

OREGON
CENTER FOR THE ARTS

AT SOUTHERN OREGON UNIVERSITY

Music

Presents

balance | breath | harmony

SOU Percussion Ensembles

Terry Longshore, Artistic Director

December 1, 2017 ▪ 7:30 p.m.

SOU Music Recital Hall

Southern Oregon University Percussion Ensemble

Terry Longshore, Artistic Director

Reed Bentley	Portland , OR	Master of Music in Performance
Greyson Boydston	Reno, NV	Master of Music in Performance
Lindsay Burns	Phoenix, OR	Music
Nelson Cornejo	Eagle Point, OR	Music Education
Patrick Duvall	Twin Falls, ID	Music Performance
Ryan Freiheit	Ashland, OR	Music Performance
Jenny Gray	Bremerton, WA	Master of Music in Performance
Marcus Kinney	Central Point, OR	Business Admin/Music Minor
Kayla McDonald	Redmond, OR	Master of Interdisciplinary Studies
Taran McGuire	Talent, OR	Music (guitar)
Brenna Netzky	Chicago, IL	Social Sciences/Music Minor
Logan Rickard	Sherwood, OR	Music Education
Jake Riggs	Salem,OR	Music Performance
Darby Spence	Phoenix,OR	Music (bass)
Brie Taylor	Eureka, CA	Music
Drew Wright	Pickerington, OH	Master of Music in Performance

Left Edge Percussion

Terry Longshore, Artistic Director

Reed Bentley

Greyson Boydston

Jenny Gray

Drew Wright

PROGRAM

The Single Stroke Roll Meditation (1973) Pauline Oliveros (1932-2016)
IV (1935) Johanna Magdalena Beyer (1888-1944)
The Ensemble

Shared Space (2015) Ivan Trevino (b. 1983)
Lindsay Burns, Nelson Cornejo, Patrick Duvall, Ryan Freiheit,
Logan Rickard, Jake Riggs, Brie Taylor

Dark Full Ride (2002) Julia Wolfe (b. 1958)
part 1
part 2
Left Edge Percussion

Settle (2012) Sarah Hennies (b. 1979)
Reed Bentley, Greyson Boydston, Drew Wright

Tribeca Sunflower (1993) Julie Spencer (b. 1962)
Lindsay Burns, Nelson Cornejo, Logan Rickard, Jake Riggs

Medley of Zapateados Traditional, Mexico
(Arr. Laurence Kaptain)
Marcus Kinney, Kayla McDonald, Taran McGuire, Brenna Netzky, Darby Spence

Bangidza Traditional, Zimbabwe
The Ensemble, directed by Reed Bentley

Ars longa vita brevis

Program Notes:

balance | breath | harmony – whether in our artistic practice, personal relationships, or daily lives – these three words are an aspiration for how to live, and love. Tonight, works by female, Latino, and LGBTQ+ composers, as well as traditional music from Mexico and Zimbabwe, are presented as an attempt to **balance** the large body of contemporary percussion music by white, male composers we so often hear. The program begins, ends, and is supported in the middle with meditations, a chance for **breath** to sustain us in performing and reflecting on these works. And finally **harmony**, whether in life or music, is an aspiration to practice agreement and accord through empathy.

bell hooks, renowned African-American feminist, public intellectual and buddhist, describes the struggle to love as, “A generous heart is always open, always ready to receive our going and coming. In the midst of such love we need never fear abandonment. This is the most precious gift true love offers - the experience of knowing we always belong.”

John Cage said, "Through **Pauline Oliveros** and Deep Listening I finally know what harmony is...It's about the pleasure of making music." Oliveros described her practice of Deep Listening as “a way of listening in every possible way to everything possible to hear no matter what you are doing. Such intense listening includes the sounds of daily life, of nature, of one's own thoughts as well as musical sounds.” In *The Single Stroke Meditation*, she instructs the performer to “Imagine all of the possible sounds to be made on snare drum using only a continuous single stroke roll.” She then instructs the player to allow those sounds to be explored, imagined, and produced involuntarily.

Johanna Magdalena Beyer's compositions were largely overlooked during her lifetime, but were among the most experimental works of the 1930s. “**IV** was the only piece of Beyer's published in her lifetime, appearing in an issue of [Henry] Cowell's 'New Music' journal. The open instrumentation — nine unspecified percussion instruments was radical. So was the rhetoric: layered, deceptively simple seven-to-the-bar patterns, volume and speed continually waxing and waning. (The puzzle of the seemingly runic title was only solved decades later, upon the rediscovery of the manuscript of the five-movement suite from which “IV” was excerpted.)” – Matthew Guerrieri

Ivan Trevino is an internationally recognized composer, percussionist, and rock drummer currently living in Austin, TX. “*Shared Space* was commissioned by McCallum High School Percussion Ensemble for their 2015 PASIC showcase concert. The piece is scored for seven percussionists who share a setup of 5.0 octave marimba, vibraphone, glockenspiel, cajón, and toms. At times, up to five players perform on the same keyboard instrument, some standing on the opposite side of the instrument, creating a challenging and fun learning and performing experience.

