DAY, AND WOULD BE HAPPY TO SPEAK WITH YOU ABOUT THEIR PRINTED & RECORDED MUSIC.

THANK YOU FOR BEING A PART OF OUR FIRST PERCUSSION SYMPOSIUM. PLEASE SHARE YOUR THOUGHTS ON THE DAY'S ACTIVITIES WITH A STAFF MEMBER, OR TAKE TIME TO WRITE DOWN YOUR THOUGHTS & IDEAS ON THE SYMPOSIUM FEEDBACK FORM INCLUDED IN THIS FOLDER.

SINCERELY,



NICK TERRY, SYMPOSIUM HOST

PERCUSSION FACULTY, CHAPMAN CONSERVATORY OF MUSIC

2007 CHAPMAN PERCUSSION SYMPOSIUM

SCHEDULE OF EVENTS

Breakfast Arrival & Registration

Oliphant Patio

9:00 – 9:40 AM

Solo & Ensemble Master Class

Crean Orchestra Recital Hall

9:45 – 11:15 PM

David Johnson: Improvisation & Composition

Crean Orchestra Recital Hall

11:30 – 12:10 PM

BoorBaar

Crean Orchestra Recital Hall

12:20 – 1:00 PM

Lunch

1:00 – 2:00 PM

'Welcome Back' Drum Circle & Free Improvisation

Crean Orchestra Recital Hall

2:00 – 2:30 PM

"New Music for Percussion"

Crean Orchestra Recital Hall

2:30 – 3:55 PM

Ross Karre: Video & Percussion Performance

Crean Orchestra Recital Hall

4:00 – 4:45 PM

Social Hour (refreshments served)

Vessels Brothers, steel pan duo

5:00 – 6:00 PM

Dinner Break

6:00 – 8:00 PM

Third Coast Percussion Quartet

Salmon Recital Hall

8:00 PM

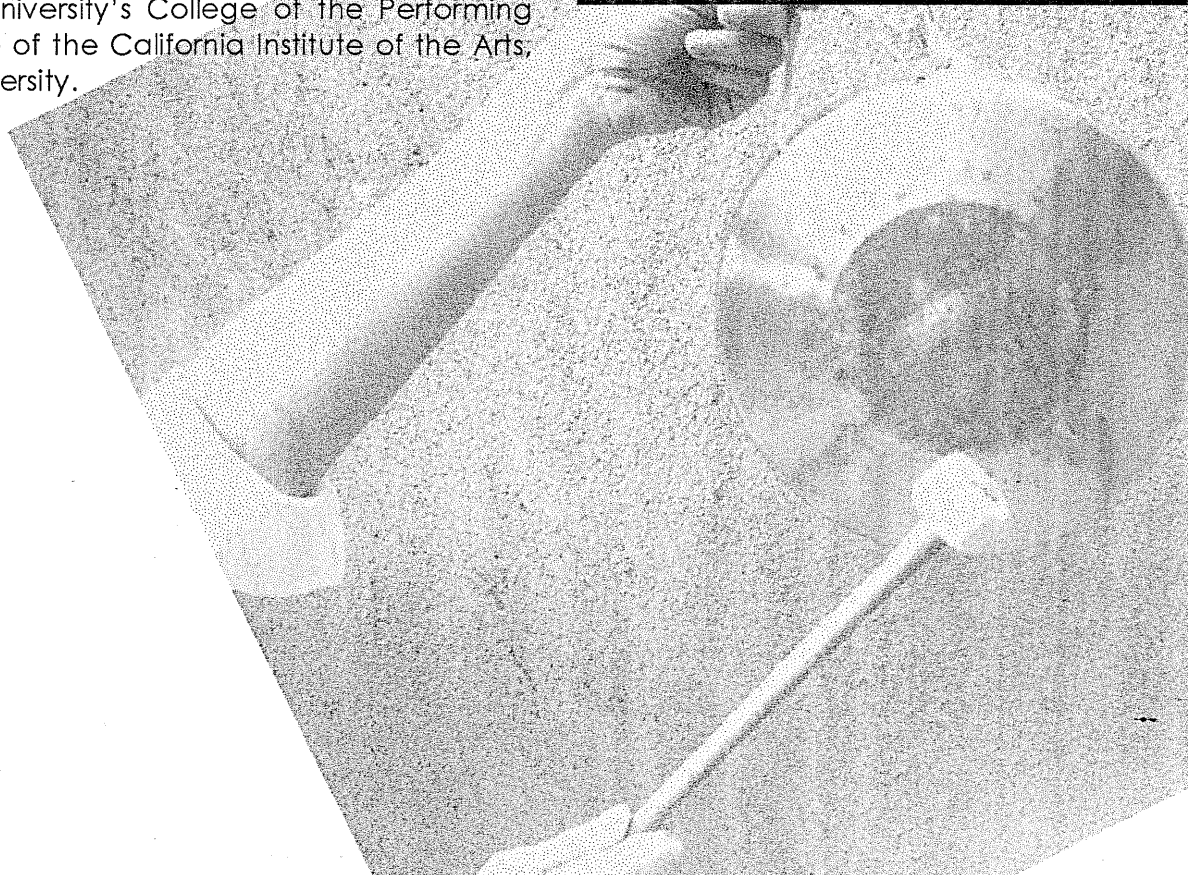
2007 CHAPMAN PERCUSSION SYMPOSIUM

SYMPOSIUM HOST

Percussionist **Nicholas Terry** has achieved critical acclaim as both a soloist and ensemble player of wildly diverse styles of music. Pursuing his interest in contemporary music, Nick's performances can feature many of the most challenging scores yet composed for percussion, free improvisation, or forays into non-Western genres.

