

in spare, abstract spaces, his work exploits optical dissonance and the resulting narrative ambiguities.

He has exhibited in solo and group exhibitions throughout the United States and Mexico. His work is in numerous collections including the Portland Art Museum, University of Texas, Microsoft, Bank of America, Oregon Health Sciences University, Oregon State University, and the University of Oregon. He is a recent recipient of The Ford Family Foundation Fellowship/Djerassi Foundation Fellowship/residency (Woodside CA). He has had prior artist residencies at the Centrum Foundation (Seattle WA), Majestic Art Foundation (San Antonio TX), University of Texas, San Antonio (S.A. TX), Artist on Location (Kathmandu, Nepal), University of Houston (Houston TX), University of Guanajuato (Guanajuato MX), National Park Service, Crater Lake (OR).

He lives and works in Ashland Oregon and is a Professor of Art at Southern Oregon University.



*Tour de Timber* – Additional Left Edge Percussion performances of Timber:  
Saturday, April 7, TBA – Northwest Percussion Festival, Willamette University, Salem  
Thursday, April 26, TBA – Oregon Fringe Festival, DeBoer Sculpture Building, SOU  
Saturday, June 16, 6:45pm – Oregon Shakespeare Festival Green Show

# OREGON CENTER FOR THE ARTS

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AT SOUTHERN OREGON UNIVERSITY

Music

presents

## *Timber!*

performed by

Left Edge Percussion

March 16, 2018 • 7:30 pm

SOU Music Recital Hall

Left Edge Collective

Presents

Left Edge Percussion – Michael Gordon’s *Timber*

*Timber* (2009)

Michael Gordon (b. 1956)

Left Edge Percussion

Terry Longshore, artistic director

Reed Bentley

Greyson Boydston

Jenny Gray

Jake Riggs

Drew Wright

Video Projections created by David Bithell and Cody Bustamante (2018)

*Ars longa vita brevis*

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 Coordinator of the Music Graduate Program.

**David Bithell** is an interdisciplinary composer, artist, and performer exploring the connections between visual art, music, theater, and performance. Utilizing new technologies and real-time interactive environments, his work brings the precision and structure of contemporary music and audio practices together with an understanding of performance, narrative, and humor drawn from recent theater, live cinema, and performance art.

His works have been presented at major venues in the United States, Europe, and Asia. Highlights include: the Lucerne Festival (Switzerland), SPARK Festival of Electronic Music and Art (Minneapolis), Ghent International Film Festival, Pixilerations [v.6], the Seoul International Computer Music Festival, the MANCA Festival (France), the IS ARTI Festival (Lithuania), and at numerous colleges and universities in the United States. He has received grants and commissions from Meet the Composer Commissioning Music / USA, the American Composer’s Forum, the Ammerman Center for Arts and Technology, and the President’s Research, Scholarship and Creative Activity Fund at SOU. He currently is an Associate Professor of Digital Art at Southern Oregon University where he heads the Cross-disciplinary Studio for Art and Technology (xARTS) and is a core faculty member of the Center for Emerging Media and Digital Arts (EMDA).

**Cody A. Bustamante** is a visual artist working primarily in drawing and painting media. His work often explores cultural and environmental dislocation and alienation from the perspective of the displaced. Locating visual quotes from science, literature, and cultural iconography

## Biographies:

**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, and 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 (Montreal), the Cabrillo Music Festival, the Oregon Shakespeare Festival, the Festival of New American Music, and has been featured numerous times at the Percussive Arts Society International Convention (PASIC). His compositions for percussion have been performed at festivals and competitions throughout North America, South America, Europe, Asia, and Australia.

Longshore can be heard on numerous recordings and has premiered over 90 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, Michael Gordon's *Natural History* on Cantaloupe Music, 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. He is a trained HealthRHYTHMS facilitator.

Terry Longshore holds bachelor's degrees from the California State University at Fresno (Business Administration – Computer Applications

## Program Note:

I began working on *Timber* in 2009 at the invitation of the Dutch-based dance group, Club Guy & Roni, and the percussion ensembles Slagwerk Den Haag and Mantra Percussion. I had written many orchestral works over the decade, beginning with Decasia in 2001 up to Dystopia in 2007, and I wanted to clear my mind of pitches and orchestration.

For that reason, I decided early on that *Timber* would be for non-tuned percussion and that each percussionist would play one instrument only. I thought of composing this music as being like taking a trip out into the desert. I was counting on the stark palette and the challenge of survival to clear my brain and bring on visions.

I imagined that the six instruments would go from high to low, and that, through a shifting of dynamics from one instrument to the next, the group could make seamless and unified descending or ascending patterns. After working on rhythmic sketches with Mantra Percussion in early 2009, I went to Amsterdam in June to workshop my ideas with Slagwerk Den Haag. I had the plan but I was searching for the right instruments.

