

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

Friday, April 1 at 5:30 p.m.

Organ Concert, Bruce Neswick, American Guild of Organists

Saturday, April 2 at 7:00 p.m.

SOU BrassFest featuring Brandon Ridenour, Christine Eggert and YSSO Strings

Tuesday, April 5 at 7:30 p.m.

Third Coast Percussion Concert

Friday, April 8 at 7:30 p.m. and Saturday, April 9 at 3:00 p.m.

Doric String Quartet presented by Chamber Music Concerts

Friday, April 15 at 7:30 p.m.

Tutunov Piano Series presents Joanna Tzeciak

Saturday, April 16 at 7:30 p.m.

Adam Lion Senior Percussion Recital

Sunday, April 17 at 3:00 p.m.

Michael Crafts Senior Recital

Monday, April 18 at 7:30 p.m.

Jayce Gao Dongyue Graduate Saxophone Recital

Friday, April 22 at 7:30 p.m.

Alexander Schimpf presented by the Rogue Valley Symphony Orchestra

Saturday, April 23 at 7:30 p.m.

Katie Harman Ebner Graduate Vocal Recital

Sunday, April 24 at 3:00 p.m.

Eli Toombs Senior Recital

Monday, April 25 at 7:30 p.m.

Daniel Chavez Senior Saxophone Recital

Wednesday, April 27 at 7:30 p.m.

Zachary Yuyang Junior Saxophone Recital

Thursday, April 28 at 7:30 p.m.

Jared Brown and Kevin Younker Graduate Percussion Recital

Friday, April 29 at 7:30 p.m.

Matt Haimovitz and Christopher O'Riley presented by Chamber Music Concerts

Saturday, April 30 at 7:30 p.m.

Jordan Curcuruto Graduate Percussion Recital

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

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

Southern Oregon University

Percussion Ensembles

Bryan Jeffs, Artistic Director
assisted by Terry Longshore

When The Boss Is Away...

Music at SOU
March 31, 2016 ▪ 7:30 p.m.
SOU Music Recital Hall

PERSONNEL

Southern Oregon University Percussion Ensemble

Bryan Jeffs, director
assisted by Terry Longshore

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
Brenna Netzky	Northbrook, IL	Music Minor
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

Bryan Jeffs, artistic director
Jared Brown
Jordan Curcuruto
Joseph Howe
Adam Lion
Kevin Younker

Southern Oregon University where he teaches percussion, world music and assists in the direction of the percussion ensemble. Bryan is a member of the Black Swamp Percussion Educator Network and an educational artist for Remo drumheads and Vic Firth sticks and mallets.

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

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 and 2014 Percussive Arts Society International Conventions (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 Recordings label, and was recently reviewed in American Gramophone and Percussive Notes. 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. Led by artistic director Terry Longshore, the members are graduate students in the Master of Music in Performance program at SOU, as well as select advanced undergraduate students. The group actively collaborates with composers and artists of various media, and premiered Bryan Jeffs' multi-media work, Contactual Constellations, at the 2014 Percussive Arts Society International Convention (PASIC). 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.

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.

Currently Bryan serves as the Music Department Coordinator at Rogue Community College where he teaches a variety of music courses and directs the RCC Hand Drum Ensemble. He also serves as an adjunct faculty member at

PROGRAM

When The Boss Is Away...

Static (2014) Vanessa Tomlinson (b. 1971)
Lindsay Burns, Bryan Jeffs,
Jake Riggs, Lucas Sennhauser, percussion

Rítmicas Nos. 5 & 6 (1930) Amadeo Roldán (1900-1939)
Lindsay Burns, Nelson Cornejo, Evan Daggett, Adam Lion,
Rain Milam, Brenna Netzky, Jake Riggs, Lucas Sennhauser,
Darby Spence, Brian Taylor and Joseph Tierney, percussion
Jared Brown, conductor

Fractalia (2011) Owen Clayton Condon (b. 1978)
Lindsay Burns, Evan Daggett,
Jake Riggs, Lucas Sennhauser

In The Dream (2004) Erik Griswold (b. 1969)
Left Edge Percussion

Intermission

...The Children Will Play

Midnight by the Rogue (2012/15) Bryan Jeffs (b. 1984)
Nelson Cornejo, Evan Daggett, Rain Milam,
Brenna Netsky and Brian Taylor, percussion
Bryan Jeffs, conductor

World Premiere

José / beFORe JOHN⁵ (2005) Aurél Holló (b. 1966)
Left Edge Percussion

Wart Hog #3 (1996) Austin Wrinkle (b. 1971)
Lindsay Burns, Nelson Cornejo, Evan Daggett, Bryan Jeffs, Adam Lion
Rain Milam, Brenna Netzky, Jake Riggs, Lucas Sennhauser
Darby Spence, Brian Taylor and Joseph Tierney, percussion

