11-15-2014

Chapman Percussion Ensemble

Paul Burdick  
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Chapman Percussion Ensemble

Authors
Paul Burdick, Cole Castorina, Katie Eikam, Aaron Griesz, Storm Marquis, and Andrea Stain

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CHAPMAN PERCUSSION ENSEMBLE

Nicholas Terry
Director

November 15, 2014
FALL 2014 calendar highlights

September
September 18
Keyboard Conversations Jeffrey Siegel: The Power and Passion of Beethoven

October
October 2-4, October 9-11
"Hot Mikado"
Book and Lyrics Adapted by David H. Bell; Music Adapted and Arranged by Rob Bowman; Based on The Mikado by W.S. Gilbert and Arthur Sullivan
Directed by Nina LeNoir Music Direction by Bill Brown

October 4
The Chapman Orchestra
Daniel Alfred Wachs, Music Director and Conductor John Elias Kaynor ('13), cello

October 12
Big Band Bubbly Brunch
Part of the Chapman Family Homecoming Celebration.

October 17-19, October 24-26
Opera Chapman: "The Glory of French Opera"
Peter Atherton, Artistic Director; Carol Neblett, Stage Director; Christian Nova, Stage Director; Janet Kao, Musical Director; Paul Floyd, Musical Director

November
November 6-8, November 13-15
Anna in the Tropics
by Nilo Cruz Directed by Nicholas C. Avila

November
November 7
Chapman University Singers in Concert
Stephen Coker, Conductor

November 8
The Chapman Orchestra
Daniel Alfred Wachs, Music Director and Conductor

November 9
Chapman University Choir and Women's Choir in Concert
Angel Vázquez-Ramos, Conductor
Stephen Coker, Conductor

November 14
Chapman University Wind Symphony: Tributes, Memorials, and Celebrations
Christopher Nicholas, Music Director and Conductor

December
December 5 and 6
51st Annual Wassail Banquet and Concert
University Choir Angel Vázquez-Ramos, Conductor
University Choir and University Singers Stephen Coker, Conductor, Chapman Orchestra Daniel Alfred Wachs, Conductor

December 10-13
Fall Dance Concert: Re/invented
Directed by Jennifer Backhaus

For more information about our events, please visit our website at http://www.chapman.edu/copa or call 714-997-6519 or email CoPA@chapman.edu

CHAPMAN UNIVERSITY
Hall-Musco Conservatory of Music
presents the
Chapman Percussion Ensemble

Nicholas Terry, director

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

November 15, 2014 8:00 P.M.
Salmon Recital Hall
Traditional Malian Drumming: Kuku, Toto, Djaa Kourassa

Albert Alva & Gary Matsurra, saxophone soloists

Music for Pieces of Wood (1973) by Steve Reich (b. 1936)


G Song (1980) by Terry Riley (b. 1935)

~Intermission~

Imaginary Landscape No. 2 (1942) by John Cage (1912-1992)

Zeichnung (2002) by Fritz Hauser (b. 1953)

Threads (movements 1-5 & 9) (2005) by Paul Lansky (b. 1944)

Program Notes

The serious study and performance of traditional African music by non-Africans begins to flourish in areas of North America and Europe beginning in the 1950's. The inherent social foundation of African drumming creates a welcoming environment for drummers (amateurs and professionals alike), as there exists at any one time instruments and patterns to play that meet every level of experience, ability, and musical function (time keeper, soloist, supporting patterns, etc...). Accordingly, African drumming ensembles have proven to be quite popular throughout many university campuses.

Traditionally, music and dance exist as a fully integrated art throughout much of the African continent (one is not presented without the other), however tonight's three traditional Malian rhythms will be performed as pure music. The origins of these rhythms are credited to the Mandinka people (present day Mali), including their migration throughout areas of Western Africa to the present-day countries of Guinea and Ivory Coast. The music is performed on three barrel-shaped drums called "dun-duns" (Mali), and three single-headed djembe. (Ghana).

