

## CREDITS

### PRESHOW

IMAGE: "Variable Resistance" - Terry Longshore (2017)

### MUSIC FOR SOUTH AFRICA - AMANDLA

IMAGE: "Bamseri Soweto" - Michael Toft Schmidt (2002)

TEXT: "After Achille Mbembe" - Tessa Brinckman (2016)

### BOUND

VIDEO: (excerpt): "Moby & The Void Pacific Choir - Are You Lost In The World Like Me" - Steve Cutts (2016)

### THIS IS LIKE JAZZ!

IMAGE: "The Hand of the Desert" by Chilean sculptor Mario Irarrázabal (1992)

TEXT: "Heart of a Deer/Eyes of a Horse" - Tessa Brinckman (2016)

INTERLUDE: "S.O.S.: A Change is Gonna Come" - Sam Cooke, arr. Terry Longshore (2017)

### CATFISH

IMAGE: "Catfish and prostitutes drinking and partying in Tokyo's red light district in Yoshiwara" - Japanese woodblock print - Namazu-e style (catfish prints) (19th Century)

POEM: "You Say You Love Catfish" - Tessa Brinckman (2016)

### THE SHADY LADY AND THE REBEL FROG

IMAGE: "Catfish and prostitutes drinking and partying in Tokyo's red light district in Yoshiwara" - Japanese woodblock print - Namazu-e style (catfish prints).

LYRICS/POEM (excerpts): "Shady Lady" (1974) - Shepstone & Dibbens  
"Still I Rise" (1978) - Maya Angelou

### THE METAPHYSICS OF NOTATION

VIDEO (excerpt) - "There's No Sound In My Head (dir. Robert Arnold) (2010)

IMAGE: Graphic score for "The Metaphysics of Notation" - Mark Applebaum

### THAT WHICH COLORS THE SOUL

IMAGE: Mural in downtown St Petersburg, Florida

**Caballito Negro's *Songlines EP* is available for purchase at all performances or CDBaby.com, iTunes, and all major online music distributors.**

# OREGON CENTER FOR THE ARTS

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## AT SOUTHERN OREGON UNIVERSITY

## Caballito Negro

with special guests

Left Edge Percussion

## "Resist"

In lieu of an admission charge,  
the artists ask the audience members to make a donation  
to an organization of their choice in the spirit of "resist".

Music at SOU

February 9, 2017 ▪ 7:30 p.m.

SOU Music Recital Hall

## PROGRAM

<i>Amandla</i> from <i>Music for South Africa</i> (2003)	David P. Jones (b. 1958) arr. Caballito Negro
<i>bound</i> (2016)	Jared Brown (b. 1992)
<i>This Is Like Jazz!</i> (2015)	Ivan Trevino (b. 1983)
<i>Catfish</i> (1997)	Mark Applebaum (b. 1967) Left Edge Percussion
<i>The Shady Lady and the Rebel Frog</i> (2016)	Bryan Jeffs (b. 1984) with Left Edge Percussion
<i>The Metaphysics of Notation</i> (2010)	Mark Applebaum
<i>That Which Colors the Soul</i> (2015)	Tessa Brinckman (b. 1963) Terry Longshore (b. 1966)

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 ensemble 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, Co-nundrum, 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 CD and motion picture 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 education includes significant study of Spanish flamenco and the classical music of India, including study at the Ali Akbar College of Music. 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 the Music Graduate Coordinator.

**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. 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. Members of Left Edge Percussion include Greyson Boydston, Jared Brown, Joseph Tierney, Andrew Wright, and Kevin Younker.

Caballito Negro performs this score with flutes and electronic percussion, while a scrolling video of the score is projected for the audience's edification and enjoyment.

*That Which Colors the Soul* draws on Tessa Brinckman's and Terry Longshore's collective experience in both performing Hindustani music and the gamut of modern Western music. While the piece they have jointly composed shifts on a pre-determined path through formal structures, folk modes and rhythms, over a moody electronic soundscape, their improvisations leave plenty of room for a spontaneous, contemporary conversation between the hybrid flute, tabla, and mixed percussion.

