4-25-2013

Chapman Percussion Ensemble

Follow this and additional works at: http://digitalcommons.chapman.edu/music_programs

Recommended Citation
http://digitalcommons.chapman.edu/music_programs/1472

This Ensemble Performance is brought to you for free and open access by the Music Performances at Chapman University Digital Commons. It has been accepted for inclusion in Printed Performance Programs (PDF Format) by an authorized administrator of Chapman University Digital Commons. For more information, please contact laughtin@chapman.edu.
Chapman Percussion Ensemble
April 25, 2013
Nicholas Terry, Director
SPRING 2013 calendar highlights

February

February 1
University Singers Post-Tour Concert
Stephen Coker, Conductor

February 7
President’s Piano Series
Grace Fong & Louise Thomas, duo piano concert
February 14-16, 21-23
Twelfth Night by William Shakespeare
Directed by Thomas Bradac

March

March 7
President’s Piano Series
Sergei Babayan

March 8
Chapman Chamber Orchestra & University Singers
Daniel Alfred Wachs, Music Director and Conductor
Stephen Coker, Conductor
March 14-16
Concert Intime
Directed by Alicia Guy

April

April 4-6, 11-13
Stage Door
by George S. Kaufman & Edna Ferber
Directed by Nina LeNoir
April 19-21
Opera Chapman presents
The Merry Widow by Franz Lehar
Peter Atherton, Artistic Director
Carol Neblett, Associate Director
April 24-27
Student Produced One Acts

May

May 8-11
Spring Dance Concert
Directed by Jennifer Backhaus

May 11
Sholund Scholarship Concert
Daniel Alfred Wachs, Conductor

Chapman Percussion Ensemble
Nick Terry, director
Christopher Bright
Christina Cheon
Jordan Curcuruto
Katie Eikam
Brietta Greger
Joy Liu
Nolan Petrehn

April 25, 2013 • 8:00 P.M.
Salmon Recital Hall

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
Program

Drums of Winter (1993) from Earth and the Great Weather  
John Luther Adams  
(b. 1953)

Blanchard Canyon (1985)  
John Bergamo  
(b. 1940)

Allegro molto capriccioso (1917) from String Quartet No. 2  
Bela Bartok  
(1881 – 1945)

-Intermission-

Disappearance (2010)  
Alexander Elliot Miller  
(b. 1982)

• Vanishing Point  
• Evaporation  
• A Face Lost in the Crowd  
• Vanishings in the Night

Mudra (1990)  
Bob Becker  
(b. 1947)

Jordan Curcuruto, soloist

Program Notes

Earth and the Great Weather is a 30-minute tour de force in three movements that uniquely combines the composer’s distilled impressions of traditional ritual drumming (Native American or Japanese Taiko), along with various polyrhythmic and metric operations, many of which, by and large, have become commonplace in modern classical music. In the first movement, Drums of Winter, two primary compositional techniques are presented in stark contrast from one another: that of four drummers executing intricate groupings of shared rhythmic subdivisions, versus the same in juxtaposed subdivisions (including 3:5, 5:7, and 7:9). The sonic result for many will be a hard-driving sense of togetherness versus a mélange of rhythmical chaos. A solo tom-tom player initiates each shared section, first with groupings of five notes, next with seven, and finally nine. Only in the last section do all four drummers arrive to an ecstatic unison. The score to Drums of Winter is prefaced with the following poetry, written by Uvavnuk (an Iglulik Eskimo shaman), which helps us all to imagine a larger narrative from which the composer created this impassioned drumming.

The great sea has set me adrift.  
It moves me like a weed  
in a great river.

Earth and the great weather move me,  
have carried me away  
and move my inward parts with joy.

