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Senior Recital

Craig Shields
Chapman University

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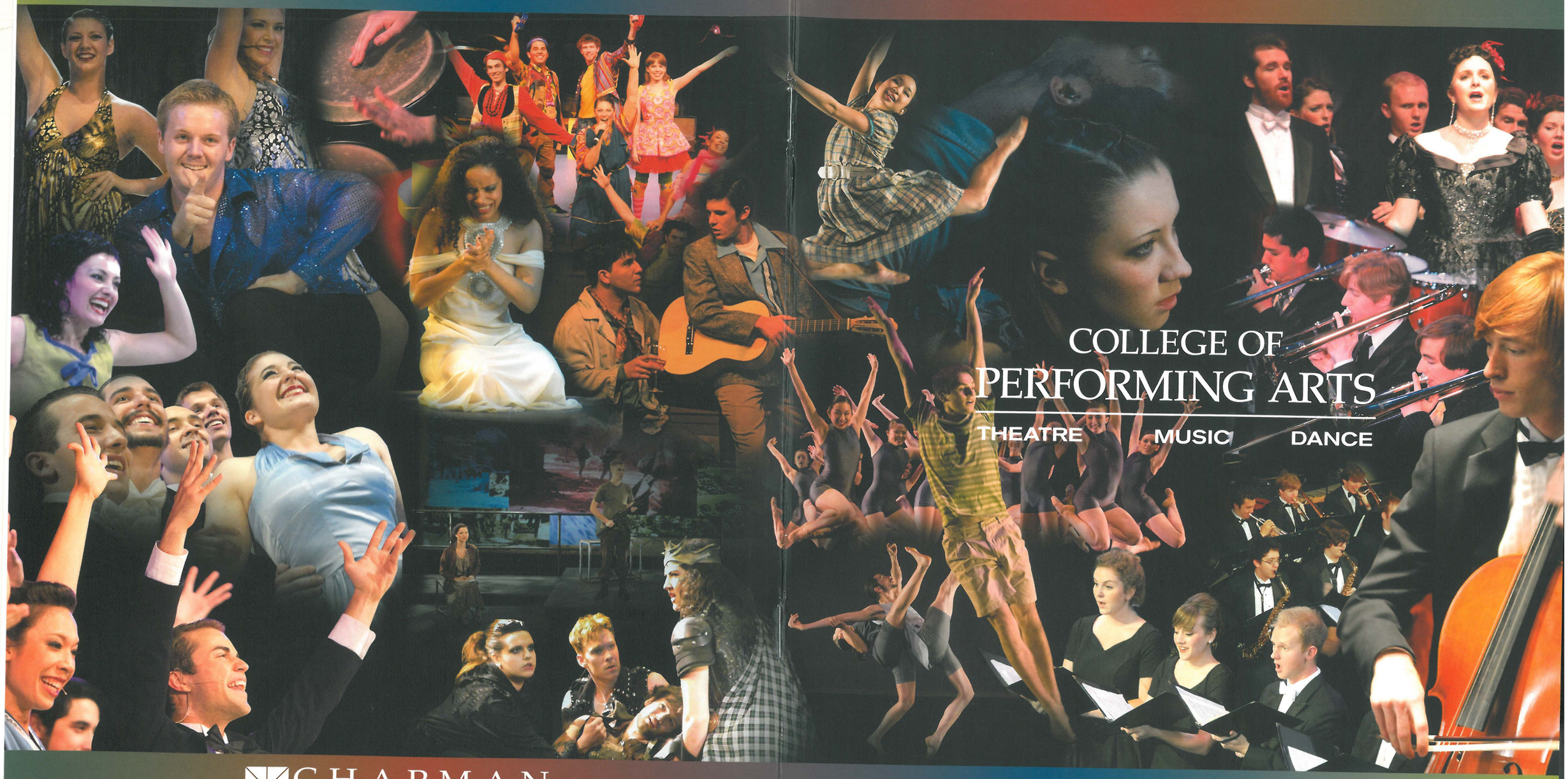

COLLEGE OF PERFORMING ARTS

THEATRE MUSIC DANCE

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SPRING 2012

CHAPMAN UNIVERSITY

Conservatory of Music

presents a

Senior Recital

Craig Shields, percussion

April 20, 2012 ▪ 8:00 P.M.

Salmon Recital Hall

Program

To the Gods of Rhythm (1994) — Nebojša Jovan Živković (b. 1962)

Hop (1993) — Paul Lansky (b. 1944)

Maria Myrick, violin

Varied Trio (1987) — Lou Harrison (1917-2003)

I. Gending
II. Bowl Bells
III. Elegy
IV. Rondeau in Honor of Fragonard
V. Dance

Maria Myrick, violin
Theresa Silveyra, piano

— Intermission —

Program

Songs I-IX (1980-1982) for Actor-Percussionist — Stuart Saunders Smith (b. 1948)

Dodecaphonic Infractions (2012) — Adam Borecki (b. 1990)

Jordan Curcuruto, Joy Liu, and Nolan Petrehn, percussion

Cold Pressed (1990, rev. 1994) — Dave Hollinden (b. 1958)

_____ (1937) arr. Johnny Singles — _____ _____ (1908-1994)

The Korean Gypsy, Ruru, Etta G.G., Nohawk, and L-Potts, percussion

This recital is presented in partial fulfillment of the requirements
for the Bachelor of Music in Instrumental Performance and Music Education degrees.
Craig Shields is currently a student of Nicholas Terry.