Based in Los Angeles, Nick performs contemporary music with Inauthentica, Ensemble Green, the California E.A.R. Unit, PARTCH (featuring the music of Harry Partch), Eighteen² (the music of Steve Reich), and Sharp Three (eclectic world-fusion improvisation). Nick is a founding member of the Lucerne Festival Percussion Group, an international ensemble of twelve virtuosos, which operates under the auspices of Pierre Boulez, members of the Ensemble Intercontemporain, and Switzerland's Lucerne Festival. Recent distinguished performances have occurred at the Lucerne Festival, Klangspuren Music Festival, Ojai Music Festival, Los Angeles' Microfest, Monday Evening Concerts, Music & Conversations, Green Umbrella Concert Series, and the Stanford New Music Festival.

Currently, Nick serves on the faculty of the Conservatory of Music at Chapman University's College of the Performing Arts. He is a graduate of the California Institute of the Arts, and Eastern Illinois University.



2007 CHAPMAN PERCUSSION SYMPOSIUM

SOLO MASTERCLASS

9:45 – 11:15 AM

WHEN PARTICIPATING IN GROUP MASTERCLASSES, ACTIVE PARTICIPANTS GAIN VALUABLE EXPERIENCE PERFORMING IN FOR A PANEL OF EXPERTS, AND IN TURN, INCORPORATING THEIR ADVICE AND OBSERVATIONS. ALONGSIDE THE PERFORMER, AUDIENCE MEMBERS ALSO GAIN A UNIQUE PERSPECTIVE IN PERFORMER/COACH INTERACTION, AS CONTRASTING POINTS OF VIEW, CONSIDERATIONS IN INTERPRETATION, AND THE MANY FACETS OF PREPARING A SOLO PERFORMANCE ARE DISCUSSED.

ACTIVE PARTICIPANTS

MARC AUSTRIA

BECKMAN HIGH SCHOOL, IRVINE

SOLO #19

JAMES JEFFREY CHARRETTE

UNIVERSITY OF CALIFORNIA, LOS ANGELES '07
SANTA CLARA VANGUARD

STUDY #6

JAQUES DELECLUSE

SIDNEY HOPSON

UNIVERSITY OF SOUTHERN CALIFORNIA '08

NOVEMBER EVENING

CHRISTOPHER NORTON

TODD HURST

CANYON HIGH SCHOOL, CANYON COUNTRY

TWO MEXICAN DANCES

GORDON STOUT

COLLIN MARTIN

CHAPMAN UNIVERSITY '09

REBONDS, PART B

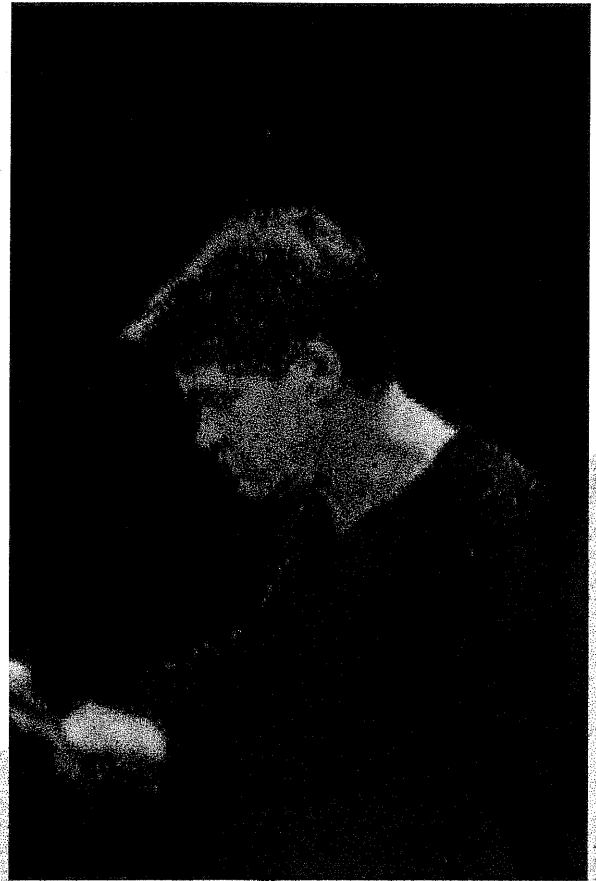
IANNIS XENAKIS

2007 CHAPMAN PERCUSSION SYMPOSIUM

IMPROVISATION & COMPOSING
11:30 – 12:15 PM

David Johnson coordinates the percussion program at the California Institute of the Arts where he has been teaching since 1991. He plays marimba with Lian Records recording artists, the Lian Ensemble, and Dark Wing. He is the percussionist with the chamber ensemble XTET and plays in PARTCH, a chamber group dedicated to performing the music of Harry Partch.

