

University Percussion Ensemble and Left Edge Percussion and teaches courses in Percussion, Music Business, and Contemporary Art & Music.

Bryan Jeffs is a percussionist, educator, composer and general musical tinkerer. In 2007, Bryan graduated from Southern Oregon University, where while studying under Dr. Terry Longshore, he earned Bachelor's degrees in music performance and music education. Following that, he earned his Master's degree in percussion performance while studying under Dr. Daniel Kennedy at California State University, Sacramento.

Bryan has composed numerous works for percussion utilizing both traditional and graphic notation, several of which can be heard on recordings by the SOU Percussion Ensemble. Bryan has performed at numerous festivals as an ensemble member, featured soloist and composer. Some notable festivals include the Percussive Arts Society International Convention (PASIC), Northwest Percussion Festival, the Festival of New American Music in Sacramento, and numerous Day of Percussion events around the Pacific Northwest.

**OREGON CENTER FOR THE ARTS AT SOUTHERN OREGON UNIVERSITY
WINTER CONCERTS**

Thursday, December 3 at 7:30 p.m.

SOU Woodwind Ensemble

"Made in America" music by George Gershwin and Charles Ives

Sunday, December 6 at 3:00 p.m.

SOU Chamber and Concert Choirs

For more info and tickets: 541-552-6348 and oca.sou.edu/events/

**OREGON
CENTER FOR THE ARTS
AT Southern OREGON
UNIVERSITY**

**Southern Oregon University
Percussion Ensembles**

**Terry Longshore, Artistic Director
assisted by Bryan Jeffs**

**Guest Artist
Tessa Brinckman**

All the World's a Drum

**Music at SOU
November 20, 2015 ▪ 7:30 p.m.
SOU Music Recital Hall**

PERSONNEL

Southern Oregon University Percussion Ensemble

Terry Longshore, director
assisted by Bryan Jeffs

Rachael Berkey	Grants Pass	Music
Jared Brown	Omaha, NE	Master of Music in Performance
Lindsay Burns	Phoenix	Music
Nelson Cornejo	Eagle Point	Music Instruction
Jordan Curcuruto	Burbank, CA	Master of Music in Performance
Evan Daggett	Grants Pass	Music Instruction
Joseph Howe	Cedar City, UT	Master of Music in Performance
Adam Lion	Ashland	Music Performance
Rain Milam	Phoenix	Undeclared
Jake Riggs	Salem	Music Performance
Lucas Sennhauser	Ashland	Music Instruction
Darby Spence	Phoenix	Music (Bass)
Brian Taylor	Eureka, CA	Music/Emerging Media & Digital Arts
Joseph Tierney	Oregon City	Music Performance
Kevin Younker	White Bear Lake, MN	Master of Music in Performance

Left Edge Percussion

Terry Longshore, artistic director
Jared Brown
Jordan Curcuruto
Adam Lion
Joseph Howe
Kevin Younker

and international grants to present unique historic and contemporary chamber music programs, and has premiered numerous works by American composers. Ms. Brinckman's composition for flute and string trio, *Glass Sky*, can be found on the critically acclaimed CD *Glass Sky*, and is featured in the South African documentary, *Inner Landscapes* (Climax Films), centering around Outsider artist Helen Martins and her Owl House creation. She has served on the faculties of Southern Oregon University and Rogue Community College, and teaches masterclasses in the USA and abroad.

Terry Longshore is a percussionist based in Ashland, Oregon whose genre-crossing work balances the artistry of the concert stage with the spontaneity of jazz and the energy of a rock club.