Program Notes

"If there is a rhythm section in Heaven, the realm of the Gods, then surely the people of Africa and the Balkans have the say there. ***To the Gods of Rhythm*** is a mixture of the music tradition of those two cultures. The sound of rhythm and chant from the Balkans, whose melody is based on a Serbian orthodox church song, [is] the essence of this piece. The extreme energy comes from probably the most fascinating African drum – djembe."

– Nebojša Jovan Živković

"***Hop***, written for Marimolin [marimbist Nancy Zeltsman and violinist Sharan Leventhal] in the summer of 1993, is a kind of dance music without a cause. That is, it knows that it would like to dance, but it can't quite seem to get the idea. More seriously, it is a playful study of the qualities of rhythm and line of which this combination of instruments is uniquely (and wonderfully) capable."

– Paul Lansky

"The ***Varied Trio*** provides a case study of Harrison's cross-cultural approach to composition. Each movement draws on different compositional resources (percussion, dance, gamelan, the music of India, the French Baroque, Rococo painting, the teachings of Henry Cowell), from which he created a unique personal synthesis."

– Guido Facchin

Stuart Saunders Smith has composed dozens of theater pieces for percussion and other instruments where the performer can speak and play at the same time; ***Songs I-IX*** is the best known of the genre. Smith believes that the essence of theater is text and sound. In *Songs I-IX*, there are a number of character changes, which the composer thinks of as a way of changing timbre and rhythm. The sound itself is a percussion instrument, and the percussion instruments are like the text.

– Craig Shields, from an interview with the composer

"***Dodecaphonic Infractions*** is loosely derived from the early twentieth-century compositional technique of twelve-tone serialism. In the piece, this technique is convoluted and distorted by breaking the twelve-tone pattern into smaller, characteristic chunks that gradually unfold to reestablish pitch hierarchy. A secondary theme develops which, in contrast to the cerebral and formal nature of the first theme, is defined only by contour and inspiration. These two concepts mingle through various textures and ultimately intertwine in the conclusion of the piece. This piece was composed for Craig Shields as a marimba soloist with percussion accompaniment."

– Adam Borecki

I commissioned this piece to facilitate direct collaboration between student composers and performers at Chapman, a practice which I hope continues as the Conservatory develops and expands. My thanks extend to the Composition faculty for their assistance and support and to Adam (my roommate of two years) for writing such an engaging piece.

– Craig Shields

"The term '**cold pressed**' refers to the method of extracting olive oil which results in the most robust and full-bodied flavor. Syncopation, contrasting timbres and rock-influenced style are blended together in music which is vivid, spicy and obsessively persistent."

– Dave Hollinden

_____ is dedicated to my family, without whose support I never would have made it this far. Thank you for engraining in me the importance of the arts and for encouraging me to pursue them, despite whatever hesitation you might have felt about your son's desire to make a living out of hitting stuff. I love you.

– Craig Shields

After graduation and a summer at home, Craig leaves to train with the world-renowned Blue Man Group. Training begins in New York on September 10.

Craig personally thanks the following:

Lauren Potts for designing and creating the recital posters;
Theresa Silveyra for tickling the ivories;
Maria Myrick for fiddling;
Christina Cheon, Jordan Curcuruto, Brietta Greger, Joy Liu, Nolan Petrehn, and Lauren Potts for percussing;
Dr. Kristina Driskill for her coaching on *Songs I-IX*;
Dr. Sean Heim for his coaching on *Hop* and *Varied Trio*;
Perry and Cindy Shields for the reception;
the Conservatory of Music faculty for their limitless assistance, knowledge, and expertise;
the extended Shields family (related and otherwise) for an eternity's worth of love and support;
and Nick Terry for four years of selfless mentorship.

"Percussion music is revolution. Sound and rhythm have too long been submissive to the restrictions of nineteenth-century music. Today we are fighting for their emancipation. Tomorrow . . . we will hear freedom.

Instead of giving us new sounds, the nineteenth-century composers have given us endless arrangements of old sounds. We have turned on radios and always known when we were tuned to a symphony. The sound has always been the same, and there has not been even a hint of curiosity as to the possibilities of rhythm. For interesting rhythms we have listened to jazz.

At the present stage of revolution, a healthy lawlessness is warranted. Experiment must necessarily be carried on by hitting anything – tin pans, rice bowls, iron pipes – anything we can lay our hands on. Not only hitting, but rubbing, smashing, making sound in every possible way. In short, we must explore the materials of music. What we can't do . . . we will invent.

The conscientious objectors to modern music will, of course, attempt everything in the way of counterrevolution. Musicians will not admit that we are making music; they will say that we are interested in superficial effects, or, at most, are imitating . . . primitive music. New and original sounds will be labeled as 'noise.' But our common answer to every criticism must be to continue working and listening, making music with its materials, sound and rhythm, disregarding the cumbersome, top-heavy structure of musical prohibitions."

– John Cage, Silence (1939)