#### Performer Biographies:

Flutist Tessa Brinckman and percussionist Terry Longshore perform intercultural work, in a fearless, ecstatic blend of modern and traditional aesthetics. Inspired by Federico García Lorca's poem, "*Canción de Jinete (1860)*", the Southern Oregon duo collaborates with many prominent, innovative artists, creating contemporary music that pushes the flute and percussion repertoire to new heights, and always in the spirit of *duende*.

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, Bumbershoot 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 performs with contemporary flute/percussion duo Caballito Negro and with master koto-player, Mitsuki Dazai. She also works as a soloist, composing new works that blend technology, traditions, and contemporary geo-political themes. She has received local and international grants to curate and present unique historic and contemporary chamber music programs, in collaboration with prominent international composers and performers. 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, teaching workshops and masterclasses in the USA and abroad.

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

**resist.** 1. A verb. Withstand, struggle. 2. A noun. In the artisanal process, where a coating protects the surface, preventing adhesion, allowing new process.

#### Program Notes

*Music for South Africa* (2003) was originally composed for alto saxophone and percussion. Jones' inspiration was the music and people of South Africa, where, in spite of Nelson Mandela's election in 1994, South Africa remains haunted by its oppressive history. Caballito Negro arranged the saxophone part for alto flute, adding vocal effects inspired by the Zulu and Xhosa languages and music (as a reflection of Tessa Brinckman's South African heritage). **Amandla** is a Xhosa and Zulu word meaning "power", from the popular rallying cry in the apartheid/post-apartheid eras. "Amandla Ngawethu" ("Power to Us", a South African version of "Power to the People"), is often used by political speakers as a way of beginning or ending a speech, and to quiet down a crowd when a speaker has something important to say. The marimba, here and in the third movement, is a natural link to African *balaphone* (xylophone) instruments in southern parts of Africa. **Ububele**, an Xhosa and Nguni word, generally refers to "kindness" or "empathy", soulfully represented by alto flute and vibraphone. **Hamba Kahle**, partially based on African drum rhythms, means "farewell" in Zulu. Marimba and vibraphone are performed simultaneously in this movement, with the alto flute also performing a percussive shekere part.

David P. Jones is on the faculty of Peninsula College in Port Angeles, WA, where he teaches courses and private lessons in Composition, Arranging, Theory, Ear-Training, Music Appreciation, History of Rock Music, Jazz Ensemble, Improvisation and Piano. His compositions have received over 300 performances throughout the world by noted soloists and ensembles. He has received composition awards from St. Paul Chamber Orchestra, Marimolin, Society of Composers, International Trumpet Guild, International Horn Society, International Trombone Association, and the Percussive Arts Society. His music has been released on eleven commercial CDs including the labels Polymnie (France); Nosag (Sweden); and Summit, Centaur and Coronet (USA).

Inspired by *les soixante-huitards*, emerging composer Jared Brown examines a strain against limitation through his newest work, **bound** (2016). Originally written for clarinet, drums and vibraphone, this new version, in its world premiere for flutes and percussion, summons a spirit of resistance against systems of absolute, processed compositional control, an aspiration akin to those struggling for actual revolution in the not-so-distant past.

A young, enthusiastic musician, Jared Brown is captivated by the chamber music idiom. This fascination developed after seeing Talujon Percussion perform in 2012 and experienced a surge upon traveling to Mendoza, Argentina in 2014 and witnessing an electric pulse in the collaborative music of that region. Recent performance highlights include participating in the premiere performances of Michael Gordon's *Natural History* as a member of the Southern Oregon University Percussion Ensemble and presenting a duet performance of Mark Applebaum's *Aphasia* (2010) at the Omaha Under the

Radar 2016 festival. As a proponent of the "composing performer", Jared has just finished his newest work, *bound*, for the flute and percussion duo, Caballito Negro. Jared studies in the Master of Music in Performance program at Southern Oregon University.