Whether collaborating with multi-media artists, composing live music for dance and theatre, or premiering works by today's most ground-breaking composers, Terry Longshore brings a dynamic voice to every musical encounter. From concert venues in the Americas, Australia, and Europe to flash mobs in Amsterdam, Longshore has concertized and performed throughout the world. He is the founder and artistic director of percussion group *Compás*, and performs with flute and percussion duo *Caballito Negro* and flamenco ensemble *Dúo Flamenco*. He has performed extensively with ensembles *Skin & Bones*, *red fish blue fish*, *Conundrum*, and *Sonoluminescence*, among others. Longshore has performed at the *Bang on a Can Festival*, the *Los Angeles Philharmonic Green Umbrella Series*, the *Cabrillo Music Festival*, the *Oregon Shakespeare Festival*, the *Festival of New American Music*, the *Britt Festivals*, the *Northwest Percussion Festival*, and has been featured six times at the *Percussive Arts Society International Convention (PASIC)*. His percussion compositions have been performed around the world.

Terry Longshore has performed and studied internationally, including significant study of the classical music of India and Spanish flamenco. He can be heard on numerous CD and motion picture recordings and has premiered many compositions for solo percussion, chamber ensemble, and symphony orchestra. His recordings include the percussion music of Iannis Xenakis for Mode Recordings, music of percussion maverick William Kraft on Albany, and multiple CDs for Stanford University composer Mark Applebaum on the Innova and Tzadik labels. Terry Longshore is a Yamaha Performing Artist and an artist endorser for Zildjian Cymbals, Vic Firth Sticks and Mallets, and Remo Drumheads, and is also a member of the Black Swamp Percussion Education Network.

Longshore holds bachelor's degrees from the California State University at Fresno (Business Administration – Computer Applications and Systems) and Sacramento (Music – Percussion Performance) and earned the master's and doctoral degrees in Contemporary Music Performance from the University of California, San Diego. His teachers include Steven Schick, Daniel Kennedy, Swapan Chaudhuri, Ronald Holloway, David Glyde, Chuck Flores, and Kartik Seshadri. He holds the position of Professor of Music at the Oregon Center for the Arts at Southern Oregon University where he directs the Southern Oregon

PERFORMER BIOGRAPHIES

The Southern Oregon University Percussion Ensemble, directed by Terry Longshore, is dedicated to the performance of contemporary percussion repertoire and providing the members with a variety of percussive experiences. The ensemble frequently collaborates with notable composers on premieres of new works, and repertoire ranges from contemporary music to world traditions to jazz- and rock-inspired compositions. The ensemble gives several concerts every year at the Oregon Center for the Arts at Southern Oregon University, as well as many performances throughout the Southern Oregon community and the Pacific Northwest, and was invited to perform at the 2013 Percussive Arts Society International Convention (PASIC). The ensemble has self-released two CDs, "La Alma del Árbol - The Soul of the Tree", and "Electric Rebel Poetry". In 2015 the SOU Percussion Ensemble recorded the CD, "30", by Stanford University composer Mark Applebaum, released internationally on the Innova Records label. The SOU Percussion Ensemble endorses Vic Firth Sticks and Mallets.

Left Edge Percussion is a contemporary percussion group in residence at the Oregon Center for the Arts at Southern Oregon University. Its artistic director is Terry Longshore, and the members are students in the Master of Music in Performance program at SOU, as well as select advanced undergraduate students. The group premiered Bryan Jeffs' Contactual Constellations at the 2014 Percussive Arts Society International Convention (PASIC) and actively collaborates with composers and artists of various media. The members of the group have been featured around the globe at prestigious festivals, competitions, conferences, and workshops and bring a diverse array of influences and collective energy to the ensemble.

New Zealand flutist **Tessa Brinckman** has been described by critics as a "flutist of chameleon-like gifts" and "virtuoso elegance" (Gramophone), an "excellent...flutist" (Willamette Week) and "highlight of Portland" (New Music Box), who "play(s) her instrument with great beauty and eloquence" (Music Matters New Zealand). She enjoys a versatile career, having worked in many classical music ensembles and concert series in the United States, South Africa and New Zealand. Her orchestral and festival work includes the Oregon Symphony, New Haven International Arts, Oregon Bach, Oregon Shakespeare, Ernest Bloch, Bumpershoot and Astoria Music Festivals. She has recorded, composed and performed in major regional theaters across the United States and internationally, as well as for radio programming and TV commercials. Her most recent theatrical co-compositions and performances were for Tony Award-winning director Mary Zimmerman's *The White Snake*, the music of which was nominated for a Joseph Jefferson Award in 2014.

