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### Chapman Percussion Ensemble

Chapman Percussion Ensemble

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# Chapman Percussion Ensemble

Nicholas Terry, *director*

November 15, 2016

## October

October 11, 13, 15, 16, 19, 21, 22  
***Good Kids*** by Naomi Iizuka  
James Gardner, *Director*  
**Studio Theatre**

October 12, 14–16, 18, 20 22  
***Dog Sees God: Confessions of a Teenage Blockhead*** by Bert V. Royal  
Nanci Ruby, *Director*  
**Studio Theatre**

October 14  
**The Chapman Orchestra and Chapman University Wind Symphony in Concert**  
Daniel Alfred Wachs, *Music Director & Conductor*, The Chapman Orchestra  
Christopher J. Nicholas, *Music Director & Conductor*, Chapman University Wind Symphony  
**Musco Center for the Arts**

October 21–23  
**Opera Chapman presents: *Kurt Weill After Dark – A Cabaret-style Review***  
Peter Atherton, *Artistic Director*  
Nicola Bowie, *Guest Director and Choreographer*  
Carol Neblett, *Associate Director*  
Janet Kao & Paul Floyd, *Musical Direction*  
**Musco Center for the Arts**

October 29  
**University Singers in Concert**  
Stephen Coker, *Conductor*  
**Fish Interfaith Center**

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## November

November 9  
**Guest Artists in Recital: Rachel Joselson, *soprano* with Rene Lecuona, *piano***  
*Songs of the Holocaust*  
**Salmon Recital Hall**

November 11  
**The Chapman Orchestra and Chapman University Wind Symphony in Concert**  
Daniel Alfred Wachs, *Music Director & Conductor*, The Chapman Orchestra  
Christopher J. Nicholas, *Music Director & Conductor*, Chapman University Wind Symphony  
**Musco Center for the Arts**

November 12  
**University Choir & Women’s Choir in Concert**  
Stephen Coker, *Conductor*, University Choir  
Chelsea Dehn, *Conductor*, University Women’s Choir  
**Fish Interfaith Center**

November 14  
**Guest Artist in Recital: Daniel Shapiro, *piano***  
**Salmon Recital Hall**

November 15  
**Chapman Percussion Ensemble**  
Nicholas Terry, *Director*  
**Salmon Recital Hall**

November 17  
**Saxophone Ensemble**  
Gary Matsuura, *Director*  
**Salmon Recital Hall**

November 29  
**Big Band & Jazz Combo**  
Albert Alva, *Director*  
**Chapman Auditorium, Memorial Hall**

## December

December 1  
**New Music Ensemble**  
Sean Heim, *Director*  
**Salmon Recital Hall**

December 1–3, 8–10  
***Intimate Apparel*** by Lynn Nottage  
Jaye Austin Williams, *Director*  
**Waltmar Theatre**

December 2  
**Keyboard Collaborative Arts Recital**  
Louise Thomas, *Director*  
**Salmon Recital Hall**

December 2–3  
**Fall Dance Concert**  
Liz Maxwell and Alicia Guy, *Co-Directors*  
**Musco Center for the Arts**

December 4  
**Early Music Ensemble: *Singen und Klingen***  
Bruce Bales, *Director*  
**Salmon Recital Hall**

**Chapman Guitar Ensemble**  
Jeff Cogan, *Director*  
**Salmon Recital Hall**

December 10  
**53<sup>rd</sup> Annual Holiday Wassail Banquet and Concert**  
Stephen Coker, *Conductor*, University Singers and Choir  
Chelsea Dehn, *Conductor*, University Women’s Choir  
Daniel Alfred Wachs, *Music Director*, The Chapman Orchestra  
**Fish Interfaith Center & Musco Center for the Arts**

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## Chapman University Percussion Ensemble

**Nicholas Terry, *Director***

**Myles Angel**

**Paul Burdick**

**Cole Castorina**

**Evan Frangesh**

**Aaron Grisez**

**Jared Murphy**

**Andrea Stain**

**November 15, 2016  
8:00pm**

**Salmon Recital Hall**



Program

Double Music, 1941

John Cage & Lou Harrison  
(1912-1992) (b. 1917)

Give Us This Day, 2013

Rise Up  
Breathe  
Cold Steel  
Alone  
Punch the Sky

Erik Griswold  
(b. 1969)

Apple Blossom, 1972

Peter Garland  
(b. 1952)

Motus II, 1998

Erkki-Sven Tüür  
(b. 1959)

CoPA ALUMNI SPOTLIGHT

**Genevieve Carson** (B.F.A. Dance Performance '07) was recently named Artistic Director of Los Angeles Contemporary Dance Company, and began her first programming season in September 2016. She has danced, choreographed, and taught dance throughout the L.A. area, and works extensively in both concert and commercial dance.

