

PROGRAM NOTES

Iannis Xenakis composed the solo percussion work **Rebonds** in 1987-89, and dedicated it to percussionist Sylvio Gualda. Xenakis was born to Greek parents living in Romania, and his early interests included music and mathematics. While enrolled at Athens Polytechnic to study engineering, Xenakis began to study music extensively.

These complementary interests – engineering and music – led to an encounter (and later employment) in Paris with the architect Le Corbusier, who introduced him to a leading member of the musical avant-garde, Olivier Messiaen. Messiaen would later become Xenakis's mentor and teacher. His music reflects an interest in architecture, electronic music, and in Greek culture. Regarding **Rebonds**, Xenakis has written the following note:

"Rebonds is in two parts, a and b. The order of play is not fixed: either ab or ba, without a break. The metronomic indications are approximate. Part a only uses skins: two bongos, three tom-toms, two bass drums. Part b uses two bongos, one tumba, one tom-tom, bass drums, and a set of five wood blocks. The tuning of the skins and the wood blocks should extend over a very wide range." ~ Adam Lion

Minoru Miki composed **Time for Marimba** during the summer of 1968 for Keiko Abe's first marimba recital. Before that year, Miki had listened to many marimba performances, but most of the pieces which he heard were arrangements of famous standards in the western canon. Through composing this marimba work, Miki sought to expand literature written specifically for the marimba, which was an instrument that was still new and becoming popular very quickly. Since its premiere, students and scholars have attempted to uncover a careful mathematical plan in realizing the form of this work. In reality, Miki composed *Time* over a brief one-week period and meant for the piece to sound improvisational. The unique and innovative compositional techniques exemplified in *Time* helped establish the marimba as a true concert instrument special to the 20th century. ~ Minoru Miki

Amulet, written by legendary singer/songwriter Paul Simon in 2008, was worked out first for guitar and then adapted to marimba in collaboration with marimbist Nancy Zeltsman. Acoustic guitar and marimba have similar qualities, and marimbists commonly adapt guitar works for their instrument. ~ Samuel Z. Solomon

ChopSnapBuzzDing explores the unique and intimate sounds that are produced when a snare drum is turned upside down, and the only implements used are hands and chopsticks; turning the snare into a makeshift mechanical hand drum. Much of the piece features the metal grooves on the snare mechanism and slowly adds more chopstick and metal elements as it develops. The piece was written by Tyler Eschendal for percussionist Adam Lion in 2015. ~ Tyler Eschendal

Part of a larger work entitled *An Economy of Means*, **Chorale** was written by Robert Honstein in 2015. Commissioned by Doug Perkins and the Chosen Vale Percussion Family, the piece incorporates tinfoil preparations and extensive bowing. ~ Adam Lion

*This recital is presented in partial fulfillment of the requirements
for the degree of Bachelor of Arts in Music
with a Performance Concentration.*

This recital is under the direction of Dr. Terry Longshore.

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

Adam Lion

Senior Percussion Recital

Music at SOU

April 16, 2016 ▪ 7:30 p.m.

SOU Music Recital Hall

BIOGRAPHY

Adam Lion is a percussionist residing in Southern Oregon. Whether he is performing standard repertoire in symphonic settings or contemporary percussion music for yoga classes, Adam enjoys exploring innovation in the performing arts and all it encompasses.

Adam performs with the Rogue Valley Symphony Orchestra, is principal percussionist with the Southern Oregon University Wind Ensemble, and is a member of Left Edge Percussion. As a proponent of new composition, Adam has commissioned and premiered work from composers such as Jason Treuting, Robert Honstein, Elliot Cole, Tyler Eschendal, and Bryan Jeffs. An alumnus of the SO Percussion Summer Institute (New Jersey) and the Chosen Vale International Percussion Seminar (New Hampshire) Adam's endeavors have brought him to venues across the United States. Performing with the Southern Oregon University Percussion Ensemble in 2013, Adam premiered Mark Applebaum's new percussion ensemble work 30, presented the piece at the 2013 Percussive Arts Society International Convention (Indiana), and went on to record the work for the Innova Recordings label later that year. Adam has also performed at the Oregon Shakespeare Festival, the Oregon Music Educators Association Conference, the Northwest Percussion Festival, and can be heard on several CD recordings made by the Southern Oregon University Percussion Ensemble.

A passionate educator as well, Adam has taught at Grants Pass High School and Ashland Middle School, and serves as an outreach educator for the Rogue Valley Symphony. Adam's students have won the Oregon State Marching Band Championships and performed at the Oregon Music Educators Association Conference.

Adam is honored to have received the James A. Sewrey PASIC Scholarship, Leon Mulling Music Scholarship, and the Percussion/Piano Jury Award at Southern Oregon University. He also serves as a student delegate and blogger for the Percussive Arts Society. A student of Dr. Terry Longshore, Adam will graduate from Southern Oregon University in the spring of 2016. He will continue his education as a graduate student at the University of Tennessee, Knoxville, where he has received a Graduate Teaching Assistantship and will study with Dr. Andy Bliss.

PROGRAM

<i>An Economy of Means</i> (2015)	Robert Honstein (b.1980)
I. Chorale	
<i>Rebonds</i> (1987-1989)	Iannis Xenakis (1922-2001)
<i>ChopSnapBuzzDing</i> (2015)	Tyler Eschendal (b.1993)
	World premiere
<i>Time for Marimba</i> (1968)	Minoru Miki (1930-2011)
<i>Amulet</i> (2008)	Paul Simon (b.1941) Nancy Zeltsman (b.1958)

Ars longa vita brevis