He has worked directly with composers as diverse as Pierre Boulez and John Zorn. He plays vibraphone and marimba with the Vinny Golia Large Ensemble, the Kim Richmond Jazz Orchestra, and pops/classical pianist veteran Roger Williams. He has played mallets and percussion with Yusef Lateef, Mel Torme, Dave Brubeck, Maureen McGovern, Wadada Leo Smith, and on movie soundtracks such as *Spider Man 3* and *The Matrix*. He has performed with the L.A. Philharmonic, the Pacific Symphony, and the L.A. Master Chorale and was a member of the historic Blackearth Percussion Group in the 1970's. He has been recorded on many independent record labels including CRI, Opus One, Seabreeze, Nine Winds, New Albion, Lian Records, and New World Records. His own compositions for marimba, vibraphone and percussion are played around the world and are handled by Marimba Productions Inc.



2007 CHAPMAN PERCUSSION SYMPOSIUM

BOORBAAR
12:20 – 1:00 PM

WHO/WHAT IS BOORBAAR?

boorbaar would be a contemporary percussion ensemble if such a thing is possible. it was formed by some, to borrow a phrase, "jedi rhythm freaks" in 2005 as a means to create a piece of music, and continues to exist as a means of creating more music. boorbaar consists of and was formed by **cory beers**, **john wash iv**, and **mike robbins**, who have constructed a repertoire of original compositions that are heavily influenced by Indian classical music, drum and bugle corps, west African music, not to mention adhd, explosives, and minimalism to begin with. the instrumentation varies some, but involves some ungente metal objects and big, loud drums. boorbaar is particularly driven by high-stimulation as rhythm and a downright vast desire and impulse to continuously create and practice highly stimulating rhythmic concepts without being too bloody sensitive about it.

PROGRAM

KING PANTYMAN

CORY BEERS

INVERSE SELF SUSTAINING VOLCANO OF CHAOS-GARB

MIKE ROBBINS

BOORBAAR

CORY BEERS

PROGRAM NOTES

king pantyman

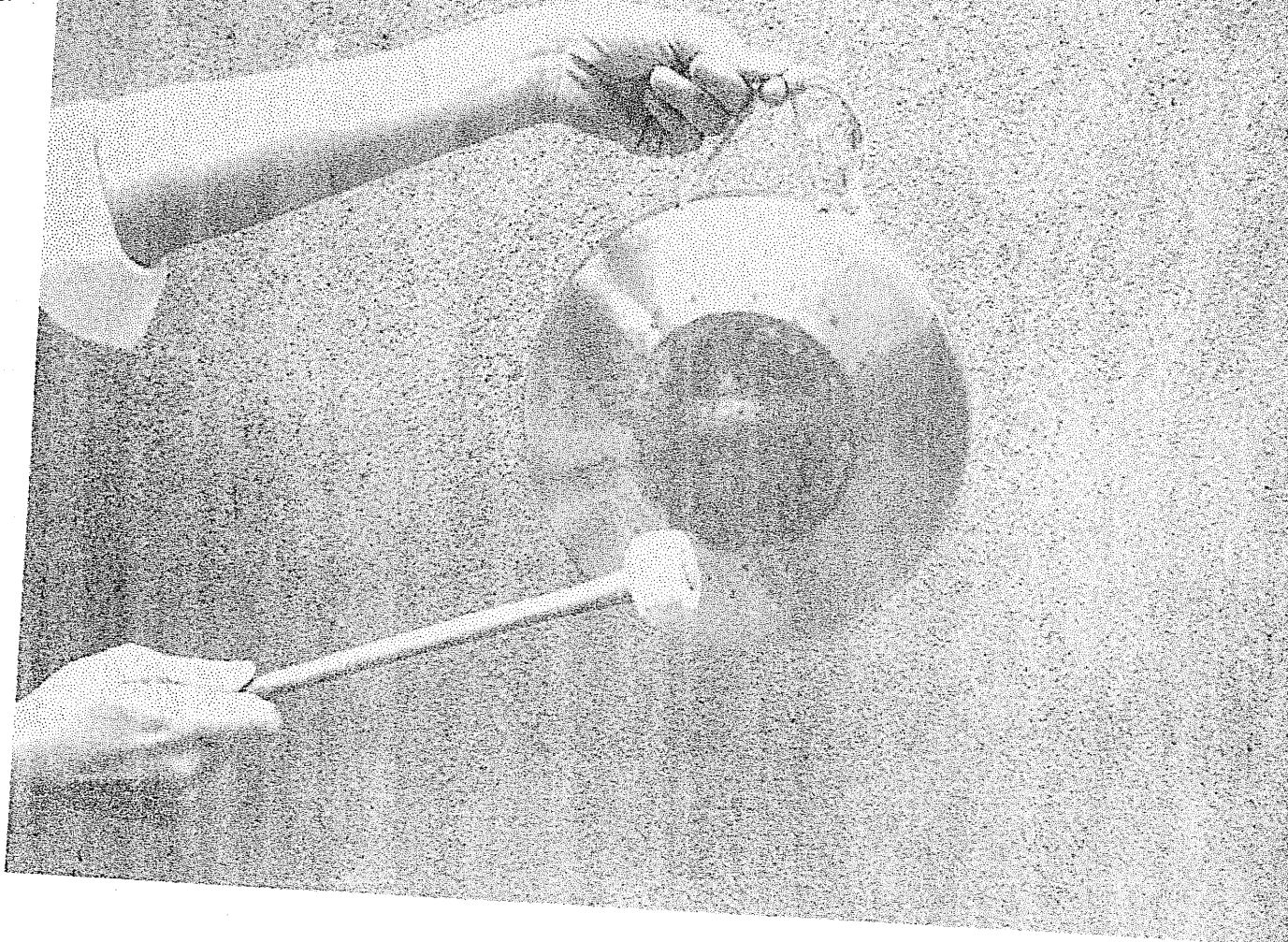
throughout this entire piece, each part serves the same role. in this way, we move from section to section but always all together serving each of us 1/3 of the whole of any phrase. it is based largely around a theme in 15, which conveniently enough is played right at the beginning, followed by an extensive section of this theme and its variations, always in 15 or 30 in which this theme is regrouped beyond recognition which is a technique certainly with roots in Hindustani music. i would say that this section could be viewed quite easily as a rela, the theme itself coming from just such a composition. i doesn't end like one though. at some point we'll have had enough and in comes a transition composition which takes quintuplets in phrases of 7 into septuplets in phrases of 5, into 9-tuplets in phrases of 15 (this takes 20 big beats). at this point, the general theme is revived at almost double time (9:5). put the result in a canon to stew for a little while, bring on a blast beat, and triumph, i say!

