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Chapman Percussion Ensemble

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THE CHAPMAN UNIVERSITY
SCHOOL OF MUSIC
PRESENTS...

THE CHAPMAN PERCUSSION ENSEMBLE

NICK TERRY, DIRECTOR

MAY 9, 2006
SALMON RECITAL HALL

PROGRAM

MUSIC FOR PIECES OF WOOD STEVE REICH

DRUM CEREMONY KAREL HUSA

#33 JOHN BERGAMO

TRENCHCOAT DANCES SHAUN NAIDOO

-INTERMISSION -

THOM COLLIN MARTIN

BAYON PEARNIK LEANDER KAISER
BRANDON MILLER, MARIMBA

PIRU BOL JOHN BERGAMO

THE ENSEMBLE IS...

BERNIE DIVELY

JARED EBEN

COLLIN MARTIN

JACOB VOGEL

PROGRAM NOTES, BY NICK TERRY

ONE OF STEVE REICH'S MOST POPULAR SHORT PIECES, **MUSIC FOR PIECES OF WOOD** IS FOR FIVE SETS OF CLAVES, WHICH ARE SMALL, HAND-HELD STICKS OF ROSEWOOD. BEST KNOWN AS A MINIMALIST COMPOSER, REICH TAKES A TYPICAL WEST AFRICAN BELL RHYTHM, PLACES IT IN CANON, AND LAYERS IN THE RESULTING RHYTHMS IN AN ADDITIVE PROCESS.

PLAYED TONIGHT WITHOUT PAUSE, **DRUM CEREMONY**, WITH IT'S POWERFUL & DRIVING RHYTHMS, SERVES AS AN OPENING TO JOHN BERGAMO'S **#33**. THE CONTRAST BETWEEN THESE TWO PIECES, IN VOLUME, DENSITY, AND COLOR IS STRIKING, AND SUCH THAT I FIGURED THAT THEY COMPLIMENT EACH OTHER QUITE WELL.

TRENCHCOAT DANCES WAS ORIGINALLY CONCEIVED AS A WORK FOR PERCUSSION AND CHAMBER ENSEMBLE. THIS MANIFESTATION OF *TRENCHCOAT* REPLACES THE ENSEMBLE WITH AN ELECTRONIC PART THAT UTILIZES SOUNDS HIGHLY REMINISCENT OF THE ANALOG SYNTHESIZERS OF THE 1960S AND 70S, A COMBINATION THAT VERY EFFECTIVELY HIGHLIGHTS MY LIFELONG INTEREST IN ROCK MUSIC, CABARET AND AFRICAN RHYTHMIC TECHNIQUES, INFUSED NOW AND THEN WITH THE LANGUAGE OF CONTEMPORARY CHAMBER MUSIC.

TRENCHCOAT DANCES CAN BE VIEWED A PERCUSSION CONCERTO - BUT WITH A DIFFERENCE - THE PERCUSSIONIST, PLAYING A LARGE DRUMSET IS BOTH THE RHYTHMIC FOUNDATION AND THE SOURCE OF MUCH FOREGROUND INTEREST. THIS IS A DELICATE BALANCING ACT FOR THE PERFORMER - TO BE THE RHYTHM SECTION AND THE STAR ALL AT ONCE IS NOT AN EASY TASK.

A FEW WORDS ABOUT THE INDIVIDUAL MOVEMENTS:

SKIN AND BONE - A SIMPLE MELODY (THE BARE "BONES") DECORATED BY INCREASINGLY ELABORATE PERCUSSION LICKS MAINLY ON THE TOMS (THE "SKIN").

SKUNK HOUR – THE TITLE OF A POEM BY CONFESSIONAL POET ROBERT LOWELL DESCRIBING HIS OBSESSIVE AND DESPERATELY LONELY VOYEURISM (“I MYSELF AM HELL, NOBODY’S HERE”) COUNTERPOINTED BY THE PARANOID CONVICTION THAT HE IS BEING FOLLOWED BY “SKUNKS.” PLEASANT STUFF.

SNAKEHEADS AND COYOTES – COYOTES LEAD IMMIGRANTS ACROSS THE US BORDER FROM MEXICO. SNAKEHEADS ARE THEIR COUNTERPARTS IN EUROPE.

TORCHED – A TORCH SONG FROM HELL, WITH OCCASIONAL KEY CHANGES TO A SLEAZY COCKTAIL BAR NEAR YOU. (THE DRINKS ARE CHEAP, BUT THEY’RE NOT FREE.)

TRENCHCOAT DANCE – THE TITLE TRACK OF THE PIECE – A FRIEND OF MINE ONCE TOLD ME THAT SHE WANTED TO PLAY MY MUSIC WEARING A TRENCHCOAT. HERE THE MUSIC WEARS A TRENCHCOAT AND FREQUENTLY FLASHES BITS AND PIECES OF THE OTHER MOVEMENTS AT THE AUDIENCE.

-SHAUN NAIDOO

THOM IS A DUET BETWEEN PRE-RECORDED AND LIVE TOM TOMS, AND WAS RECENTLY COMPOSED BY FRESHMAN PERCUSSION MAJOR COLLIN MARTIN.

BAYON PEARNIK FOR MARIMBA SOLOIST AND PERCUSSION QUARTET WAS INSPIRED BY THE COMPOSER’S TRAVELS TO CAMBODIA. THE SOUNDS AND RHYTHMS OF HIS JOURNEY TRANSLATE WELL TO WESTERN PERCUSSION INSTRUMENTS. TONIGHT, WE WELCOME CHAPMAN ALUM BRANDON MILLER TO PERFORM THE MARIMBA SOLO.

PIRU BOL COULD VERY WELL BE JOHN BERGAMO’S MOST POPULAR COMPOSITION. ALLOWING FOR OPEN INSTRUMENTATION, AND USING A NEUTRAL, RHYTHM-ONLY NOTATION, BERGAMO COMBINES BOTH NORTH & SOUTH INDIAN DRUM SYLLABLES (BOLS), CLASSICAL NORTH INDIAN TABLA COMPOSITIONS, AND SECTIONS OF IMPROVISATION IN THIS PIECE. THE MARIMBA SUPPLIES A DRONE, WHILE THE VIBRAPHONE PLAYS A 16-BEAT MELODY WHICH ACTS AS THE ENSEMBLE’S TIME KEEPER, OVER WHICH THE COMPLICATED COMPOSITIONS ARE SYNCHRONIZED. OUR THANKS GO TO DRUM ENTHUSIAST, AND SAXOPHONE MAJOR, ERIC SCHNELL FOR PERFORMING WITH US TONIGHT ON DJEMBE.