*Chapman's dance program, and all the performance and choreography opportunities it gave me, allowed me to thrive as an artist. It was truly the "incubation period" of my career where I gained invaluable knowledge and experience that I use every day as a choreographic professional and artistic leader in Los Angeles. — G.C.*



**Eli Kaynor** (B.M. Cello Performance '13), a recent graduate of the University of North Carolina School of the Arts, won a position with the Winston-Salem Symphony in August 2016. Kaynor is a founding member of UNCSA's Giannini String Quartet which was selected for coaching with acclaimed cellist and conductor Paul Watkins, of the GRAMMY® Award-winning Emerson String Quartet, at Lincoln Center.

**Camille Collard** (B.F.A. Theatre Performance '10) has had a busy post-Chapman television career. She has a recurring role on the CW Television Network's hit show *Jane the Virgin*, in which she plays the character Frankie, sidekick to Jane Villanueva (Gina Rodriguez). She has also co-starred and appeared in episodes of MTV's *Faking It*, Fox Network's *Rosewood*, NBC's *Grimm*, and *Leverage* on TNT.



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Our students are at the core of everything we do. We are passionately dedicated to providing the best possible education for our students in all of our disciplines within Dance, Music, and Theatre. Our mission is to help them master their craft and prepare for today's performing arts

professions by providing access to all the tools necessary to succeed.

Here at CoPA, we are training artists and transforming lives. Our students have exceptional opportunities to learn from master artists and to experience performance in venues ranging from small studios to a state-of-the-art facility, thanks to the extended support of patrons like you. The end result is a strong record of alumni who have enjoyed rich and diverse careers in the performing arts around the world.

On the following page, I hope you will read about a few of our graduates, and learn how their training in CoPA, and our supporters' generous investment in performing arts programs at Chapman University, transformed their lives and led to their success today.

Please enjoy this performance and come back for another CoPA event soon!

A handwritten signature in black ink that reads "Giulio M. Ongaro".

Giulio M. Ongaro, PhD  
Dean, College of Performing Arts

## Program Notes

**Double Music** was co-composed by John Cage and Lou Harrison. Following their initial planning discussion, agreement was made on the following: duration of the work (200 measures), time signature (4/4, and to be felt "in two", aka *alla breve*), and instrumentation - an assembly of metal instruments with a strong geographic reference towards Asian musical cultures, loosely modeled on Cage's earlier work, *First Construction*. Each composer worked quickly and independently, taking less than a day to complete the score. Cage composed parts 1 and 3 (performed by Andrea and Evan), and Harrison parts 2 and 4 (performed by Myles and Jared). Typical of his writing at this time, Cage structured his writing using a series of "nested proportions" based on the number 14, with sub-phrases of 4, 3, 2, and 5. Small motives, referred to as *rhythmicals* by the composers, are thus configured based on these proportions. The instruments employed include water buffalo bells, Chinese gongs and cymbals, aluminum pipes, sistra, tam-tams, and thunder sheet. Lacking dynamic progression, **Double Music** is presented as a continuous, festive whole. Of the many scores in which Harrison and Cage collaborated throughout the 1930's and 40's, Harrison is quoted that **Double Music** has "always been one of our best pieces."