Blanchard Canyon is located in the Angeles National Forest, north of the 210 Freeway at La Crescenta/Tujunga. Blanchard Canyon, the composition, is written for five amplified suspended cymbals, each to be played with a variety of implements, such as soft yarn mallets, hard cord-wrapped mallets, friction/superball sticks, barbecue skewers, small knitting-needles, double-bass bows, and human fingers. When skillfully executed and orchestrated among the five players, a rich variety of sounds can be produced. We do well to remember that the sound of a cymbal’s “crash” produces a non-periodic saturation of frequencies from 30 – 30,000 Hz, and depending on what strikes/activates the cymbal, particular frequencies can be reasonably isolated. Use of amplification allows us to hear these nuanced timbres, many which are scarcely audible. The music is best enjoyed as an immersion into an exotic sound-scape...perhaps on the basis of “pure sound”? Falling short of this, one could stay carefully attuned to a brief quote of Thelonius Monk’s classic melody ‘Round Midnight.
**Program Notes**

"Disappearance" is a percussion quartet in four movements. Each movement explores a different type of "disappearing": any sort of musical process that will gradually lead the music to terminate at a cadence. Each movement has a subtitle to illustrate its own process.

In "Vanishing Point," all four percussionists begin by playing a similar melody out of synchronization and at distantly independent points in time, but gradually come into synchronization, while becoming quieter and more distant.

"Evaporation" begins with ringing, resonant, bell-like sounds and gradually changes over the course of four minutes to non-resonant, staccato sounds, ending with a quiet, bone-dry muted marimba.

"A Face Lost in the Crowd" involves a conflict between one single pitched percussion instrument, the Glockenspiel, against a "crowd" of only non-pitched instruments or semi non-pitched bell-like instruments such as Singing Bowls and Brake Drums. The music begins with the solo Glockenspiel playing a recognizable melody (the "face"), which is gradually buried and imitated by the other instruments.

"Vanishings in the Night" contains the most abrupt of all the endings in the work, involving not a gradual process, but a sudden terminating effect. Played in the dark with stand lights, each musician, one at a time but at unpredictable moments, stops playing music and turns off his stand light, disappearing into the darkness.

(Alexander Elliott Miller)

"The musical language found in [my recent works] has been evolving in my music since as long ago as 1982 with Palta, a kind of concerto for the Indian tabla drums accompanied by traditional western percussion instruments. The approach became explicit in 1990 with the percussion quintet Mudra, where the idea was to extract a functional harmony from a purely melodic source: specific ragas of Hindustani classical music. (The term rag was once succinctly defined by the musicologist Harold S. Powers as 'a generalized scale, a particularized mode,' although Indian musicians usually give the word a more poetic meaning: 'that which colors the mind.') Even though Indian music is generally characterized as being elaborately melodic with no harmony (by western European definitions) whatsoever, my personal experience has always been one of subliminally perceived harmonic movement, a sensation that is clearly related to my cultural background and musical training. This kind of cross-referencing is always experienced when one strong cultural expression encounters another and, in my opinion, this perceptual phenomenon will be the defining issue in all of the arts and politics of the 21st century. Musically, I have found this effect to be most pronounced in ragas which contain relatively few tones. The pentatonic modes containing no fifth scale degree (for example, the ragas Malkauns,

Program Notes

Chandrakauns, and others) have, to my ear, the most ambiguous and intriguing harmonic implications. Rag Chandrakauns - traditionally linked to the full moon and late-night hours and with the scale degrees tonic, minor third, fourth, minor sixth, major seventh - has always attracted me. I have applied a variety of compositional and mathematical devices to these interval relationships to determine both the melodic and harmonic content of all of my music for the past twelve years. Most recently, I have used a matrix of four non-transposable nine-tone scales to derive the same interval relationships, resulting in a further expanded harmonic landscape. In 1971 the Montreal poet Louis Dudek wrote the following short but penetrating verse which seems to go to the heart of this method of working: 'We make our freedom in the laws we make,/ And they contain us as the laws we break/Contained a remnant of an ancient music/That a new music in its laws contains.'

