

ing with cast members of Broadway's Million Dollar Quartet). Tom is passionately dedicated to the education, publication, production and progression of the steelpan artform.

**Terry Longshore** is a percussionist based in Ashland, Oregon whose genre-crossing work exhibits the artistry of the concert stage, 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, Europe, and Australia to flash mobs in Amsterdam, he has concertized and performed throughout the world. He is the co-artistic director of multi-media duo Left Edge and flute and percussion duo Caballito Negro, and performs with flamenco ensembles Flamenco Pacifico and Dúo Flamenco. He has performed extensively with ensembles Skin & Bones, red fish blue fish, Conundrum, and Sonoluminescence, among others. He has performed at numerous festivals including the Britt Music & Arts Festival, the Bang on a Can Marathon in New York City, the Los Angeles Philharmonic Green Umbrella Series, the Transplanted Roots International Percussion Symposium, the Cabrillo Music Festival, the Oregon Shakespeare Festival, the Festival of New American Music, and has been featured six times at the Percussive Arts Society International Convention (PASIC). His compositions for percussion have been performed at festivals and competitions internationally.

Longshore can be heard on numerous recordings and has premiered over 70 compositions for solo percussion, percussion ensemble, chamber ensemble, symphony orchestra, theatrical works, and more. 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, Gon Bops Percussion, and Beato Bags, and is a member of the Black Swamp Percussion Education Network.

Terry 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 Left Edge Percussion and the Southern Oregon University Percussion Ensemble, teaches courses in Percussion, Music Business, and Contemporary Art & Music and is Co-Chair of the Music Program and Music Graduate Coordinator.

# OREGON CENTER FOR THE ARTS

---

## AT SOUTHERN OREGON UNIVERSITY

Southern Oregon University  
Percussion Ensembles  
Terry Longshore, Artistic Director

Mark Applebaum

Maraval Road Steel Band  
Tom Berich, Director

Foreign Objects: Shapes of Curiosity

Music at SOU  
December 2, 2016 ▪ 7:30 p.m.  
SOU Music Recital Hall

## PERSONNEL

### Southern Oregon University Percussion Ensemble

Terry Longshore, director

Greyson Boydston	Reno, NV	Master of Music in Performance
Jared Brown	Omaha, NE	Master of Music in Performance
Lindsay Burns	Phoenix	Music
Nelson Cornejo	Eagle Point	Music Education
James Friedman	Palmyra, NY	Music (Voice)
Ewan McCarthy	Ashland	Undeclared/Music Minor
Rain Milam	Phoenix	Undeclared/Music Minor
Brenna Netzky	Chicago, IL	Social Sciences/Music Minor
Dakota Rickert	Winston	Undeclared/Music Minor
Jake Riggs	Salem	Music Performance
Lucas Sennhauser	Ashland	Music Education
Darby Spence	Phoenix	Music (Bass)
Brian Taylor	Eureka, CA	Music/Emerging Media & Digital Arts
Joseph Tierney	Oregon City	Music Performance
Andrew Wright	Pickerington, OH	Master of Music in Performance
Kevin Younker	White Bear Lake, MN	Master of Music in Performance

### Left Edge Percussion

Terry Longshore, artistic director

Greyson Boydston  
Jared Brown  
Andrew Wright  
Kevin Younker

### Maraval Road Steel Band

Tom Berich, director

Reed Bentley  
Lindsay Campbell  
Strand Hill  
John Johns  
Ewan McCarthy  
Breahna Molina  
Brenna Netzky  
Jake Riggs  
Darby Spence  
Chelsea Villanueva  
Kevin Younker

only "panorama" style steel band in Oregon and as of 2016 are officially affiliated with the percussion department of Southern Oregon University.

**Mark Applebaum** (b. 1967, Chicago) is Professor of Composition and Theory at Stanford University. He received his Ph.D. in composition from the University of California at San Diego where he studied principally with Brian Ferneyhough. His solo, chamber, choral, orchestral, operatic, and electroacoustic work has been performed throughout the United States, Europe, Africa, and Asia with notable premieres at the Darmstadt summer sessions. He has received commissions from Betty Freeman, the Merce Cunningham Dance Company, the Fromm Foundation, the Paul Drescher Ensemble, the Vienna Modern Festival, Antwerp's Champ D'Action, Festival ADEvantgarde in Munich, Zeitgeist, MANUFACTURE (Tokyo), the St. Lawrence String Quartet, the Jerome Foundation, the American Composers Forum, Terry Longshore, and Southern Oregon University, among others. In 1997 Applebaum received the American Music Center's Stephen Albert Award and an artist residency fellowship at the Villa Montalvo artist colony in Northern California.