(NT)

**Give Us This Day** (GUTD) combines orchestral percussion, found objects, and toy instruments in an exploration of deep grooves, driving rhythms and meditative sound textures. There is an ebb and flow throughout the five movements: interlocking patterns and syncopations in "Rise up" give way to slow pulsing cycles in "Breathe;" hypnotic rhythms and biting metallic tones in "Cold steel" yield to the plaintive mood of "Alone;" while "Punch the sky" combines drums, tambourines, cymbals and toy melodicas in an exuberantly funky romp. The musical ideas for GUTD came together quickly. I was focused on creating a sense of immediacy, of being "inside" in each sound texture, and also creating a seamless flow from one idea to the next. As I was composing, the phrase "give us this day" popped into my head. I was intrigued at the way in which - taking the phrase out of context - it seemed to suggest not only a prayer, but a call to action.

GUTD was co-commissioned by Early Warning System and Los Angeles Percussion Quartet and premiered 9 July 2014 at Brisbane Powerhouse.

(EG)

## Program Notes

**Apple Blossom** invites its listeners to enter into a unique sonic environment...a resonating landscape...an immersion into a meditative space, perhaps. The composer provides the following performance note, as well as the poem (which will be projected throughout our performance):

"For multiple marimbas played by four or more musicians. One continuous rolling. With notes added, taken away, brought back. The density increasing, decreasing (i.e. a crescendo of volume; but volume as density, not loudness). Quietly. Time length: 8-12 minutes. A gradual procession. Durations of chords free. No repetition, going back. Sounds one octave lower than written"

(NT & PG)

**Motus II:** Music for percussion instruments is not generally associated with something flowing or with gentle evolution. In this piece, however, I sought to attain precisely this sort of continuous evolution by means of percussion sonorities. By systematically alternating between duple and non-duple rhythms I was able to produce contrasting vertical overlaps conveying the impression of tempo changes on different levels.

The piece falls into three sections. The first is governed by the xylophone, vibraphone, and two marimbas. After the tom-tom makes its appearance, this section climaxes in a rock-like orgy of rhythms. The middle section stands out in contrast with a static melodiousness produced on the vibraphone and cymbal, both of which are played with double bass bow. The third section, played with great intensity, ultimately achieves a sort of synopsis.

(E-S Tüür)

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COLLEGE OF PERFORMING ARTS  
**dance music theatre**

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About the Artists

**John Cage** was born on September 5, 1912 in Los Angeles, California and died in New York City on August 12, 1992. He studied liberal arts at Pomona College. Among his composition teachers were Henry Cowell and Arnold Schoenberg. Cage was elected to the American National Academy and Institute of Arts and Letters and received innumerable awards and honors both in the United States and in Europe.

**Lou Harrison** lived his first nine years in Portland, Oregon, where he was born in May 14, 1917. His studies were with Howard Cooper, Henry Cowell, Arnold Schoenberg, and Virgil Thomson. He was the recipient of several grants and awards, including Guggenheim and Rockefeller Fellowships. In addition to composing and conducting, Harrison was regarded as a poet, painter, calligrapher, and type face designer. He helped introduce the Indonesian gamelan to the United States and, with his partner William Colvig, constructed two large “American” gamelans, featured in among other works, La Koro Sutro. He is widely regarded as one of the first American composers to successfully create a workable marriage between Eastern and Western forms.

**Erik Griswold** is a composer and pianist working in contemporary classical, improvised, and experimental forms. Particular interests include prepared piano, percussion, environmental music, and music of Sichuan province. Originally from San Diego, and now residing in Brisbane, he composes for adventurous musicians, performs as a soloist and in Clocked Out, and collaborates with musicians, artists, dancers, and poets.

His music has been performed in Carnegie Hall, Sydney Opera House, Cafe Oto, Chengdu Arts Centre, Melbourne Festival, OzAsia Festival, and Brisbane Festival, among others. He is a recipient of an Australia Council Fellowship in Music, a Civitella Ranieri Fellowship, and numerous individual grants. He has collaborated with musicians Steven Schick, Margaret Leng Tan, the Australian Art Orchestra, Decibel Ensemble, Zephyr String Quartet, Ensemble Offspring, and many others. His music can be heard on Mode Records, Innova, Room40, Move, Clocked Out and Immediata.

Together with Vanessa Tomlinson, Griswold directs Clocked Out, who create original music for prepared piano, percussion, found objects, and toys. Their albums include *Time Crystals*, *Foreign Objects*, *Water Pushes Sand*, and *Every night the same dream*. Clocked Out also produces innovative concert series, events and tours, for which they have received the APRA-AMCOS Award for Excellence by an Organisation (2011) and two Green Room Awards (2000).