In demand as a collaborator, performing on flute, piccolo, alto, contrabass and baroque flutes, Ms. Brinckman currently works with contemporary flute/percussion duo Caballito Negro, with master koto-player, Mitsuki Dazai, and a forthcoming new baroque ensemble, Next World Collective. She also performs solo concerts, composing new works that blend technology and traditions, while exploring contemporary geo-political themes. She has received local

PROGRAM

Act I

Three Movements for Recital Hall (2012) Bryan Jeffs (b. 1984)

1. A Curtain Falls

Rachael Berkey, Jared Brown, Nelson Cornejo, Joseph Howe, Rain Milam

2. A Door Closes

Lindsay Burns, Evan Daggett, Adam Lion,
Jake Riggs, Lucas Sennhauser, Joseph Tierney

3. A Sound Is Heard

Jared Brown, Jordan Curcuruto, Kevin Younker

World Premiere

the so-called laws of nature (2002) David Lang (b. 1957)

part 2

Left Edge Percussion

Jared Brown, Jordan Curcuruto, Joseph Howe, Kevin Younker

Strings Attached (1999) Erik Griswold (b. 1969)

Left Edge Percussion

Jared Brown, Jordan Curcuruto, Joseph Howe,
Adam Lion, Terry Longshore, Kevin Younker

Act II

Variations on a Ghanaian Theme (1981) Daniel Levitan (b. 1953)

Rachael Berkey, Nelson Cornejo, Jordan Curcuruto

Rrrrrr... (1981-82) Mauricio Kagel (1931-2008)

1. Railroad Drama

Adam Lion, Joseph Tierney

2. Ranz des Vaches

Jordan Curcuruto, Joseph Howe

3. Rigaudon

Nelson Cornejo, Brian Taylor

4. Rim Shots & Co.

Evan Daggett, Jake Riggs

5. Ruf

Lindsay Burns, Lucas Sennhauser

6. Rutscher

Jared Brown, Kevin Younker

Third Construction (1941) John Cage (1912-1992)

Jared Brown, Adam Lion, Joseph Tierney, Kevin Younker

Act III

Bloom (2011) Ivan Trevino (b. 1983)

Lindsay Burns, Evan Daggett, Jake Riggs, Lucas Sennhauser

The Shady Lady and the Rebel Frog (2015) Bryan Jeffs

The Ensemble

Tessa Brinckman, piccolo

World Premiere

PROGRAM NOTES

Three Movements for Recital Hall, composed in the summer of 2012, was my first experiment with graphic notation. The piece was composed specifically for the SOU Recital Hall, a room I have spent a great deal of time in over the years. While attending a concert, I began to wonder what it would sound like if the hall came to life, similarly to the George Harrison music video for “Got My Mind Set on You”. Following stopwatches and a graphic timeline, performers manipulate the curtains, doors and orchestra pit to create a unique sonic landscape, turning the recital hall itself into the instrument. ~ Bryan Jeffs

the so-called laws of nature: I went to college to study science. I was expected to become a doctor, or at the very least a medical researcher, and I spent much of my undergraduate years studying math and chemistry and physics, hanging out with future scientists, going to their parties, sharing their apartments, eavesdropping on their conversations. I remember a particularly heated discussion about a quote from Wittgenstein: “At the basis of the whole modern view of the world lies the illusion that the so-called laws of nature are the explanation of natural phenomena.” This quote rankled all us future scientists, as it implied that science can’t explain the universe but can only offer mere descriptions of things observed. Over the years it occurred to me that this could be rephrased as a musical problem.