In 2015 composer Ivan Trevino was invited by the US State Department to perform and teach music for a week in Turkmenistan, with his cello-rock band, Break of Reality. Ivan wrote *This is Like Jazz!* as a response to hearing the rhythmic and metric complexities of traditional Turkmen music, and to time spent with young Turkmen musicians, who were not used to improvising. The contrabass flute grooves in a lyrical conversation with the marimba and spoken word, creating a narrative of Trevino's time in Turkmenistan. Commissioned by Caballito Negro, *This Is Like Jazz!* is a co-commission with Joe Perez, Ben Prima/Cathie Apple (Citywater), Dwayne Corbin/Ruth Polcari (Simpson University), Shane Reeves, and Tomm Zeland/Christine Beard (Zephyrus).

**Ivan Trevino** is an award-winning composer, percussionist, and rock drummer currently living in Austin, TX. As a composer, Ivan's music is regularly performed around the world and has become standard repertoire in the field of percussion. He is a multi-award winning recipient of the Percussive Arts Society's International Composition Contest and has been commissioned by numerous performers and universities around the U.S. PASIC 2015 featured the world premiere of two commissioned works by Ivan for the percussion ensemble idiom. He was Visiting Professor of Percussion at Baylor University for the 2015 fall term and is an artist and clinician for Mallettech Instruments and Mallets, who created his signature series marimba mallet in 2014. Ivan is also a songwriter and rock drummer with Break of Reality, an international touring cello and percussion quartet. As a member of Break of Reality, Ivan has headlined concerts across North America, South America, and Asia and was recently named a music ambassador for the U.S. State Department for a tour of Turkmenistan, where *This Is Like Jazz!* was inspired. Ivan received his Master's degree from Eastman School of Music in 2010, where he taught a course in music business until moving to Austin in 2014.

*Catfish* was originally the overture to a planned but later abandoned multi-movement dramatic oratorio, in reaction to the peculiar cultural richness of Starkville, Mississippi. Unsure of its own location on a continuum from trivia to mythology, the work features house-hunting safaris with an idiosyncratic local realtor/information oracle, fancy excursions into Walmart, rain delays at the Golden Triangle Regional Airport, and warm visits with the local Ford dealer whose television commercials end with the grinning declaration "I ain't gonna lie to you." *Catfish* is for percussion trio. Each player chooses three instruments: a high-, middle-, and low-pitched instrument within one of three material categories—metal, wood, and skin. Various challenges confront both player and listener: first, the overlapping of rhythms (polyrhythms) creates a dense and rich tapestry of moments in time; second, metric modulations—where an uncommon division of the beat becomes the beat itself—occur frequently; and third, short time spans occasionally arise during which each individual player is free to play the given events at any time as long as they are articulated within the time span.

**Mark Applebaum** is Associate 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, Terry Longshore, Southern Oregon University, and the American Composers Forum, among others. His music can be heard on recordings on the Innova, Tzadik, Capstone, and SEAMUS labels.

The third installment in the *Rebel Frog* trilogy of pieces for percussion ensemble, *The Shady Lady and the Rebel Frog* brings the misadventures of the titular character to an end, at least for now. This episode introduces the Shady Lady, represented by solo piccolo, 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. The version on tour is a reduction from the original version for 18 players.

**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 Southern Oregon University where he serves as the director of the Raider Athletic Band, and teaches percussion, rock music, 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.

Composer, sound-sculpture inventor and Stanford professor, **Mark Applebaum**, refuses to be fenced in. His cryptic, fastidious, wildly elaborate, and unreasonably behemoth pictographic score, *The Metaphysics of Notation*, consists of 70 linear feet of highly detailed, hand-drawn glyphs, two hanging mobiles of score fragments, and absolutely no written or verbal instructions.