Harder, Better, Faster, Stronger (2001) Daft Punk, arr. Bryan Jeffs
The Ensemble

Ars longa vita brevis

PROGRAM NOTES

Static was written in 2014 after a long road trip, camping in the Australian outback. It is an Alice-in-Wonderland style entry into static - the acoustic amplification and expansion of seemingly small, innocuous sound events; the magnification of the ordinary. Typing our names with rocks on bowls, scribbling the journeys of white ants, turning sound on, and off, scratching away invisibly. Static was commissioned by Early Warning System with generous support from The Australia Council for the Arts. ~- Vanessa Tomlinson

Rítmicas Nos. 5 & 6 are a pillar in the percussion ensemble repertoire that retain a level of respect equivalent to that of the Jupiter Symphony, *Dichterliebe* or *Le Sacre* within their respective mediums. These short, Afro-Cubanesque pieces are removed from a larger collection of rhythm-inspired works for various instrumental combinations written by Amadeo Roldán in 1930 and are presented in percussion ensemble programs often. It is because these are excerpts of a larger work containing music scored for instruments outside the percussive classification that an argument may be made for not considering these the first pieces composed for percussion ensemble, the distinction often given to Varese's *Ionisation* (1931). Still, *Rítmicas No 5 & 6* are seminal works for percussion and are presented here with a slight pause between movements. ~ Jared Brown

Former Third Coast Percussion member Owen Clayton Condon writes music influenced by minimalism, electronica and taiko drumming. Condon has been commissioned to write music for the 75th anniversary celebration of Frank Lloyd Wright's "Fallingwater," and the video and light installation "Luminous Field" at Anish Kapoor's iconic public sculpture "Cloud Gate" in Chicago's Millennium Park. **Fractalia**, written for Third Coast Percussion, is a sonic celebration of fractals, geometric shapes whose parts are each a reduced-size copy of the whole (derived from the Latin fractus, meaning "broken"). The kaleidoscopic fractured melodies within Fractalia are created by passing a repeated figure through four players in different registers of the marimba.

In The Dream uses traditional orchestral percussion (vibraphone, marimba, bass drums...) along with non-western instruments and found objects (gongs, rain stick, brake drums, metal springs) to produce a layering of sound colors from distinct cultural sources. The piece makes frequent use of fast "hockets" – rapid fire exchanges in which two players "bounce" interlocking rhythms off each other – in particular with the vibraphone and marimba. The combination of layered tone colours and interlocking rhythms at times creates a "shimmering" effect, where the individual sounds blur together. ~ Erik Griswold

Midnight by the Rogue is an exploration of combinations of the same rhythm being realized at different speeds. The instrumentation was inspired by the sounds I would hear late at night while staying at my parents home in Gold Hill, OR. Wind chimes, passing traffic, rustling plants and the occasional gunshot all moving at their own pace to create a calm, but at times scary soundscape. ~ Bryan Jeffs

John Cage's influence wasn't limited to the United States: the Hungarian percussion ensemble, Amadinda Percussion Quartet, worked closely with Cage on other works. Hungarian composer, Aurél Holló, was similarly inspired by Cage and the rhythmic structures in his compositions, writing **José / beFORe JOHN⁵** in a similar style. The *beFORe JOHN* series consists of nine works each showing the significance of specific numbers philosophically and mathematically. Holló attempts to explore the abundance of different objects and experiences that surround us in this series. This particular piece contains many world music influences including Spanish flamenco guitar, Gypsy folk music, Peruvian cajón and Amadinda xylophone hocketing patterns for which the group is known.

"In these pieces we attempted to transform the world of percussion (a wide range of materials, extensive tools) into a "percussion cosmos" (understood order regularity)....The ars poetica of the composers of *beFORe JOHN* is: the noblest gem lets light pass through, the clearer it is, the more light it permits through but does not shine itself." ~ Aurél Holló

Wart Hog #3 can be played on anything that can produce a high, low, open, and closed sound. "Din" is a bass sound. "Kat" is a closed sound. In Indian music, "takadimi" is the expression used to vocalize a division of the pulse into four. Indian music is not metric and does not divide the beat in patterns the way Western musicians think of it. The syllables are called boles; which means literally "word". Boles are onomatopoeic representations of the sounds produced by drums. In the first part of the piece, four seven-beat cycles are stated in unison and then layered on top of each other until we finally cycle back into the unison of the first seven-beat pattern. At this event we have the first "Tihai" section. This serves as a bridge between the seven- and eight-beat cycles. In the solo section, the players take turns soloing over four-, three-, two-, and finally one-bar phrases. The piece goes back into unison and this time into the "reduction section." In the moment, the duration of the rhythms get smaller and smaller until arriving at the next Tihai unison. The seven-beat cycle comes back one last time and there is a "Tihai out" that serves as a coda that is repeated three times. Austin Wrinkle is a founding member of the internationally acclaimed percussion group Hands On'Semble, a percussion group devoted to the art of hand drumming. ~ Austin Wrinkle