Applebaum is also active as a jazz pianist and builds electroacoustic instruments out of junk, hardware, and found objects for use as both compositional and improvisational tools. His music can be heard on recordings on the Innova, Tzadik, Capstone, and SEAMUS labels. Prior to his current appointment, he taught at UCSD, Mississippi State University, and Carleton College. Additional information is available at [www.markapplebaum.com](http://www.markapplebaum.com).

An active professional musician and clinician on steelpan for over 20 years, **Tom Berich** studied performance and construction with Ellie Mannette, considered the "Father of the Modern Steelpan". He has founded and established professional steelbands in Virginia, Indiana and Oregon. In 2007 he founded PanUSA-a company dedicated to making full sized, affordable steel drums, music and accessories catering to beginning musicians. He developed the first two community steeldrum bands in Indiana and is the co-founder of the Indiana Steel-Pan Association. He has been a performer at three Percussive Arts Society International Conventions. He has written numerous articles for the Percussive Arts Society, Tom Tom Magazine. He has been a percussionist for The Oregon Shakespeare Festival, Salsa Brava, Jeff Pevar, Robbie Dupree, Salsa Brava, Candelaria and many more. In 2011 he had the opportunity to perform in Trinidad for Panorama semifinals with the legendary steeldrum orchestra StarLift. In Feb of 2016 he performed in the finals of Trinidad's Panorama and Carnival with the legendary Silver Stars Steel Orchestra, and in Feb of 2017 will be performing with The Cordettes Steel Orchestra in Trinidad's Panorama. In addition to his steel drum accomplishments, he was a producer for Nickelodeon for 5 years, and from 2011-2013 he was the head writer and announcer for the oldest music trivia radio broadcast in the US (EtherGame-WFIU, Bloomington IN). He can occasionally be heard as an announcer for Open Air on Jefferson Public Radio. Tom is also a writer, producer and touring performer for Lonely Street Productions (writing for and perform-

they are merely a rhythmic language.

Mark Loquan's *Vibes* was a fairly popular radio hit in Trinidad that was adapted for the Panorama stage in 2012 by Vanderbilt University percussion professor, Matt Britain. Panorama is the yearly competition of steelbands from Trinidad and Tobago held around Carnival time. Once a "foreign object", the 55-gallon oil drum has made its mark on the world stage as an instrument capable of performing classical, jazz, or pop music alongside the world's best.

The title of tonight's concert draws its name from John Bergamo's *Foreign Objects* - a favorite of performers and audiences since its creation. Inspired by the music of Frank Zappa and written for Repercussion Unit, John's percussion group of the '70s era, F.O. continues to sound fresh and fun today. We have enjoyed working on the arrangement presented tonight and hope you take the spirit of curiosity with you, and apply it to your lives in myriad ways to better our world.

### About the Performers:

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. 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.

**Maraval Road Steel Band** was developed in Ashland Oregon in 2013 by Tom Berich as an ensemble that concentrates on the folkloric music and traditions on Trinidad and Tobago...steelpan and calypso. Maraval Road is the

## PROGRAM

*Ionisation* (1929-1931) Edgard Varése (1883-1965)  
Greyson Boydston, Lindsay Burns, Nelson Cornejo,  
Rain Milam, Brenna Netzky, Dakota Rickert, Jake Riggs,  
Lucas Sennhauser, Darby Spence, Brian Taylor,  
Joseph Tierney, Andrew Wright, Kevin Younker  
Jared Brown, conductor

*48 Objects* (2005) Mark Applebaum (b. 1967)  
The Ensemble

*Aphasia* (2010) Mark Applebaum  
Mark Applebaum, Jared Brown, Terry Longshore

*Clicktrack* (2015) Mark Applebaum  
West Coast Premiere  
Quartet A: Jared Brown, Joseph Tierney, Lucas Sennhauser, Darby Spence  
Quartet B: Greyson Boydston, Lindsay Burns, Terry Longshore, Brian Taylor  
Quartet C: Jake Riggs, Kevin Younker, Nelson Cornejo, Andrew Wright

## Intermission

*Kangaroopak Sardha* (2015) Terry Longshore (b. 1966)  
U.S. Premiere  
Left Edge Percussion

*Vibes* (2012) Mark Loquan (b. 1960)  
Arr. Matt Britain  
Maraval Road Steel Band

*Foreign Objects* (1975) John Bergamo (1940-2013)  
The Ensemble  
Bryan Jeffs

*Ars longa vita brevis*

## About the Music:

Tonight's program opens a cabinet of curiosities of percussion works ranging from our first masterwork, Edgard Varèse's *Ionisation*, to recent works that add new shapes, gestures, instruments, and paradigms to our methods of making music.

