

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 multimedia 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 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 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, director

Guest Artist

Hands On'Semble

“Hands Down”

Music at SOU

April 6, 2017 ▪ 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
Bryan Jeffs	Talent, OR	SOU Music Faculty
Ewan McCarthy	Ashland	Physical Therapy/Music Minor
Brenna Netzký	Chicago, IL	Social Sciences/Music Minor
Jake Riggs	Salem	Music Performance
Lucas Sennhauser	Ashland	Music
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, director

Greyson Boydston

Jared Brown

Joseph Tierney

Drew Wright

Kevin Younker

Tinte Spieler

Lindsay Burns

Nelson Cornejo

Jake Riggs

Lucas Sennhauser

Hands On'Semble

Randy Gloss

Andrew Grueschow

Austin Wrinkle

Persia: Sands of Time. The following year, Gregson-Williams brought Hands On'Semble back to provide their palette of sounds, colors, and percussion for his soundtrack to the Universal/Dreamworks film Cowboys and Aliens.

In November 2012, Hands On'Semble released their fifth album, Cinco Sobre Três - Fünf Über Drei, which has become widely regarded by critics as "their most developed and mature album to date" (Percussive Notes). That same month the group's founder John Bergamo was inducted into the Percussive Arts Society Hall of Fame.

Hands On'Semble remains active performing and teaching, and are currently working on new material for what will be their sixth studio album.

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 tours and performs throughout the Northwest 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.

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

beat, and finally to eight to the beat) as a vehicle for improvisation.

Peeling the Onion is set in the meter/cycle/tala of eleven beats. However, each section contrasts the prior by showing a different facet of 11 as well as a drastic change in approach and timbre. This piece was designed to be “modular” in nature where each section can stand alone as its own piece (as a “rhythm etude”) and sections can also be played in varying order or even omitted. It was written in 2005 originally for Pete Lockett and Hands On’Semble.

John Bergamo’s *Foreign Objects* is 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, F.O. continues to sound fresh and fun today.

About the Performers:

Hands On’Semble is a contemporary percussion ensemble devoted to the art of hand drumming founded by renowned percussion vanguard John Bergamo in 1997 (with Randy Gloss, Andrew Grueschow , and Austin Wrinkle). Born out of the Percussion and World Music programs at CalArts at that time, Hands On’Semble has come to define the state of world percussion on the West Coast.

Hands On’Semble has performed and lectured throughout the United States, South America, Europe, and Asia at many of the world’s premier percussion and world music festivals, music schools and conservatories, and have collaborated in performance and recording with a wide array of highly esteemed percussion artists from around the world including: Swapan Chaudhuri, Poovalur Sriji, Homan Pourmehdi, Adam Rudolph, Brad Dutz, Abbas Kosimov, Glen Velez, Jamey Haddad, Steve Shehan, Mark Nauseef, Ed Mann, Carlos Stasi, Guello, and Pete Lockett. Percussionists and critics worldwide have praised their recorded work (five albums to date), as being some of the most important and interesting of its kind.

With the retirement of John Bergamo back in 2004 (and later with his passing in 2013), Hands On’Semble forged onward, continuing to grow and explore, embarking on their most prolific period which included many extensive collaborations with highly esteemed guest artists while at the same time remaining most active and vital as the core trio continuing to develop, compose, perform, record, lecture, and research as the group has always done, with a renewed sense of purpose.

In 2010, Hands On’Semble garnered the attention of acclaimed film composer Harry Gregson- Williams, who recruited the group to provide the “ethnic percussion” to his soundtrack to the Disney film Prince of

PROGRAM

Vespertine Formations (2003) Christopher Deane (b. 1957)
Tinte Spieler

Wart Hog #3 (1996) Austin Wrinkle (b. 1971)
Nelson Cornejo, Ewan McCarthy, Brenna Netzky, Darby Spence

More Like Chutney (1999) Randy Gloss (b. 1970)
Lindsay Burns, Jake Riggs, Lucas Sennhauser,
Brian Taylor, Joseph Tierney

Mudra (1990) Bob Becker (b. 1947)
Left Edge Percussion
Greyson Boydston, soloist

Crevice (1996) Andrew Grueschow (b. 1973)
Left Edge Percussion

Pause

Shradhanjali (1981/2001) John Bergamo (1940-2013)