Inverse Self Sustaining Volcano of Chaos-Garb

It plays with the sense of where and what the beat is. It uses prime numbers in the time signatures, though I prefer to call them "irrational," being 11 and 7 (and also 9). Groups of 16th notes of said lengths are assembled in various ways and layered on top of each other, and usually one is said to predominate, i.e., the section in 11/16 will nonetheless have the 7 pattern superimposed upon it, with both an "eleven feel" and, while not a 4/4 feel, a "something/four" feel. The "melody" of the section in 9 (three, rather), (actually a combination of notes from the 7 and 11 riffs IN 9) also gets "reinterpreted" as though it too is in 4/4, again by "leaving it alone but changing whats happening around it." This surely is a "playing with perceptions"-type technique that was "borrowed" from Steve Reich's earlier pieces, except that Reich's music was mostly in $\frac{3}{2}$ (or $\frac{6}{4}$ or $\frac{12}{8}$.) This piece is in the time signature of "I don't know what," as in the section in 11 with 7s, or is it a section in 7 with 11s? Or was it in "something/4" all along, or 3? Yet of course, the fact that various "feels" get superimposed over whatever it is "in" may confuse/tickle you/inspire you to dance even more. It might also be mentioned that the sections don't last any great length, They aren't developed any more than things one sees when running down a busy street. Sometimes the only thing they have in common is that each came before the next thing and after the last, which is the way life really is a lot a the times.

boorbaar

the first piece written for this ensemble, the cycle and speed remain constant. 'tis a 19 beat cycle (unit = 16th note at 120-ish 4th notes per minute), to be specific and much of this piece is endless regrouping of said cycle, often with quite a lot of symmetry. by and by, there is a series of variations in 19 units played in unison which can be said to be symmetrical and certainly cyclical with parts of the phrases being highlighted on crashers meant to move around in a triangle. another series is to be found in 38 units with expanding ending phrases (tihais, eh?) played one at a time over a groove, followed by one big transitional variation in 76 units which happens three times. a great many tihais are to be found in this music - it ends with one too (phrases repeated thrice to line up with something on the last note of the third repetition), and might be found to be rather Indian. i do not know if this is so, but i am quite fond of tihais.



2007 CHAPMAN PERCUSSION SYMPOSIUM

NEW MUSIC FOR PERCUSSION

2:45 – 4:00 PM

“Because of the exceptional development they underwent, percussion instruments constitute the instrumental domain that has most profoundly stamped the evolution of music in the 20th century. Profound inroads were made by the instruments with definite pitch, which have triggered a groundbreaking revolution in the general balance of commonly used timbres and sounds.”