Because music is made of proportions and numbers and formulas and patterns, I always wonder what these numbers actually mean. Do the numbers themselves generate a certain structure, creating the context and the meaning and the form, or are they just the incidental byproducts of other, deeper, more mysterious processes? My piece *the so-called laws of nature* tries to explore the “meaning” of various processes and formulas. The individual parts are virtually identical – the percussionists play identical patterns throughout, playing unison rhythms on subtly different instruments. Most of these instruments the performers are required to build themselves. Some of the patterns between the players are displaced in time. Some are on instruments which have a kind of incoherence built into their sound. Does the music come out of the patterns or in spite of them? I am not sure which, but I know that this piece is as close to becoming a scientist as I will ever get. ~ David Lang

In **Strings Attached**, six percussionists perform with nylon ropes attaching their sticks to each others’ (Players 1 & 2), or to a 10-foot pole in the center of the stage (Players 3-6). Playing snare drums in a relatively conventional manner produces a variety of visual wave patterns both simple and chaotic. The visual aspect has been described as “kinetic sculpture” and compared to “cat’s cradle” games. Although these notes will primarily address the visual component, it is my intention that the visual and sonic have equal importance. ~ Erik Griswold

Rrrrrr... consists of 41 autonomous pieces of music, beginning with the letter “R: and all performable independently. The respective instrumental setting

(organ; choir and piano; percussion duo [tonight’s selection]; wind instruments, double basses and percussion; solo voices; jazz combo) are published in separate volumes. A performance of all 41 pieces constitutes the Radio Phantasy *Rrrrrr...*

1. railroad drama: a railway accident, derived from the railroad song.
2. ranz des vaches (Fr.: Swiss cowherd’s song): a melodious, narrative round dance common in the romanesque Alpine areas.
3. rigaudon: early French folk and social dance; a line and couple dance in a lively 3/4, 4/4 or alla breve meter which arose in the 17th century from the folk dances of Provence and Languedoc....As a courtly dance the rigaudon found its way in the 17th/18th century into the ballet, opera and instrumental suite, where it was frequently inserted between the sarabande and gigue. It is closely related to the bourrée and gavotte.
4. rim shot: a sharp drum stroke, resembling the report of a firearm, produced when the skin and rim are struck simultaneously with the drumstick.
5. ruff (or ruffle): a triplet stroke on the side drum, somewhat in the manner of a short roll.
6. Rutscher (Ger.: “slider”): early German folk dance; gallop. (from Ferdinand Hirsch: Wörterbuch der Musik, Berlin 1977) ~ from the score to *Rrrrrr...*

Bloom weaves between minimalism and post-rock, reflecting my interest in bands like Radiohead and Explosions in the Sky. The piece features motives that are organically split and developed across the ensemble. Each performer utilizes four mallets, creating thick textures of sound. ~ Ivan Trevino

The rhythmic structure of **Third Construction** is 24 times 24 measures. In each part, the phrase structure follows a different proportion series, each being a rotation of the other, i.e. player 4: [8, 2, 4, 5, 3, 2], player 1: [2, 8, 2, 4, 5, 3], player 3: [3, 2, 8, 2, 4, 5] and player 2: [5, 3, 2, 8, 2, 4]. The instruments used are rattles, drums, tin cans, claves, cowbells, lion’s roar, cymbal, ratchet, teponaxtle (log drum), quijades (donkey jawbone), cricket callers, and conch shell. One of the most important and inspiring works for percussion ensemble, it continues to feel fresh after nearly 75 years.

The third installment in the Rebel Frog trilogy of pieces for percussion ensemble, **The Shady Lady & The Rebel Frog** brings the misadventures of the titular character to an end, at least for now. This episode introduces the Shady Lady, an alluring siren who leads the Rebel Frog to his doom. The Shady Lady is represented by the solo piccolo, which engages the rest of the ensemble in a back and forth seduction, rising in intensity and passion before it becomes unable to sustain itself and falls apart. Careful listeners will notice the presence of themes and compositional ideas from the previous installments in the trilogy. ~ Bryan Jeffs