At the Lodge (2008) Randy Gloss

Anyways (2003) Poovalur Sriji (b. 1961)
Hands On’Semble

Peeling the Onion (2005) Randy Gloss

Foreign Objects (1975) John Bergamo
SOU Percussion Ensemble with Hands On’semble

About the Music:

The concept for *Vespertine Formations* was to explore ways of creating a sense of sustain on four marimbas through extensive use of strettò and imitation. Rather than approaching an ensemble such as this in a traditional choral configuration of soprano, alto, tenor, and bass, this piece focuses on keeping most of the musical activity within the same register. All four voices serve as equal members of one collective image. The motivation for this work comes from a phenomenon in nature. It is a common sight to see huge flocks of birds performing amazing aerial maneuvers in the evening sky over North Texas especially in the Autumn. The ornithological sky forms witnessed during one particular sunset in Fall of 2001 served as an undeniable point of inspiration during the compositional process for this piece. The wing motions of so many birds suggested the texture of constant sixteenth notes. As the brilliant orange sunset diminished to dusk, the birds settled into trees around the campus. The fantastic choreography created by this flock of birds and the natural chronology of events guided the structure and form of this piece.

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.

More Like Chutney is for an ensemble of jalatarang (scale of rice bowls), tabla, dombek, and frame drum. The piece is a merging of fundamental ideas found in salsa music, Indian music, and jazz. The form is AABA, and is presented in a lead-sheet format, much like a tune from the Real Book.

Mudra consists of music which was originally composed to accompany the dance *UrbhanaMudra* by choreographer Joan Phillips. *UrbhanaMudra* was created, for the most part, using the “dance first” approach, in which the music is composed to fit pre-existing choreography. Thus, the rhythmic structure and overall form reflect the episodic and gestural character of the original choreography, which dealt with the conflict of traditional and modern issues in a multi-cultural urban society. The term *mudra* refers in general to the narrative use of torso, facial and hand and arm gestures in many Indian dance forms.

The instrumental ensemble in the original piece had a role similar to that found in traditional Indian dance concerts, where a solo drum is

the principal voice. However, western instruments were not used to imitate an “Indian” sound. In response to the choreographic approach, classical Indian musical structures were allowed to influence the formal, rhythmic and harmonic aspects of the music. The interval relationships of the raga Chandrakauns (tonic, minor third, fourth, minor sixth, major seventh) were used to determine both melodic and harmonic content throughout the piece. Rhythmically, *Mudra* is based on two important and common features of North Indian music: 1) motivic development (*palta*) and 2) rhythmic cadence formulas (*tihai*). These structural devices are used most systematically in the final drum solo section of the piece in which rhythmic, rather than harmonic cadencing is used to create tension and, ultimately, accord.

Crevice uses Ghanaian musical concepts, along with some Indian ideas. It has a repetitive bell pattern, a lead drummer who cues the supporting drummers with drum calls, and dialogues that are played between the lead and supporting drums.

Shradhanjali is a phrase from Sanskrit meaning praise, thanks, gratitude, or appreciation to/for one’s teachers. John Bergamo often referred to this piece as a continual “work in progress” as it is a modular piece with many additional ideas having been added or omitted through the years and by the many ensembles that have performed it. The piece explores different talas (rhythm cycles), each player has a solo spot, and the piece is stitched together with tihais. This piece has remained a standard in the repertoire of Hands On’Semble and is performed in most of our concerts as a dedication to John Bergamo, with all of our thanks and praise, Shradhanjali!!!

Inspired by collaborative work with percussionist Adam Rudolph and written specifically for the CalArts World Percussion Ensemble in 2008, **At the Lodge** utilizes many functional and structural aspects of West African music and related diaspora. However, this piece explores these things through an additional lens or filter of the Indian concept of Tala, by setting the cycle/meter/tala, and contributing much to the rhythms used and the development and resolution of ideas, with the piece as a whole functioning as a crossroads for the two. The piece explores bell patterns of 10, 15, and 5 respectively, before modulating into 4 through the “universal rhythm” (this particular modulation is an important rhythmic device in Adam Rudolph’s drumming and overall concept).

Specifically written for Hands On’Semble, the theme of **Anyways** is based on a familiar 4/4 rhythm (“We Will Rock You”), but is altered here to be in a cycle of 9 ½ beats. The piece explores the South Indian concept of “Nadai” (in this piece, changing the subdivision from four to the beat to five to the beat, then to six to the beat, then to seven to the