-Pierre Boulez, July 2006

PROGRAM

SIGNALS INTELLIGENCE

ROBERT DILLON, CERAMIC TILES

CHRISTOPHER ADLER

MARIMBA 7

JONATHAN ORTEGA

**I – PRELUDE, II – STROLL, III – CARNIVAL, IV – BENEDICTION,
V – CELEBRATION, VI – ARIA, VII – POSTLUDE**

SIDNEY HOPSON, MARIMBA

MOSTLY MOON DUST (WORLD PREMIERE)

STEVE FORMAN

NICK TERRY, PERCUSSION

YUNMEN

T.J. TROY

OLD STANDARD PERCUSSION GROUP

(T.J. TROY, JUSTIN DEHART, LYNN VARTAN, NICK TERRY)

DESCARGA

MARCOS BALTER

PETER MARTIN, PERCUSSION

PROGRAM NOTES

Signals Intelligence (2002)

Signals Intelligence explores the experience of hearing an electronic transmission in which order is clearly audible but the information density is too high for any human to parse. The experience is one of being made aware of that which is always just out of reach, just beyond comprehension. Two related algorithms are employed to generate melodic material using from one to six pitches. One algorithm generates a self-similar series which replicates itself when played at different speeds, in effect comprising a mensuration canon in compound melody. The second algorithm generates a self-similar series which is also non-retrogradable (identical when played in reverse order). In the solo version, the results are applied to six indefinitely pitched objects, while in the ensemble version these are mapped to shifting pitch sets and presented in combination with indefinitely pitched instruments.

- Christopher Adler

Signals Intelligence exists in a version for 6 players and solo version. The solo version is to be performed on six objects of the same type, to be chosen by the performer (ie, six brake drums or six woodblocks, etc). This performance will be on six ceramic floor tiles.

- Rob Dillon

Christopher Adler is a composer, performer and improviser living in San Diego, California. His music draws upon over a decade of research into the traditional musics of Thailand and Laos and a background in mathematics. He is a foremost performer of traditional and new music for the khaen, a free-reed mouth organ from Laos and Northeast Thailand. As pianist and composer-in-residence with NOISE and co-founder of the soundON Festival of Modern Music he has promoted the works of emerging composers, and as an improviser on piano and as a conductor he has performed with many of the West coast's finest improvisers. He received Ph.D. and Master's degrees in composition from Duke University and Bachelor's degrees in music composition and in mathematics from the Massachusetts Institute of Technology, and he is currently an Associate Professor at the University of San Diego. His work may be heard on Tzadik, pfMENTUM, Nine Winds Records, Artship Recordings, Vienna Modern Masters, Circumvention, Accretions, and WGBH's Art of the States. www.christopheradler.com

Marimba 7 (2007)

This piece was my catharsis and self-renewal at a time when my music was becoming something that I no longer wanted to listen to. What appeals to the intellect on paper does not always appeal to the ear. What appeals to the mind does not always appeal to the heart. I needed to figure out how to bridge this gap, and so I returned to my roots. Before band in high school I would set up early just to get some one on one time with the marimba. I must have written the starts of a dozen pieces during these fleeting morning minutes. One became a piece I submitted for admission, and now, years later, I've taken another early fragment and allowed it to play itself out as the prelude to a series of character pieces written in the spirit of my first forays into composition. I wrote the start of each movement during the fifteen-minute break at a weekly orchestra rehearsal, and challenged myself to finish away from the marimba lest I be limited by my own playing abilities. Each movement, excepting the last, explores a singular way to write on the instrument, from constantly using all four mallets simultaneously, to apparent two mallet pieces that are simply too fast and full of leaps to be played with anything less than four. They are short, and lively, and unabashedly virtuosic and rhythmic and Ortega. I dedicate this piece to my girlfriend, Lauren Argonza: I began it after staying up talking until two in the morning two days after we first spoke, and by the time I hit the "Celebration," she was mine.

Mostly Moon Dust (2007)

My thought has always been that the poem on the title page would serve as the program notes for the piece. If this seems enigmatic, even melodramatic, honestly it is best verbal distillation of the intention to sustain the liquid logic and odd quality of a dream. I imagined entering, quite accidentally, a strange neglected place within a busy city, somehow isolated and insulated from the traffic and cacophony of normal city concerns:

"The woman who lived here
planted a garden of promises
that bloomed and quietly died.
Nobody lives here anymore.
Time and rain have overrun
the careful beds and trellises
which hope and ancient roses
used to climb. For all I know
flagstone pathways still meander
beneath the overgrowth, but
what you see today is mostly
moon dust. An anarchy
of invertebrate scavengers
absconded with the best
of her intentions
some time ago."

In this composition pitch tonality is a variable aspect, and like tempo, timbre, and volume, rather subdued. The piece is pan-chromatic, a generally balanced equal dispersion of all available pitch classes, never centered on one in particular. The wind chimes help to both imply and obfuscate tonality. Because so much of the linear material in *Mostly Moon Dust* is arrayed in arpeggiated 2nds and 3rds the piece seems deceptively consonant, while essentially non-tonal.