(Bob Becker)
Artists

Called "one of the most original musical thinkers of the new century" (Alex Ross, The New Yorker), John Luther Adams is a composer whose life and work are deeply rooted in the natural world. Adams composes for orchestra, chamber ensembles, percussion and electronic media, and his music is recorded on Cold Blue, New World, Mode, Cantaloupe, and New Albion. A recipient of the Heinz Award for his contributions to raising environmental awareness, Adams has also been honored with the Nemmers Prize from Northwestern University "for melding the physical and musical worlds into a unique artistic vision that transcends stylistic boundaries."

John Bergamo is a living legend of contemporary and non-Western percussion. He was born in New Jersey in 1940, and trained/worked with Max Roach, Gunther Schuller, George Russell, Ornette Coleman, Don Cherry, Lukas Foss, George Crumb, Sylvano Bussotti, Mauricio Kagel, and Vinko Globokar. John moved to California in 1968, and directed the percussion program at the California Institute of the Arts from 1970 to his retirement in 2004. At this time, while extensively studying North and South Indian Classical Music, John performed with Frank Zappa, Nexus, Ali Akbar Khan, Lou Harrison, Mickey Hart, Emil Richards, J. Shankar, Glen Valez, Charles Wuorinen, Shakti, and Steve Gadd. In 2012, in recognition of his life's work, John was voted into the Percussive Arts Society Hall of Fame.

Alexander Elliott Miller is a composer, guitarist and educator currently residing in Southern California. His compositions have been performed by Grammy-nominated musicians including soprano Tony Arnold and the Los Angeles Percussion Quartet, as well as artists including Earplay New Chamber Music, TEMPO, Brave New Works, the Definiens Project, the Quintet Attacca, pianists Herb Bielawa and Vincent Craig and violinist Dominic DeStefano.

Performances of his compositions have taken place at venues including New York City's Steinway Hall, San Francisco's ODC Theater, the Aspen Music Festival, Bowdoin Music Festival, NEON Festival and the Chamber Music Conference & Composer's Forum of the East. He has received awards and honors from the American Composers Forum and the MacDowell Colony, and was the winner of 2012 Earplay Donald Aird Memorial Composers Competition.

His work has also been performed by the What's Next? Ensemble, an LA-based new music group of which he is currently a co-director. In addition to other programming, since 2009, the What's Next? Ensemble has produced an annual concert series called the "Los Angeles Composers Project," a series that has featured performances of works by over 50 LA composers in its history.

As a guitarist, Miller played electric guitar with the Long Beach Opera, the Color Field Ensemble and the What's Next? Ensemble, and has performed his own solo compositions for classical guitar at several new music concerts across the country, including venues in Los Angeles, Chicago, Boston, Columbus, Philadelphia & San Francisco. He has also published a guitar quartet with an Italian publishing house specializing in contemporary works for guitar, VP Music Media.

A dedicated teacher, Miller is currently an Instructor of Music Theory & Composition at Chapman University in Orange, California. He previously served on the faculties of Illinois State University, the University of Southern California, West Chester University of Pennsylvania and California Lutheran University. He has worked with high school students, leading after-school music education programs in Los Angeles, and from 2005-2006, teaching guitar and coaching rock bands for Camp Ballibay, a performing arts summer camp in Pennsylvania.

Miller holds a Doctor of Musical Arts degree in Composition from the University of Southern California, a Master of Music in Composition from the Eastman School of Music, and Bachelor of Music degrees in Composition & Guitar Performance from the University of Colorado at Boulder, with additional studies in Max/MSP at UC Berkeley's Center for New Music & Audio Technology (CNMAT).

His works are published by HoneyRock Percussion Performance Literature (Pennsylvania) and VP Music Media (Italy). For more information, please visit www.alexanderemiller.com.