Originally, Kuku is a circle dance performed by women celebrating a successful return from fishing. Today, Kuku's widespread popularity has evolved countless local variations, both in terms of the rhythms used, and among a variety of performance settings. Traditionally, Toto is performed aside a large celebratory fire that marks the transition of boys from adolescents into adulthood. I like to imagine a parallel here to our performance this semester, in that many students in our ensemble are new arrivals to Chapman's Conservatory... in effect, they have passed through a transformative time in their lives, and so tonight we also have an opportunity to reflect, celebrate, and play Toto. Djaa Kourassa is a social dance for both men and women, performed at the peak of a party. Like many Malian rhythms, Djaa's origins can be traced to the intricate rhythms of women's handclapping.

In 1971, Steve Reich travelled to Ghana to study traditional Ewe music. Upon his return home, he composed works directly inspired by his recent ethnomusicological research, including some of his greatest early masterworks: Drumming, Clapping Music, and Music for Pieces of Wood. This work features three rhythmic ostinati (one-measure repeating patterns) that are placed in cannon (duplicated and offset by a few 8th notes) and gradually introduced to the audience one note at a time. The "pieces of wood" requested in the score are five pairs Cuban sticks called claves. Please note that tonight's musical segue is merely a convenient speculation on my part...a forced paring of Djaa Kourassa and Mr. Reich's composition.

Jabiru Dreaming was written as a gift to France upon its bicentenary. The living indigenous musics of Kakadu National Park, in the north of Australia, and of Torres Strait...
Program Notes

and beyond, have been a part of my musical language since the late 'eighties. The incorporation is particularly evident in this quartet. Furthermore, the melody quoted near the beginning is based upon an Aboriginal chant transcribed by a member of the Baudin exploratory expedition in 1802. This is the first such music committed to Western notation. The second movement, marked Estatico, is dominated by the chant, and is also a joyful one: it stems from my belief that Australia is one of the few places on earth where one may write straightforward, happy music. The title takes its name from a rock formation in the National Park. This rock is regarded as sacred, but there is nothing forbidding about it: on the contrary, it seems to beckon and welcome. (Peter Sculthorpe)

Terry Riley, who received an Honorary Doctorate from Chapman University in 2007, composed *G Song* in 1973, originally as a duet for saxophone and keyboard. Years later, in collaboration with the famed Kronos String Quartet, Riley re-worked *G Song*, giving the original melodic line to the viola. Appreciating the sweeping melodic lines and rhythmic interplay (intricate hockets, implied poly-meter), the composition can be largely reduced to a series of (largely) melodic variations over a repeating 16-bar jazz progression in g minor. 40 Years later, *G Song* remains one of Riley's most beloved and often-performed works.

Tonight's performance, to the best of our knowledge, is the first made on keyboard percussion instruments.

John Cage dedicated *Imaginary Landscape No. 2 (March No. 1)* to Lou Harrison, a close friend, colleague, and collaborator who throughout the 1930s and 40s performed and composed alongside Cage in the first known percussion ensemble: The Cage Percussion Players. *Imaginary Landscape No.2* was composed during a period of transition for Cage, having been completed in Chicago (Cage ultimately was progressing from the West Coast to New York), and progressing ever more towards electronic composition (his *Imaginary Landscape No. 4 (March No. 2)*, for example, is composed for twelve radios).

A hallmark of Cage's compositional process of this time is his use of set rhythmic structures. These numerical series determines both large and small events, and in addition are rotated between each part. The rhythmic structure of this work is 3, 4, 2, 3, 5 (total = 17), and by being rotated, Cage produces music that can sound at random (indeed, fairly chaotic), and yet ordered (as each player arrives to a unified phrase ending/beginning each 17 measures).