The technical focus is on the characteristic quality of percussion instruments played quietly. In this region of the dynamic spectrum timpani, bass drums, and gongs, often deployed as powerful and aggressive devices, are here introspective voices, warm and mysterious. As with the vibraphone, at softer volume, the differential between attack and sustain sounds diminishes as resonance increases and pitch clarifies.

- Steve Forman, Glasgow, 2007

Yunmen – for percussion quartet (2001)

Master Yunmen (Ummon in Japanese) was a 9th century Chinese Chan Buddhist monk whose teaching style most often eschewed traditional sermons in favor of straight talk, sarcasm, shouts, curses, and even blows. The record of this master helps to form the basis of Japanese Zen and is filtered to us through *koan* collections in which Yunmen is the most frequent protagonist. Yunmen is actually the name of the mountain where he founded his famous monastery, which literally translates into "Gate of the Clouds."

The piece consists of two movements, the first of which being two long crescendos exploring texture, atmosphere, and linear phrases seemingly unconnected. The second movement is a rhythmic exploration of similar linear figures as in the previous movement, this time set to 9/8 time. At various points throughout the movement, the rhythmic figures of two different players coincide and come to a unison, wherein the two players leap up in volume and quickly dissolve back into the percolating texture.

T.J. Troy combines an eclectic knowledge of percussion from around the world with his innate musicality to create a distinct and powerful voice in the world of contemporary percussion. Be it as a

member of many high caliber ensembles, a soloist or with the numerous artists he collaborates with, T.J. is quickly becoming a true phenomenon in the Los Angeles music community. Known for his high-energy performance and broad range of disciplines, T.J. performs in a number of ensembles, including MESTO, the Elvis Schoenberg Orchestra Surreal, Tabla Rasa, Freshly Squeezed, Partch, Adam Rudolph's GO: Organic Orchestra, and Just Strings.

He has taught classes and workshops at the California Institute of the Arts, La Sierra University, Bethesda Christian University, and currently serves on the faculty of Citrus College. T.J. is an active performer and composer for television and film; recently, he was awarded the Gaia Award from the Moondance International Film Festival, for his score to Den Serras' film, "Seven Swans," co-written with composer Leon Rothenberg. His compositions have been performed by the University of Michigan Creative Arts Orchestra, the CalArts Percussion Ensemble, the Chapman University Percussion Ensemble, Condensation, OK Composer, and Freshly Squeezed.

T.J. received his Bachelor of Music degree in Percussion Performance from the University of Michigan, and his Master of Fine Arts degree, specializing in Percussion, from the California Institute of the Arts. His principle instructors have been Michael Udow, Julie Spencer, David Johnson, John Bergamo, Randy Gloss, and he continues his study of North Indian tabla with Pandit Swapan Chaudhuri. Currently stationed in Los Angeles, T.J. has performed extensively throughout the United States, and maintains a rigorous performance schedule throughout the year.

Descarga (2006)

My fascination with percussion is directly related to my Brazilian heritage. I remember being mesmerized as a young child watching the enormous percussion ensembles (sometimes over one hundred percussionists each) that perform during the official carnival parade in my hometown, Rio de Janeiro, and feeling my whole body shaking as an involuntary resonator to such potent sounds. The experience was both physical and metaphysical. When approached to write a new work for percussion, I knew immediately that I wanted to recreate that same transcendental feeling I once experienced. The challenge was to find ways of translating it into a solo piece. It was not until I watched a video with the late Tito Puente, legendary for his electrifying *descargas*, that I realized the intensity I wanted to capture had little to do with the number of performers or sonic simultaneity. What I was searching for was a proximity to that dangerous zone that blends controlled and uncontrolled virtuosity, rationalized and spontaneous reactions to extremes, unpolished and refined responses to physical challenges. Only by immersing the performer in such frantic, incongruent, almost hypnotic and yet agitated mind state could I hope to convey these feelings to the listeners. *Descarga* is my attempt to create such a sonic world, celebrate the solo percussionists virtuosity, and revisit my roots.