Born on June 22, 1947 in Allentown, Pennsylvania, Bob Becker holds the degrees Bachelor of Music with Distinction, and Master of Music (Performance and Literature) from the Eastman School of Music where he studied percussion with William G. Street and John H. Beck, and composition with Warren Benson and Aldo Provenzano. As an undergraduate he was also awarded the school's prestigious Performer's Certificate for his concerto performance with the Rochester Philharmonic. He later spent four years doing post-graduate study in the World Music program at Wesleyan University where he became intensely involved with the music cultures of North and South India, Africa and Indonesia. As a founding member of the percussion ensemble NEXUS, he has been involved with the collection and construction of a unique multi-cultural body of instruments as well as the development of an extensive and eclectic repertoire of chamber and concerto works for percussion.
Dear Alumni, Parents and Friends:

On behalf of our faculty, staff and students, thank you for joining us for this exciting presentation. I am grateful to all the members of our College of Performing Arts family for the support that allows us to continue to present great performances like the one you are about to see.

Preparing the next generation of performers and artists takes the support of all of us who are passionate about the performing arts and who value its presence in our lives. As a supporter of the arts, you have a crucial role to play to ensure the success of the College of Performing Arts and the students who are at the heart of all we do. Your financial support allows the College of Performing Arts to provide the kind of educational and performing opportunities crucial to our students’ growth into artists. Please join our community of loyal alumni, parents and community partners devoted to developing the talents of the next generation of artists with a gift to the Fund for Excellence.

The Fund for Excellence supports College of Performing Arts initiatives that enhance our students’ experience. Your gift to the Fund for Excellence has a tremendous impact on all of our programs by:

- Providing our students with opportunities to work with professional artists;
- Ensuring top notch community performances of classic and contemporary art;
- Strengthening our programs by maintaining our ability to attract the brightest and most talented students from across the country.

No matter what level you choose to support the College of Performing Arts, you will be a part of a family of individuals who demonstrate, year after year, that they are fully committed to developing the talents of young artists. And most importantly, I hope you make your gift because you value the arts and want to invest in our next generation of artists.

Enjoy the performance, and I look forward to seeing you again throughout the season.

Sincerely,

Dale A. Merrill, Dean
Thank you to our
Fund for Excellence Supporters

The College of Performing Arts relies on your generous support of the Fund for Excellence, helping to provide our students with valuable learning experiences as they become artists. We gratefully recognize each and every one of our donors for their contributions to our Fund for Excellence. For more information on how to make a donation, please visit: www.chapman.edu/copa and click “Support Our Programs.”

Dean’s Circle
$2,499 and above
Anonymous
Rhea Black Family
Covington Schumacher Concert Series
Patrick & Mary Dirk/ TROY Group*
Gloss Family Trust*
Mr. and Mrs. Don Henley*
Mr. David A. Jones & Mrs. Donna Jones*
Mr. Bruce C. Lineberger ’76 & Mrs. Gina Lineberger*
Mr. Donald Marabella & Mrs. Luciana Marabella*
Marybelle & Sebastian P. Musco*
Music Teachers Association of California
Opera 100*
Newport Symphony*
Mr. Milan Panic*
Honorable H. Warren Siegel & Mrs. Jan Siegel*
The SJL Foundation
Mrs. Ruth E. Stewart

Arts Patron
$1,000-$2,499
Dr. Nicolas Alexopoulos & Mrs. Sue Alexopoulos*
Mr. Benton Bejach & Mrs. Wenlyn Bejach*
The Brunell Family
Mr. Alan Caddick & Mrs. Charlene Caddick
Dr. Lynne & Jim Doti*
Mr. Thomas Durante ’97 & Mrs. Amanda Durante
Mr. Charles W. Ellwanger & Mrs. Kimberly T. Ellwanger
Dr. Frank Frisch*
Dr. William Hall & Mr. David M. Masone*
Mr. Jerry M. Harrington & Mrs. Maralou Harrington
St. John’s Lutheran Church
Mr. and Mrs. Melvin Lin*
The Lux Productions
Mr. and Mrs. Thomas Malloy*
Dr. and Mrs. Randal McCordie ’66
Mr. Carlson M. Mengert*
Office Solutions
Mr. and Mrs. Randi I. Shaffer
The Theodore Family
Arlin Pedrick Trocome
Schools First Federal Credit Union