***Ionisation*** (1929-1931) is credited with being the first composition for western percussion ensemble without any basis in folkloric music (Amadeo Roldan's *Ritmicas V and VI* predate it by one year, but are considered explorations of Latin rhythms, and are part of a larger work for other instruments.) Throughout the first two-thirds of his life, Varèse was frustrated by the lack of instrumental resources to produce the sounds he imagined in his head. *Ionisation* was an attempt to create a new sound world, one that he would truly revolutionize later in his life when technological advances gave him the palette he desired through the medium of electronic and computerized sounds. Varèse's concept was that of the "process of atomic charge as electrons are liberated and molecules are ionized" (Slonimsky, *Music Since 1900*).

We are delighted to again welcome composer Mark Applebaum to the SOU Music Recital Hall stage to present three of his works. In ***48 Objects***, each of the sixteen performers is asked to select three objects that make interesting sounds when activated. Where Varèse looked for expanding the musical palette of sound through the inventive combinations of existing percussion instruments, Applebaum seeks to push the performers to find new sounds from "objects" not typically thought of as musical instruments.

***Aphasia*** is a 9-minute piece expressly written for a "singer" to perform without making a single sound and consists of hundreds of transformed vocal samples derived from the voice of professional baritone Nicholas Isherwood and set to a score of hand motions coordinated to each sound. While the piece was inspired by a conversation between Isherwood and Applebaum, the idea to write a piece for a mute singer with hand motions was Applebaum's own "obsession." His intention was to have *Aphasia* come across as a metaphor for "expressive paralysis," something that unnerves him every time he "confronts the terror of composing a new piece."

Applebaum began by collaborating with Isherwood to produce the sounds, a collection of three hours of Isherwood singing. The singing consisted of "a bunch of crazy sounds – very strange things I asked of him." From there Applebaum isolated individual samples and transformed his selections radically through computer processes. The result, he said, "was a garbled voice of sorts."

Applebaum then choreographed "a kind of invented nonsense sign language" to accompany the now otherworldly sound sequence. Based on everyday activities, the gestures were recorded as a written musical score, using icons with names such as "give me the money" and "Post-it Notes."

These gestures, each of which are described in detail in the work's appendix, are intended to reflect the composer's fascination in "absurdity that seems to be the consequence of tedious, obsessive attention to ridiculous things." Or, in other words, how bizarre the actions of our mundane routine of activity seem when they are examined out of context. (Stanford Report)

***Clicktrack*** is based on the sonnagram "'Oh, We Be Few, Oh, We Be Few," She Huffed," an anagram of Shakespeare's Sonnet 3 ("Look in thy glass, and tell the face thou viewest") by flarf poet K. Silem Mohammad, Professor of Creative Writing at SOU. Twelve players, divided into three quartets, respond to custom "clicktracks" made from each player's reading of the sonnagram. The players hear the sonnagram in their headphones, and the audience hears occasional words and phrases, but never the complete work. We are honored to have been asked by Mark to record *Clicktrack* for a forthcoming CD of his.

### **"Oh, We Be Few, Oh, We Be Few," She Huffed**

Go softly to the Disneyland Hotel,  
Its simulacral threshold grown sublime:  
The bedrooms all emit that new car smell,  
Like nothing else in bourgie Anaheim.

Where leftist brownies get our mothers high,  
Humanity is poorly led, forsooth—  
In Eisenhower's shadow lies the lie;  
In Soviet-run brothels lies the truth.

Henceforth let odorous intensities  
Of talkativeness, torture, filth, and death  
Stiffly arouse posh, gilded melodies  
Beethoven might have come up with on meth.

The tawdry footsteps of a bawdy Goth  
Are footsteps washed in washed-up Oshkosh broth.

~ K. Silem Mohammad

***Kangaroopak Sardha*** is dedicated to Vanessa Tomlinson and Ba Da Boom Percussion of the Queensland Conservatorium, Griffith University, in Brisbane, Australia. It is inspired by the music of John Bergamo and the Hands On'Semble. In particular its form was inspired by Wart Hog #3 by Austin Wrinkle, a piece performed on this stage numerous times.

*Kangaroopak Sardha* is based largely on the North Indian tala, or rhythmic cycle, of Sardha Roopak, a cycle in 10.5 beats. It also uses the North Indian tala of Jhaptal, a cycle in 10 beats. The work's notation uses a combination of western rhythm and Indian bols - mnemonic syllables used in India to compose, teach, and remember pieces of music. The syllables have no meaning;