The percussion instruments -- tin cans, conch shell, ratchet, bass drum, buzzers, water gong, metal wastebasket, and lion's roar -- are combined with an amplified coil of wire (Originally, this was attached to a phonographic tone arm... tonight, we are using a thundertube to achieve a similar result).
The impact of John Cage's music throughout the world of contemporary percussion would become among the first great masterworks in the repertoire. His contributions toward, and unquestionable advocacy of, Percussion Music was a cornerstone that cannot be understated. Born in 1912 in Los Angeles, by the mid-1930s Cage’s works for many others. Terry’s hypnotic, multi-layered, polymetric, brightly orchestrated eastern flavored improvisations and compositions set the stage for the prevailing interest in a new movement with his revolutionary classic IN C in 1964. This seminal work provided a new concept in musical form based on interlocking repetitive patterns. It's impact was to change America's greatest living composer” (The New York Times). From his early taped speech pieces It's Gonna Rain (1965) and Come Out (1966), to his and video artist Beryl Korot's digital video opera Three Tales (2002), Mr. Reich's path has embraced not only aspects of Western Classical music, but the structures, harmonies, and rhythms of non-Western and American vernacular music, particularly jazz. "There's just a handful of living composers who can legitimately claim to have altered the direction of musical history and Steve Reich is one of them," states The Guardian (London). In April 2009, Steve Reich was awarded the Pulitzer prize in Music for his composition 'Double Sextet'. Peter Joshua Sculthorpe (AO OBE) was an Australian composer. Much of his music resulted from an interest in the music of Australia's neighbors as well as from the impulse to bring together aspects of native Australian music with that of the heritage of the West. He was known primarily for his orchestral and chamber music, such as Kakadu (1988) and Earth Cry (1986), which evoke the sounds and feeling of the Australian bushland and outback. He also wrote 18 string quartets, using unusual timbral effects, works for piano, and two operas. He stated that he wanted his music to make people feel better and happier for having listened to it. He typically avoided the dense, atonal techniques of many of his contemporary composers. His work was often distinguished by its distinctive use of percussion. California Composer Terry Riley launched what is now known as the Minimalist movement with his revolutionary classic IN C in 1964. This seminal work provided a new concept in musical form based on interlocking repetitive patterns. It’s impact was to change the course of 20th Century music and its influence has been heard in the works of prominent composers such as Steve Reich, Philip Glass and John Adams and in the music of Rock Groups such as The Who, The Soft Machine, Tangerine Dream, Curved Air and many others. Terry’s hypnotic, multi-layered, polyrhythmic, brightly orchestrated eastern flavored improvisations and compositions set the stage for the prevailing interest in a new tonality. The impact of John Cage’s music throughout the world of contemporary percussion cannot be underestimated. 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.

About the Artists

Steve Reich was recently called "our greatest living composer" (The New York Times), "America's greatest living composer" (The Village VOICE), "...the most original musical thinker of our time" (The New Yorker), and "...among the great composers of the century" (The New York Times). From his early taped speech pieces It's Gonna Rain (1965) and Come Out (1966), to his and video artist Beryl Korot's digital video opera Three Tales (2002), Mr. Reich's path has embraced not only aspects of Western Classical music, but the structures, harmonies, and rhythms of non-Western and American vernacular music, particularly jazz. "There's just a handful of living composers who can legitimately claim to have altered the direction of musical history and Steve Reich is one of them," states The Guardian (London). In April 2009, Steve Reich was awarded the Pulitzer prize in Music for his composition 'Double Sextet'.

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Fritz Hauser was born 1953 in Basel/Switzerland. He develops solo programs for drums and percussion, which he performs worldwide, in addition to cross-media works with architect Boa Baumann, director Barbara Frey, lighting designer Brigitte Dubach, and choreographers Joachim Schloemer, Heddy Maalem, and Anna Huber. He has composed for percussion ensembles and soloists, sound installations (a.o. Therme Vals, Museum of Architecture Basel, Kunsthaus Zürich), radio plays, and 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, and 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, and Srosh Percussion.