Arts Benefactor
$500-$999
Susan and Mike Bass, In Honor of Julianne Argyros
Brooke and Bertrand de Bouray
Dr. John A. Carbon*
Mr. Jeffrey Cogan ’92 & Mrs. Carol Cogan
In Memory of Janet Crozer
Mrs. Barbara Harris*
Melissa and Gregg Jacobson
Paul and Kelcy Lagudi
Mrs. Patricia Melalheimer ’62
Northwestern Mutual
Mr. Gregory G. Norton ’84
Mrs. Anastacio Rivera ’62
Mr. Eric M. Scandrett
Dr. and Mrs. Joaquin Siles, D.D.S.
Dr. and Mrs. Kristen Falda Smith
In Memory of Erika Soli Shaeffer*
Mr. David A. Weatherill ’51 & Mrs. Beverly J. Weatherill ’90

Arts Sponsor
$100-$499
Mr. Kenneth E. Aaron & Mrs. Shella L. Aaron
Wendy and Thomas Ahlering
Mr. Thomas M. Akashi & Mrs. Karen K. Akashi
Ms. Christina A. Alexopoulos*
Mr. William B. Armstrong*
Mr. and Mrs. Donald Barda
Mr. and Mrs. David Bartlett
Mr. and Mrs. Edgar Berrman
Ms. Geraldine M. Bowden
Mr. Thomas Bradac
Harsh J. Brown & Frances V. Brown
Robert and Lori Burke
Betty L. Burtis
Mary and Herman Bustamante
Mr. Michael J. Byrne ’67 & Mrs. Susan Byrne
Helen K. Carbon*
In Honor of Chase Cargill
Mr. Renato M. Castaneda & Mrs. Josefinela R. Castaneda
Ms. Claire Chambliss*
Mr. Rick F. Christopherson ’84
City of Orange Public Library Foundation
Suzanne C. Crandall
Mrs. Kaye DeVries ’70
Mr. Michael O. Drummy ’73 & Mrs. Patricia L. Drummy ’81
Mr. Stephen L. Dublin ’70
Michael and Carol Duffey
Mrs. Linda Duttenhaver*
Ms. Irene Eckfeldt
Mr. and Mrs. James Emmitt*
Pamela Ezzel and Jim Lichacz
Laila & Dudley Frank
Mr. and Mrs. Howard Freedland*
Mr. Joseph A. Gatto*
Harold & Jo Elen Gidash
Jay Grauer, in honor of Edward Sholund
Dave and Sharon Gray
Mr. Milton S. Grier, Jr. & Mrs. Jane K. Grier
Mr. Thomas Gordon Hall & Mrs. Willy Hall ’64
Dr. Harry L. Hamilton & Mrs. Mary E. Hamilton
Stephanie K. Hanson
Ronald A. Hill & Mrs. Cheryl B. Hill
Dr. Frederick T. Hill, D.D.S.*
Mr. and Mrs. David J. Hook
Dr. Charles E. Hoger & Mrs. Anita Hoger
Mrs. Susan Hook*
Mrs. Carol Howard*
Dr. and Mrs. Anthony R. Ilo
Stephan and Janalee Johnson
Mr. Christopher S. Kawai & Mrs. Elaine M. Kawai
Prof. and Mrs. John Koshak
Bill and Julie Laney
Mr. Robert Lepore & Mrs. Lori Lepore
Mr. and Mrs. James W. Ley
Mr. and Mrs. William S. Lin Jr.
Ms. Kathleen Malcolm*
Marina Vocal Arts Booster Club
Dr. Joseph V. Matthews
Mr. Lee A. McCabe ’83 & Mrs. Rachel M. Rodriguez-McCabe
Mr. Jim McKeehan
Mr. Alfred Neukuckatz
NHS Choral Music Boosters
Ms. Anna Marie Novick
Mrs. Allison Novosel*
Bill & Barbara Parker
Orange County Playwrights Alliance
Ms. Susan Pedroza
Pitzer Foundation
Mrs. Sally Piccillo*
Mrs. Mary Alice Ronan
Dr. and Mrs. Tom Roderick*