## About the Artists

**Peter Garland** was born in 1952 in Maine. He studied with Harold Budd and James Tenney at Cal Arts and has had long student-mentor friendships with Lou Harrison, Conlon Nancarrow, Paul Bowles and the late Dane Rudhyar. He edited and published Soundings Press for 20 years, and has written two books of essays on American music and culture. He has been a lifelong student of Native American musics, and has lived in New Mexico, California, Maine, Michoacan, Oaxaca and Puebla.

Garland's musical works after 1971 were marked by a return to a radical consonance and a simplification of formal structure influenced by Cage, Harrison, early minimalism and an interest in world musics. He has written pieces for pianists Aki Takahashi and Herbert Henck, percussionists William Winant and Chris Shultis, accordionist Guy Klucsevsk, the Abel-Steinberg-Winant Trio and the Kronos Quartet. Garland has also worked as a musician in shadow puppet theater, especially in his *The Conquest of Mexico* (1977-80), performed at the 1985 New Music America Festival in Los Angeles. In 1991, Essential Music in New York City presented a 20-year retrospective of Garland's work. Garland has worked with William Winant since 1972, and has had a long and close musical association with Aki Takahashi. Both were involved in performing his work at Other Minds Festival VI. Many of Peter Garland's scores are available from Frog Peak Music, Box A36, Hanover, NH 03755 USA.

**Erkki-Sven Tüür** studied percussion and flute at the Tallinn Georg Ots Music High School (1976–1980), composition with Prof. Jaan Rääts at the Tallinn Conservatoire (1980–1984), and electronic music with Prof. Lepo Sumera in Karlsruhe, Germany. Tüür started his musical activity in the second half of the seventies as the leader of In Spe, a progressive rock band influenced by the music of King Crimson, Yes, and Frank Zappa. Throughout the 1980s, he entered Estonian musical life as a professional composer. Tüür uses in his work a broad spectrum of compositional techniques. He has been interested in Gregorian chant and minimalism, linear polyphony and microtonality, twelve-tone music and sound-field technique. To describe his attempt to contrast and combine musical opposites – tonality versus atonality, regular repetitive rhythms versus irregular complex rhythms, tranquil meditateness versus explosive theatricality – the composer has used the term "meta-language". The works *Zeitraum* (1992), *Architectonics VI* (1992), *Crystallisation* (1995) and *Symphony No. 3* (1997) are the most representative examples of this method. Tüür: "My work as a composer is entirely concerned with the relationship between emotional and intellectual energy and the ways in which they can be channeled, accumulated, dissipated and re-accumulated. My pieces are abstract dramas in sound, with characters and an extremely dynamic chain of events; they unfold in a space that is constantly shifting, expanding and contracting."

## About the Artists

**Dr. Nicholas Terry** is a Grammy-winning percussionist specializing in contemporary classical chamber music. In 2005, he cofounded Ensemble XII, an international percussion orchestra which Pierre Boulez endorsed as "...representing the next generation in the evolution of modern percussion." In 2008, he founded the Los Angeles Percussion Quartet, who were nominated for Best Chamber Music Performance in the 55<sup>th</sup> Grammy Awards, featured artists at the 2013 Percussive Arts Society International Convention, included among iTunes 2014 Best of Classical Music, and hailed by *The New York Times* for their "mesmerizing, atmospheric, and supremely melodic music." He is a founding member of L.A.'s ensemble

PARTCH, whose 2014 release on Bridge Records (*Plectra and Percussion Dances*), won Best Classical Compendium at the 57<sup>th</sup> Grammy Awards. His latest local ensemble, Brightwork Newmusic (a "Pierrot-plus" sextet), is currently at work commissioning new works and performing throughout the region. He is a five-year alumnus of the Lucerne Festival Academy, where he worked extensively alongside members of Ensemble Intercontemporain, Pierre Boulez, Peter Eötvös, and Fritz Hauser. Terry is a graduate of the University of Southern California, California Institute of the Arts, and Eastern Illinois University, and is currently an Associate Professor of Music at Chapman University's Conservatory of Music.