- Marcos Balter

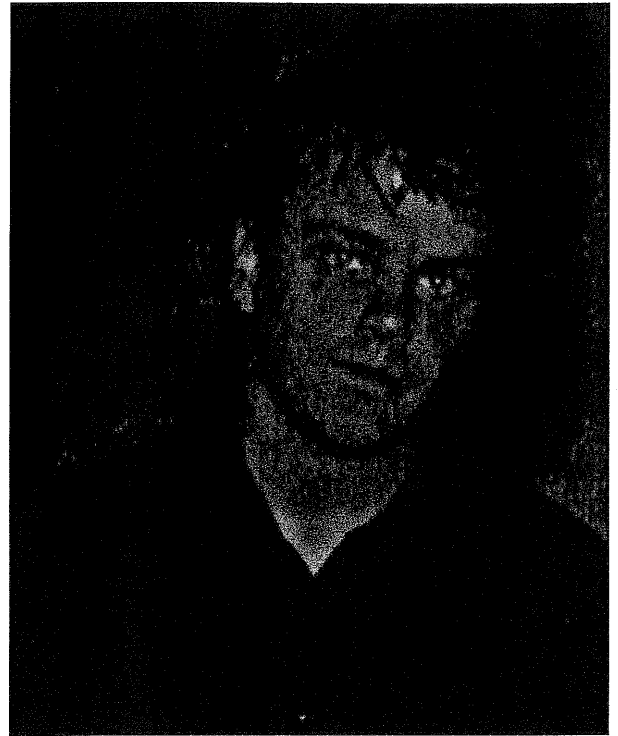
Composer **Marcos Balter** was born in 1974 in Rio de Janeiro, Brazil. Regarded by critics as "colorful, inventive (...) with vibrant sonics" (New Music Connoisseur, May 2005), his works have been performed and broadcasted in North and South America, Europe, and Asia in venues such as the Tokyo Bunka Kaikan, Teatro Colón, Sala Villa-Lobos, Seiji Osawa Hall, Paul Hall, and Slee Hall. Past awards and honors include the Leonard Bernstein Fellowship at the 2005 Tanglewood Music Center, a Pre-Doctoral Fellowship from Lawrence University (2005-2007), performances at the MusicX, June in Buffalo, Panorama da Música Contemporânea, Musica Nova, E-Werk, and Bounding Board festivals, the 2007 William Karlins Composition Award, the 2004 Douglas T. Faricy Composition Award, the 2002 Jonathan Durlington Composition Award, as well as first prizes at several national and international composition competitions. His music has been performed by ensembles and soloists such as the International Contemporary Ensemble, Ensemble SurPlus, Brave New Works, and The New Fromm Players, among others. He completed his doctoral studies in music composition at Northwestern University, where his main teachers were Augusta Read Thomas, Amy Williams, and Jay Alan Yim. He has also taken lessons in festivals and master classes in Europe and North America with John Adams, Louis Andriessen, George Benjamin, Pierre Boulez, Tristan Murail, Bernard Rands, Wolfgang Rihm, Frederic Rzewski, and Kaija Saariaho, among others. He is currently a music theory lecturer at Northwestern University. For more information, please visit www.marcosbalter.com.

2007 CHAPMAN PERCUSSION SYMPOSIUM

ROSS KARRE: SYNCHRONISM PROJECT

4:00 – 5:00 PM

Ross Karre began playing percussion in elementary school in his hometown of Battle Creek, Michigan. Early on, he dedicated himself to experimental performing arts. Ross graduated from the Interlochen Arts Academy, where he worked with Amy Barber. He received his bachelor's degree in percussion performance from the Oberlin Conservatory, where he studied with Michael Rosen. Ross received his Master's Degree from UCSD where he studied with Steven Schick. During these years, Ross had the opportunity to work with such important figures in contemporary music as Pierre Boulez, Harrison Birtwistle, Meredith Monk, Philippe Manoury, the Ensemble Intercontemporain, David Robertson, Peter Eotvos, and the Percussion Group Cincinnati. Ross has performed in ensembles and as a soloist at major venues and festivals throughout the world, including Carnegie Hall, Lucerne's Kozertsaal, Merkin Hall, Cleveland's Severance Hall, the Percussive Arts Society International Convention, the Lucerne Festival, the Aspen Music Festival, the Klangspuren Festival in Austria, the Oberlin Percussion Institute, the Reel-Loud Film Festival, the Music and the Moving Image Conference, the Cleveland Museum of Art's AKI Festival, the Bang on a Can Marathon, the June in Buffalo Festival, the Roots and Rhizomes Festival, the ICMC, SIGGRAPH, NWEAMO, SICMF [Korea], Essen Philharmonie, the National Gallery of Art Music Series, and the Carnegie Professional Training Workshops. He has performed with the SO percussion group, Inauthentica, the Oberlin Artist Recital Series, the Monday Evening Concert Series [LA Phil], the La Jolla Symphony, and the San Diego Symphony. He is a founding member of the ongoing multimedia collaboration called the Synchronism Project and of the twelve-member Lucerne Festival Percussion Group. He is the recipient of a Jacob K. Javits Fellowship, which allows him to study and perform with Steven Schick and the red fish blue fish percussion group in San Diego, California, where he currently resides.