After some experimentation, Slagwerk's Fedor Teunisse brought out a set of wooden simantras. These slabs of wood, which looked like standard building materials from a lumberyard to me, had a gorgeous sound. It was distinct enough so that the clarity of the percussive hits could be heard, and was also extremely resonant, producing a complex field of overtones. With inspiration from this discovery, I returned to New York to finish the music for Club Guy & Roni's extravaganza 'Pinball and Grace,' which premiered in October of 2009.

— Michael Gordon

Over the past 30 years, **Michael Gordon** has produced a strikingly diverse body of work, ranging from large-scale pieces for high-energy ensembles to major orchestral commissions to works conceived specifically for the recording studio. Transcending categorization, this music represents the collision of mysterious introspection and brutal directness.

Deeply passionate about the sonic potential of the traditional orchestra, Gordon's orchestral works include: *Natural History*, a work written for

Crater Lake in Oregon and the 100th Anniversary of the United States' National Parks. His interest in exploring various sound textures has led him to create chamber works that distort traditional classical instruments with electronic effects and guitar pedals, including *Potassium* for the Kronos Quartet and *Industry* for cellist Maya Beiser.

Michael Gordon's special interest in adding dimensionality to the traditional concert experience has led to numerous collaborations with artists in other media, most frequently with filmmaker Bill Morrison and Ridge Theater. Works for theater and opera include *What To Wear*, a collaboration with director Richard Foreman, which premiered at the REDCAT Theater in Los Angeles.

Gordon's music has been featured prominently in the dance works of Emio Greco | PC, Wayne McGregor (for Stuttgart Ballet, Random Dance), Pina Bausch's Tanztheater Wuppertal, Heinz Spoerli (for Zürich Ballet), Ashley Page (for The Royal Ballet and The Scottish Ballet) and Club Guy & Roni, who co-commissioned Gordon's percussion sextet *Timber*, along with the percussion ensembles Slagwerk Den Haag and Mantra Percussion. This work, an evening-length tour de force for six 2x4s, toured with dance throughout 2009/2010 and was premiered in its concert-version in June 2011. The full percussion sextet was released on Cantaloupe Records in 2011.

Born in Miami Beach in 1956, Gordon holds a Bachelor of Arts from New York University and a Masters of Music from the Yale School of Music. He is co-founder and co-artistic director of New York's legendary music collective Bang on a Can. His music is published by Red Poppy Music (ASCAP) and is distributed worldwide by G. Schirmer, Inc.

#### **Artist Statement:**

In creating a visual work to be shown alongside this performance of Michael Gordon's *Timber*, we set out many goals for ourselves. We wanted to create a work that:  
complements the visual nature of the live percussionists on stage, but doesn't overshadow them;  
inhabits similar conceptual and aesthetic terrain as *Timber*, but isn't merely a visual interpretation of the composer's ideas;  
and can be exhibited as a stand alone project in galleries and museums.  
The work we created utilizes the timing of *Timber* as a structural backbone, but is realized via generative computer code such that each performance is

unique, each shape or pattern never to be drawn exactly the same again.

The visual language we explored developed out of Cody Bustamante's series of drawings *Emergent Forms / Unnatural Selection* in which modular forms appear to grow into accretions with complex inner life and potential. Images derived from this series as well as those created specifically for this project are overlapped, set in motion, and grouped into procedurally calculated meta-shapes. As we were drawn to the intricately shifting internal rhythms in *Timber* (and the haunting quality of resultant sounds seemingly played by no-one), we looked for shapes and larger forms that result in complex patterning when moved or rotated against themselves.

— David Bithell and Cody Bustamante

**Left Edge Collective** is a new music organization founded and directed by David Bithell and Terry Longshore at the Oregon Center for the Arts at Southern Oregon University. We compose, perform, improvise, create interdisciplinary projects, and host an annual festival of contemporary performance which focuses on presenting and premiering new works by members of Left Edge, works by nationally recognized guest artists, and collaborations between artistic disciplines.

**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 group tours and performs throughout the Northwest and actively collaborates on innovative projects 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.

Recent Left Edge Percussion performances include the Center for New Music in San Francisco, Center for Computer Research in Music and Acoustics at Stanford University, Gold Lion Arts in Sacramento, Northwest Percussion Festival (Ashland, Eugene, and Bellingham, WA), Britt Music & Arts Festival, Oregon Shakespeare Festival Green Shows, Hipbone Studio in Portland, Ashland World Music Festival, the Oregon Fringe Festival, and the Percussive Arts Society International Convention (PASIC), in addition to regular performances at the Oregon Center for the Arts at Southern Oregon University.