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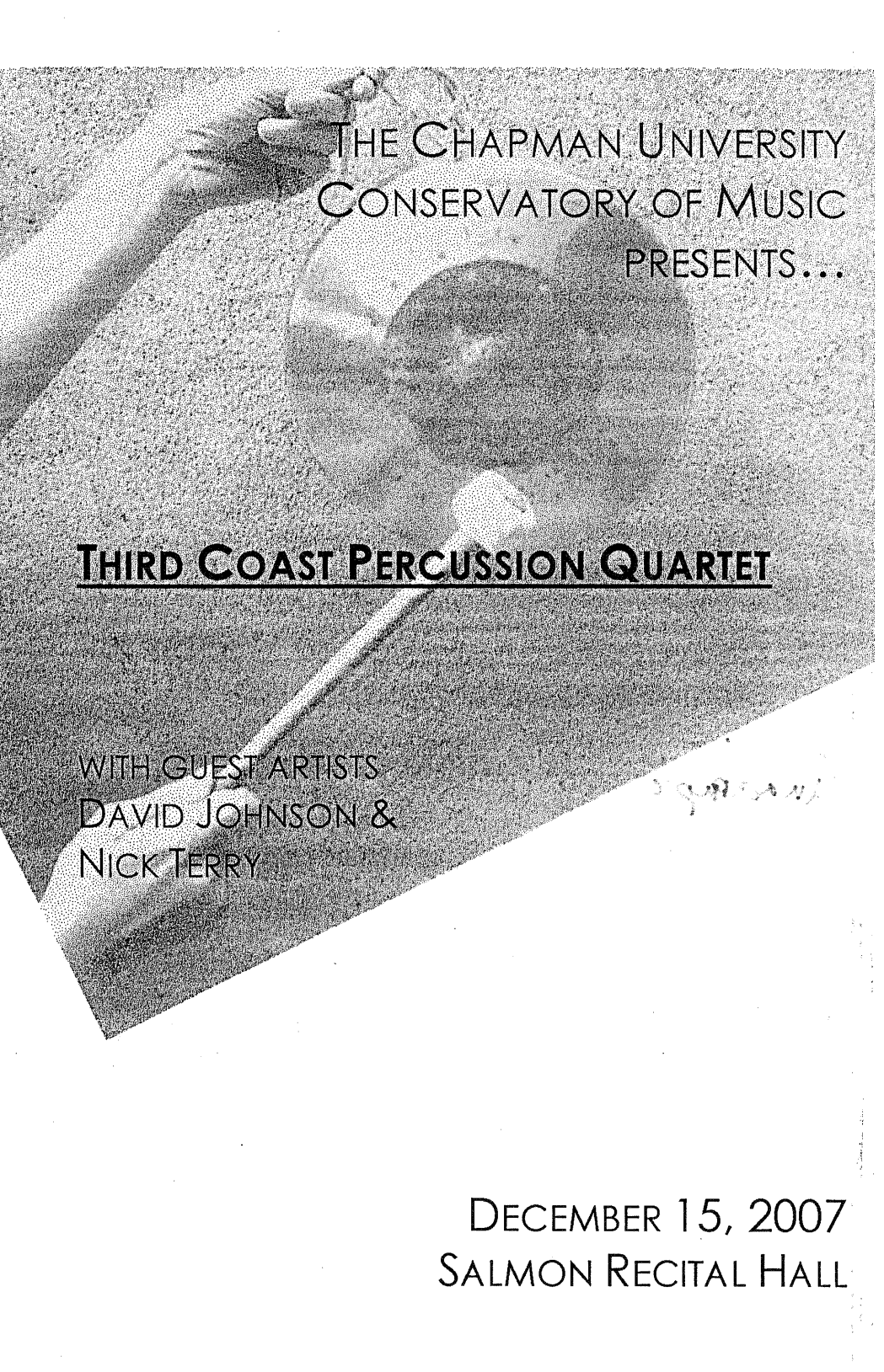
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THE CHAPMAN UNIVERSITY
CONSERVATORY OF MUSIC
PRESENTS...