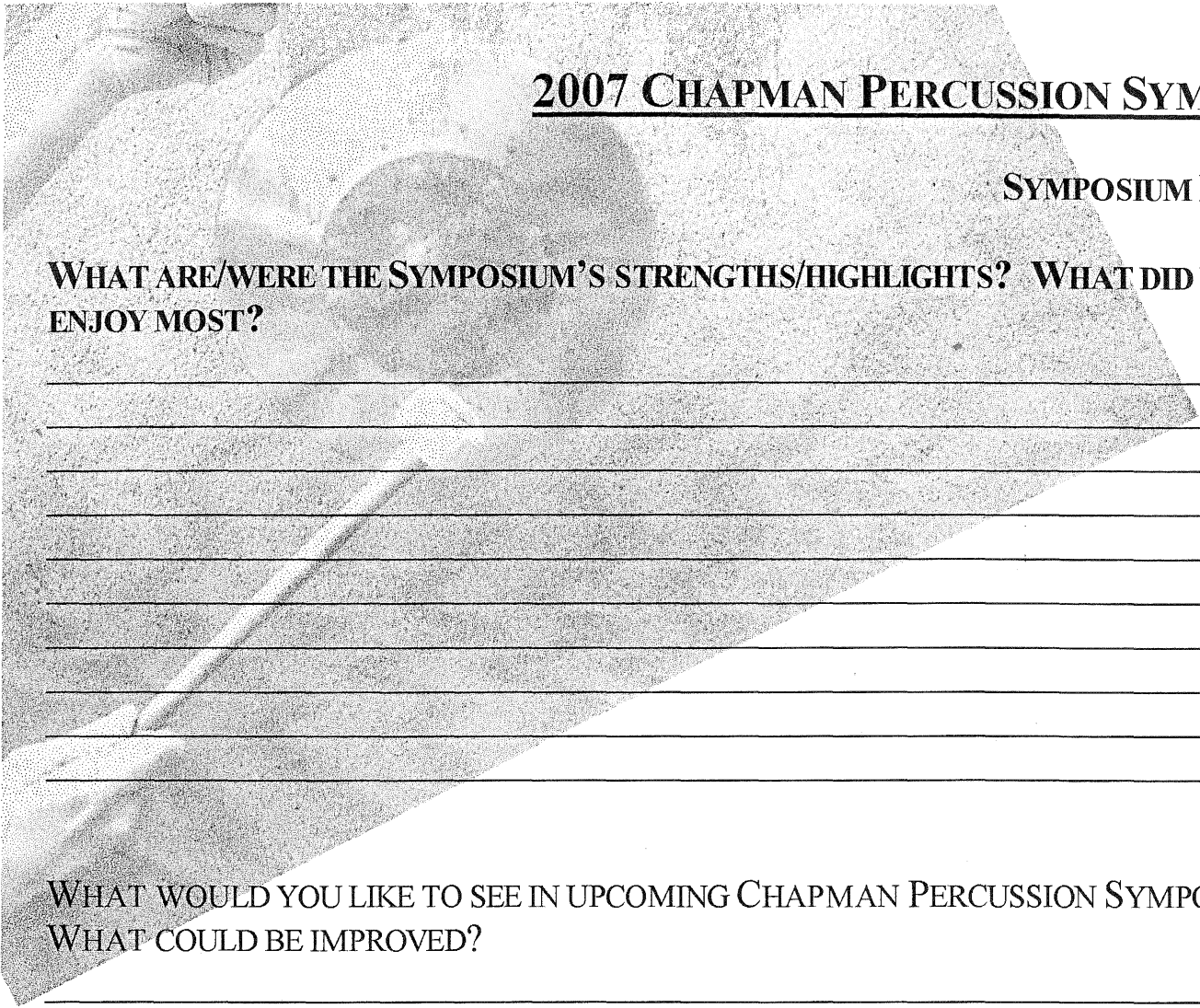
The Synchronism Project is an ongoing multimedia collaboration founded by Ross Karre. The project has a simple goal: to hold experiments in the realm of integrated multimedia performance. That goal has developed into a mission to find the fulcrum at which two distinct temporal arts, music and video, can balance with one another. This experimental mission has produced pieces in three different modes of creation. First, creating a score to an existing film. Second, creating a video to an existing piece. Third, to create both from scratch in a mutually beneficial method of composition.

Program:

Substitute Judgment and Metal Catalog [2006] by Ross Karre and Jeff Trevino

Loose Change Coin Collection [2007] by Ross Karre

Man with a Movie Camera [1929] by Dziga Vertov
with live score [2007] by Ross Karre and William Brent



2007 CHAPMAN PERCUSSION SYMPOSIUM

SYMPOSIUM FEEDBACK

WHAT ARE/WERE THE SYMPOSIUM'S STRENGTHS/HIGHLIGHTS? WHAT DID YOU ENJOY MOST?

WHAT WOULD YOU LIKE TO SEE IN UPCOMING CHAPMAN PERCUSSION SYMPOSIUMS?
WHAT COULD BE IMPROVED?

ADDITIONAL THOUGHTS?

2007 CHAPMAN PERCUSSION SYMPOSIUM

THANK YOU...

RICK CHRISTOPHERSON, DIRECTOR OF THE CONSERVATORY OF MUSIC

JEFF COGAN, PROFESSOR OF GUITAR & TECHNICAL CONSULTANT

**DAVID JOHNSON & THE CALIFORNIA INSTITUTE OF THE ARTS FOR ADDITIONAL
INSTRUMENTS**

**DANIEL ALFRED WACHS, DIRECTOR OF INSTRUMENTAL STUDIES, CHAPMAN
CONSERVATORY**

**PERCUSSION STUDIO "VOLUNTEERS": CASEY GREGG, JON HARMON, COLLIN
MARTIN, & ZANDER
VESSELS**