The idea of community is deeply embedded in the music world. We as musicians do best when we support one another and our projects. I've developed this kind of relationship with McCallum High School's music program. The school is located just blocks from my home in Austin, TX. In the fall, during my morning coffee run, I can hear the McCallum drumline warming up in the distance. We're that close. I've coached their percussion ensembles; they've hosted my band for concerts. I've given clinics there; they've let me utilize their rehearsal rooms. It really is a shared space, a shared understanding of supporting what we do as artists." – Ivan Trevino

Julia Wolfe, a 2016 MacArthur Fellow and winner of the 2015 Pulitzer Prize in music, draws inspiration from folk, classical, and rock genres, bringing a modern sensibility to each while simultaneously tearing down the walls between them.

"When Talujon Percussion Quartet asked me to write a piece for 4 percussionists I immediately thought of the drums. I am a long time fan of drummers and their ability to play simultaneously with both hands and feet, so I thought why not four of them? I went to David Cossin's studio to try ideas out. When we got to the hi-hat I became mesmerized. It's an amazing instrument – 2 cymbals crashing together by means of a foot pedal and struck from above. It produces an enormous range of shimmering colors. Just opening and closing the cymbals allow for symphonic possibilities. You can play the cymbals on the edge, play on the bell (top), roll, attack, be delicate, and my favorite - make the hi-hat roar. The first 7 minutes of the piece are entirely on hi-hats. Then I add in cymbals. That's where the title of the piece comes from – it was printed on the back of one of the ride cymbals. From there the piece spreads out to the drums, eventually leading to a cacophony of conflicting pounding speeds on the whole drum set. Towards the end of *Dark Full Ride* the four players are playing beats at different tempos while speeding up and slowing down relative to each other." – Julia Wolfe

Sarah Hennies is a composer and percussionist based in Ithaca, NY. Her work utilizes an often grueling, endurance-based performance practice in a subversive examination of psychoacoustics, queer identity, and expressionistic absurdity.

"I originally wrote *Settle* as an introduction. The piece was conceived as a simple preparation exercise to listen to something longer, "larger," or perhaps with more weight than this little piece seemed to have. In the act of physically playing and recording the piece, a much larger world was revealed than I could have imagined. The vibraphone's seemingly neutral, sine-wave like tone holds in its depth a vast pool of sound with breathtaking immediacy and chaotic acoustic properties that quickly emerge with even the slightest examination. Using entirely so-called "traditional" playing techniques (i.e. striking the keys with mallets), my work exposes the vibraphone as a largely unexplored and unfamiliar instrument whose breathtaking complexity emerges when simply allowed to sound, free of melodic and harmonic development. *Settle* is a pro-

test against assumption and a subversive reminder that identity is deceptive and malleable.” – Sarah Hennies

The American born composer and musician **Julie Spencer** is internationally known as a virtuoso artist on her main instrument, marimba, as well as being an active musician on vibraphone and percussion instruments. As a composer, Julie Spencer is on the repertoire of some of the foremost artists on marimba around the world.

“One afternoon in Tribeca, a small neighborhood in New York City which has bright yellow sunflowers planted in the summer in front of a silvery tall sunflower sculpture, sitting in the cafe across the square, I thought about the differences between the beautiful living art and the artist's rendition of nature's sculpture.

I was moved to play music when I got home, with the images in my mind, and the ideas developing musically, of different sorts of existence, side by side, reflecting one another peacefully, both alive, but in completely different ways. It became for me a metaphor of people living together, seeking new and positive experiences with cultures that are on the surface dissimilar, but are in fact alive together, side by side on the earth.

The ensuing composition, which interweaves static melodies (the sculpture) with flowing intricate rhythms (the living sunflowers) was then named **Tribeca Sunflower**, because Tribeca is, itself, a composite name from the streets that converge in this quiet triangular square in the heart of New York City.” – Julie Spencer

Tonight's concert closes with music from two cultures deeply in love with the marimba – the Mexican region of Chiapas and Zimbabwe. **Zapateados** are Mexican folk dances, and to be sure you will want to move when you hear this music. **Bangidza** comes from the repertoire of the mbira, a lamellaphone (also known as a thumb-piano) from the Shona people of Zimbabwe. The title means “show” or “spiritual vibe”, and belongs to a meditative style of mbira music. We offer it as a gift to you as you move in **balance | breath | harmony** in the world.

– Notes by Terry Longshore except where indicated

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 has performed at the Percussive Arts Society International Convention (PASIC). The SOU Percussion Ensemble has self-released two CDs, “La Alma del Árbol - The Soul of the Tree”, and “Electric Rebel Poetry”, and is featured on the Innova Recordings label on two CDs of the music of Stanford University composer Mark Applebaum: “30” (2015) and “Speed Dating” (2018). 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, 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; and the Percussive Arts Society International Convention (PASIC) in addition to its series at the Oregon Center for the Arts at Southern Oregon University.

The Oregon Center for the Arts at Southern Oregon University is an academic division of the University, but also serves a broader purpose as a community arts presenter, arts partner, and producer. Our unique southern Oregon setting provides a creative catalyst for the mixture of students, educators, and artists from the state, the nation, and the world. This diverse combination infuses the Oregon cultural landscape with artistic excellence.