THIRD COAST PERCUSSION QUARTET

WITH GUEST ARTISTS
DAVID JOHNSON &
NICK TERRY

DECEMBER 15, 2007
SALMON RECITAL HALL

PROGRAM

RITUAL MUSIC (2005)

DAVID SKIDMORE

APPLE BLOSSOM (1972)

PETER GARLAND

TA AND CLAP (2005)

NICO MUHLY

OREGON VARIATIONS (2005)

DAVID JOHNSON

DAVID JOHNSON, MARIMBA SOLOIST

- INTERMISSION -

RAIN TREE (1981)

TORU TAKEMITSU

THIRD CONSTRUCTION (1941)

JOHN CAGE

Quadruple Helix

PROGRAM NOTES

Ritual Music (variations on the numbers 2 and 4) was written for the Chicago dance company Raizel Performances and was premiered in collaboration with that group in the spring of 2005. As the title suggests, the numbers two and four are used to bring order to the primeval timbres and violent counterpoint of the piece. The pitches in the marimba, the rhythmic motifs and the structure of the phrases were all determined numerically. As such, a friction is created between the mechanical simplicity of the structural elements and the abandon with which the instruments shout, shriek, groan and wail. The ritual is tightly controlled with respect to its numeric foundations, yet it is also an incantation of things far more frantic and powerful. Thus the piece can act as a sort of "overture" for percussion.

Ritual Music can be heard on the Third Coast Percussion Quartet's debut recording, which is titled after this piece.

Apple Blossom was written between 12 and 2 am on July 17, 1972 in Vancouver.

From the score:

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. A gradual procession. Durations of chords free. No repetition, going back.

Behind you

Casting its last dark flames between your legs

The ground of paradise lost

Ice of darkness mirror of love

And lower down towards your arms that open wide

To the proof of spring

Of AFTERWARDS

And the non-existence of evil

All the Apple Blossom of the sea

(from "On me dit que là-bas" by Andre Bréton in Selected Poems translated by Kenneth White, Grossman/Cape, London, 1969, pp. 80-81)

Dedicated to Victoria Brown.

Peter Garland (born January 25, 1952 in Portland, Maine) is a composer best known for publishing Soundings Press, one of the few sources of new music scores and articles while in print. A student of James Tenney and Harold Budd, much of Garland's work could be considered post-minimal, and he is also an expert on American Indian music. He is the author of *Gone Walkabout: Essays 1991-*. He lives in Maine.

Ta-ing and **Clapping** is a method of teaching rhythms wherein all beats are accounted for, resulting in a fully-rendered moto perpetuo that only implies empty spaces naturally found in a rhythmic pattern. In *Ta & Clap*, scored for percussion quartet, I wrote dense marimba music and then subjected this music to several processes of subtraction, resulting in a rhythmic cycle that is sometimes presented in its entirety, sometimes filled with holes, and sometimes completely rendered out such that there are no holes at all. Although there is a lot of math at work, *Ta & Clap* is meant to be fun to play and challenging to learn. It is scored for 2 marimbas and any number of assorted percussion instruments at the discretion of the performers. *Ta & Clap* is

dedicated to Line C-3 (comprising Chris Thompson, Haruka Fujii, John Ostrowski, and Sam Solomon), with gratitude for the patience and good rhythmic sportsmanship.

- Nico Muhly

The **Oregon Variations** was commissioned by my close friend Charles Dowd, who directs the percussion program at the University of Oregon. It was intended to be a companion to a piece that I composed around ten years ago entitled "Quartz City", for vibraphone soloist and percussion quintet. In the Oregon Variations, the marimba and vibraphone switch places and I use a lot more drumming. The rhythmic feel of the piece is inspired by Renaissance and Irish music but with lots of mixed meters. The rhythmic themes and variations on those themes are juxtaposed with very slow colorful passages which act as bridges between the various sections. The harmonic material is derived from two different chorales that appear in the piece. Sometimes the marimba soloist is a true soloist, but often it is simply the most complicated part in a percussion sextet.

- David Johnson

THIRD COAST PERCUSSION QUARTET

OWEN CLAY CONDON

ROBERT DILLON

PETER MARTIN

DAVID SKIDMORE