Paul Lansky is one of the most prominent and accessible of modern American composers who write primarily for the medium of computer-generated sound. He has made advances in purely technical areas, especially those of Linear Prediction Coding, which he developed for his own first computer-generated pieces, and Cmix (in the 1990s), a set of programs which he has made freely available. In the areas of theory and analysis, Lansky has collaborated closely with George Perle, a former teacher of his, in developing the latter's ideas of "twelve-tone tonality," a way of combining serial techniques with pitch-centered motion. Lansky is a thoughtful and articulate writer and speaker, and has written extensively on his own music. The metaphor most often used by Lansky to describe his use of the computer is as an "aural microscope" (sometimes a "camera"), with which he "tries to make the ordinary seem extraordinary, the unmusical, musical. [I] try to find implicit music in the worldnoise around us." Like photographs, "recordings of real-world sounds .. create a nostalgic ache in that they almost capture events which are, in reality, gone forever," and Lansky's music can be extremely affecting. (David McCarthy)

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 cofounded 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 ornithomimetic PARTCH ensemble, and briefwork 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 Birtwistle, 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.

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51st Annual Holiday Wassail
December 5th & 6th

Dear Alumni, Parents and Friends:

One of the most critical skills our students will acquire during their time at Chapman is artistic career development to help prepare them for success after graduation. To accomplish this requires a quality and rigor of instruction that is second to none—implemented by faculty members who are not only superb teachers, but successful working artists themselves. And it involves patrons of the arts, like you, who embrace the value the arts bring to our society and the impact the arts have on our communities.

With the construction of the new Musco Center for the Arts, never has a community of music, theatre and dance enthusiasts been more essential to the quality of education and opportunities for our emerging artists here in the College of Performing Arts. Your role as a friend, family member and Fund for Excellence supporter means more to our gifted students than ever before.

We invite you to join our community of loyal alumni, parents and community partners who are devoted to developing the talents of the next generation of artists with a gift to the Fund for Excellence. The Fund for Excellence supports the College of Performing Arts initiatives, ensuring our ability to continue providing educational and performing opportunities necessary for our students to grow into successful artists. Your gift impacts our program by:

- Providing life-changing master classes with world-renowned professionals on campus;
- Ensuring top-notch community productions of classic and contemporary art;
- Strengthening our ability to attract the brightest and most talented students, globally, through increased scholarships, program enrichment, and performance travel funds.

Performances like the Opera Chapman production you are about to see this evening are a prime example of the type of programming our Fund for Excellence brings to our students and community. We are proud to have presented over 110 productions last year with over 12,000 people in attendance, and I know you have enjoyed and valued the performing arts opportunities we provide. I hope you will take the next step by making a gift to our Fund for Excellence. Please know that each one of our students benefits from your decision to support the College; because of their rigorous training at Chapman, our graduates are performing in major opera houses across the country. With your gift, you will be a part of a family of individuals who demonstrate, year after year, their commitment to developing the talents of young artists. I hope you join us not only because you value the arts, but because you believe in and want to invest in our next generation of artists.

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

Dale A. Merrill
Dean
Dear Supporter,

Thank you for your support of Chapman University's College of Performing Arts. Your kindness and generosity are a testament to the incredible commitment of the Chapman community. Every contribution helps to ensure that the arts can thrive and inspire. Your gift supports our students, faculty, and artists in their pursuit of excellence. Together, we make a world of difference.

Sincerely,

The Chapman University College of Performing Arts
Invest in our next generation of artists.

The College of Performing Arts brings you the most vital and powerful part of our curriculum – live performances of dance, music and theatre. This extraordinary hands-on training for our next generation of artists is possible only through your generosity.

With every gift to the College of Performing Arts, you are helping to build and sustain a dynamic learning environment that nurtures the creativity of our students, ensuring they master their craft. Exceptional performances like what you are about to see are only made possible with support from people committed to excellence in performing arts. People just like you.

Your investment is a vote of confidence in our faculty, staff and programs, and, most importantly, it provides a meaningful difference in the lives of our talented students as they transform into tomorrow’s professional artists.

To learn more about how you can extend your support as a valued audience member by becoming an invested patron of the College of Performing Arts, please contact Peggy Rupple, Development Coordinator, at (714) 289-2085 or prupple@chapman.edu.