

the playing of two other musicians who create many interesting and exciting sounds. – Aurél Holló

the so-called laws of nature, part 3 is the last movement of a tour de force written for Sō Percussion Ensemble in 2002. It is written for four performers, split into pairs with slightly contrasting parts; however, it will be performed as a duet this evening. Regarding its composition, Lang employs a unique process of rhythmic expansion and contraction in teacup and glockenspiel melodies while a harmonic ostinato occurs as the intervallic relationship between four flowerpots progresses from a fifth to a fourth, fourth to fifth and fifth to sixth. Repeated material is then affected by the entrance of a guiro and woodblock, the latter undergoing a similar process as that of the highest glockenspiel note, the former both stopping and restarting the production of sound. Describing the emotional response to the sonic result of these simultaneous events is not simple. All I will say is that the act of performing the piece is, for me, almost sacred, its impressions: numinous in other ways. — Jared Brown

BIOGRAPHIES

A young, enthusiastic performer and composer, **Jared Brown** is captivated by the chamber music idiom. He is a proponent of aesthetic exploration within contemporary music while retaining an eagerness to study and learn performance practices of a given period or musical situation. His experiences range from drumming in rock bands to performing masterworks with symphony orchestras and percussion ensembles to performing new music by composer friends. Jared moved to Ashland in August of 2015 after completing a BM in Music Performance at the University of Nebraska, Omaha. He is on track to complete the first year of study in the Master of Music in Performance program at Southern Oregon University this spring.

A Minnesota native, **Kevin R. Younker** grew up with a passion for music and spent his early years learning to play many different instruments before “settling down” as a percussionist. He earned his undergraduate degree in music at the University of Minnesota Duluth, where he studied percussion with Gene Koshinski and Tim Broschious. Some highlights of his undergrad years, besides studying with these two incredible musicians, were playing with the Twin Ports Wind Orchestra and the Duluth Superior Symphony Orchestra. Currently, Kevin is working towards his Master of Music in Performance at Southern Oregon University. After graduation, he intends to pursue a career as an officer and musician in the United States Marine Corps.

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.

This recital is presented in partial fulfillment of the requirements for the degree of Master of Music Performance.

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

OREGON CENTER FOR THE ARTS

AT SOUTHERN OREGON UNIVERSITY

Jared Brown
and
Kevin Younker

Graduate Percussion Recital

“Symmetries”

Music at SOU

April 28, 2016 ▪ 7:30 p.m.

SOU Music Recital Hall

PROGRAM NOTES

Nagoya Marimbas is somewhat similar to my pieces from the 1960s and '70s in that there are repeating patterns played on both marimbas, one or more beats out of phase, creating a series of two part unison canons. However, these patterns are more melodically developed, change frequently and each is usually repeated no more than three times, similar to my more recent work. The piece is also considerably more difficult to play than my earlier ones and requires two virtuosic performers. – Steve Reich

Sky Songs was written in 2013 by my undergraduate teacher Gene Koshinski and is scored for voice and percussion. The work is a reflection of Gene's ongoing interest to combine the two oldest musical traditions in the world. The compositional process was heavily driven by melody and rhythm, however the text played an integral role in helping to choose the sounds and colors heard throughout the piece. About the poetry, Gene writes, "Carl Sandburg's sky poetry was the perfect vehicle in which to explore the combinatorial possibilities of these two musical art forms." — Kevin Younker

In January of this year, I met with Erik Griswold to discuss composition and his perspective regarding contemporary writing and performance aesthetics. He encouraged a focused development in my approach to composition using set theory with the intent of creating a unique musical language. Each pitch heard from the clarinet and vibraphone is a statement or reflection of a particular collection of pitches that I enjoy; interplay between the bass drum and snare drum is generated by a strict system of responses cued into what is presented by each individual pitch event. These practices are slightly amended in the final movement where improvisation is required. **Sketch Collection No. 2** is dedicated to Erik Griswold. – Jared Brown

Within the realm of contemporary music, Mark Applebaum is a true original whose musical output and ideas have greatly shifted thinking regarding the aesthetics of the genre. Among his extensive work while in residency at the Villa Montalvo artist colony, **Catfish** is a short work for (at least) three percussionists each playing three instruments of their choice within a particular classification: woods, metals or skins. Intricate polyrhythms setting up metric modulations provide a framework for progression through the work while recurring aleatoric figures provide contrast. Listen for rock-inspired beats dispersed throughout. – Jared Brown

Musique de Tables (Table Music) clearly displays Belgian composer and filmmaker Thierry De Mey's interest in merging the visual and audio aspects of music into a performance art that engages multiple senses. [The piece] is scored for 3 amplified "table surfaces" to be constructed by the performers and notated in a manner entirely unique to this composition. Every sound made by the performers is inseparable from a specific physical motion, and De Mey instructs the performers to create sounds/motions with such colorful names as "castanets," "the stone," "wind-shield wipers," and "the fan." – Third Coast Percussion

It has been named the '**Rain Tree**'; for its abundant foliage continues to let fall raindrops collected from last night's shower until well after the following midday. Its hundreds of thousands of tiny leaves — finger-like — store up moisture while other trees dry up at once. What an ingenious tree, isn't it? – Toru Takemitsu

The basic idea of my piece *José* was born when I was listening to the recording *Oriental Bass* by the contrabass-player Renaud Garcia-Fons. I wondered whether it would be possible to present his fundamentally Spanish style with its Arabic and Gypsy effects in an original percussion composition instead of a simple adaptation. My answer to this question is "José." Besides Garcia-Fons's recording I also used a theme by Paco de Lucia in [**José/beFORE JOHN**⁵]. Marimba has the lead through this short character piece almost exclusively. [Two] players use techniques of amadinda and akadinda (traditional percussion instruments from Uganda) yet the scale they cover is typically flamenco-like at the same time. This rhythmical-melodic source is enriched by

"Symmetries"

Nagoya Marimbas (1994) Steve Reich (b. 1936)

Sky Songs (2013) Gene Koshinski (b. 1980)

I. Child Moon

III. Sunsets

Special Guest: Katie Harman-Ebner, voice
Kevin Younker, percussion

Sketch Collection No. 2 (2016) Jared Brown (b. 1992)

World Premiere

Special Guest: Chelsea Villanueva, clarinet
Jared Brown, percussion

Catfish (1997) Mark Applebaum (b. 1967)

Special Guest: Dr. Terry Longshore

****Intermission****

Musique de Table (1987) Thierry de Mey (b. 1956)

Special Guest: Jordan Curcuruto

Rain Tree (1981) Toru Takemitsu (1930 – 1996)

Special Guest: Joseph Howe

*José/beFORE JOHN*⁵ (2000) Aurél Holló (b. 1966)

Left Edge Percussion

the so-called laws of nature, part 3 (2002) David Lang (b. 1957)

Ars longa vita brevis