

**OREGON**  
**CENTER<sup>FOR</sup>THE ARTS**  
**AT SOUTHERN OREGON UNIVERSITY**

**SOU Percussion Ensembles  
host the 30th Anniversary of the  
Northwest Percussion Festival 2015**

**April 10-12, 2015**

**Music at SOU  
SOU Music Recital Hall  
Center Stage Theatre**

Welcome!

The Music Program of the Oregon Center for the Arts at Southern Oregon University is very proud and honored to host the 2015 Northwest Percussion Festival. Having so many great percussive artists at this university is very exciting and we are delighted to share our facilities for this awesome event.

Terry Longshore and his associates have worked very hard to present the best festival ever. I hope that each of you have a great time on our campus and experience many extraordinary opportunities of sharing your music, expertise, and backgrounds together.

Regards,

David R. Humphrey, Ph.D.

Director of the Oregon Center for the Arts at Southern Oregon University

Welcome to the 2015 Northwest Percussion Festival and its 30th anniversary!

The Northwest Percussion Festival, founded in 1985 by John Baldwin (Boise State University), Charles Dowd (University of Oregon, Eugene) and Martin Zyskowski (Eastern Washington University,



Guest Artist Steven Schick

Cheney), provides a venue for college and university percussion ensembles from the Pacific Northwest, including students, music directors and conductors, to perform and exchange ideas on repertoire and new trends in percussion.

A participant for many years, this is the first time that Southern Oregon University has hosted NWPF, and we are excited to welcome you all to share in the 30th anniversary festivities with us. I am particularly excited to be able to present Steven Schick as our guest artist, and we look forward to three days of incredible percussion music. Many people made this year's festival possible – please see the back cover for a list of those we wish to thank. Enjoy!

– Terry Longshore

**Southern Oregon University Percussion Ensemble**  
**Terry Longshore, director**  
**Assisted by Bryan Jeffs**

Lindsay Burns	Phoenix	Music/Chemistry
Jordan Curcuruto	Burbank, CA	Master of Music in Performance
Joseph Howe	Cedar City, UT	Master of Music in Performance
John Johns	Tualatin	Music Instruction (guitar)
Jeffrey Kolega	Omaha, NE	Master of Music in Performance
Adam Lion	Ashland	Music Performance
Colin Malloy	Portland	Master of Music in Performance
Sean Muir	Westford, MA	Music Instruction
Melanie Rankin	Auburn, CA	English
Jake Riggs	Salem	Music Performance
Trevor Sellman	Mt. Shasta, CA	Music-Business
Lucas Sennhauser	Ashland	Music Instruction
Brian Taylor	Eureka, CA	Music/Emerging Media & Digital Arts
Nic Temple	Ashland	Music Performance (piano)
Joseph Tierney	Oregon City	Music-Business
Ryan Weber	Redding, CA	Music (voice)
Tyler Willoughby	Nashville, TN	Master of Music in Performance

**Southern Oregon University Graduate Percussion Group**

Jordan Curcuruto  
 Joseph Howe  
 Jeffrey Kolega  
 Colin Malloy  
 Tyler Willoughby

**Host Ensemble Opening Night Concert**  
**Friday, April 10 at 7:30pm**  
**Southern Oregon University Percussion Ensembles**  
**Guest Artist, Steven Schick**  
**Terry Longshore, artistic director**  
**Assisted by Bryan Jeffs**

*The Rebel Frog Goes Dancing* (2013) Bryan Jeffs (b. 1984)  
The Ensemble  
Tony Hayes, saxophone soloist

*Tinplay* (2004) Per Andreasson (b. 1957)  
Jordan Curcuruto, Adam Lion, Joseph Howe, Colin Malloy

*Contactual Constellations* (2014) Bryan Jeffs  
Southern Oregon University Graduate Percussion Group  
Steven Schick

*AMEN* (2015) Elliot Cole (b. 1984)  
The Ensemble  
Steven Schick  
West Coast Premiere

*Intermission*

*Trans* (2013) Lei Liang (b. 1972)  
Steven Schick

*Rebonds* (1987) Iannis Xenakis (1922-2001)  
Steven Schick

*Ballet Mécanique* (1924-25/1952-53) George Antheil (1900-1959)  
Nic Temple, Ian McCarty, Jodi French, Christine Eggert, piano  
Tyler Willoughby, Joseph Howe, xylophone; Jordan Curcuruto, glockenspiel;  
Jeffrey Kolega, timpani; Colin Malloy, tenor and bass drums;  
Trevor Sellman, tam-tam; Joseph Tierney, cymbals, tambourine;  
Sean Muir, triangle; Adam Lion, snare drum;  
Lindsay Burns, electronic buzzers; Jake Riggs, woodblock;  
Lucas Sennhauser, airplane propellers  
Terry Longshore, conductor

## Program Notes:

*The Rebel Frog Goes Dancing* picks up right where a previous tune of mine, *A Maroon Hog's Rebel Frog*, left off. The opening percussion line is an Indian rhythmic device, called a tihai, that closes out *Maroon Hog*. Since introducing the *Rebel Frog*, I imagine he has gone on to frequent wonderfully bizarre dance halls, the sort occupied by characters you might encounter in a fevered dream. This piece was also composed under the heavy influence of The Bad Plus, Frank Zappa, Spanish flamenco rhythms, pop music and strong black coffee. More importantly, *Dancing* was also composed as a tribute to the music of John Bergamo, whose quirky, rock, jazz and world music inspired tunes have always been a favorite of mine.

– Bryan Jeffs

*Tinplay* was composed during the summer of 2004 and is my first work for percussion. It revolves mainly around polymetric structures and should be performed at a driving tempo of approximately 160 BPM (or higher, I dare you).

– Per Andreasson

*Contactual Constellations* is for 3-6 players, performing on 6-8 large drums of varying sizes, the players being free to move between the drums during the performance. Each drum has a different graphic score printed on its clear drum head and a camera mounted underneath to capture, and then project in real time, both the score and the performer's rendering of the notation. This unique visual aspect is key to the work's goal of connecting the notation, the audience, and the performer's interpretation into a singular experience – something that is often missing when interpreting graphic notation.

– Bryan Jeffs

*AMEN* is a slow-motion walk through the Amen Break, a 7-second clip from a funk song from 1969 by The Winstons. It has been called the most influential 7 seconds in music – DJs have used it as the drum break in innumerable tracks, spawning whole genres of dance music where it is an essential element. Now that it is ubiquitous, I hear in it a challenge: am I creative enough to make something new and personal out of this increasingly generic bit of sound? Whether a yes or a no, *AMEN* is my answer.

Most DJs speed it up to a frenzy. I slowed it down. Way down. You hear it at several speeds in this piece; at its slowest, the 7 seconds takes nearly 10 minutes. At this pace, each kick and snare swell and rise like a glacial wave, while the cymbals spread out into a ringing sea.

One theory about why this break is so satisfying to hear has to do with

the golden ratio. At more or less this magic point in the loop, a syncopation breaks the established groove. Wanting to magnify its essence, I replicated this proportion at every scale of the piece. You'll hear three groups of instruments play the slowed-down break once in each of these proportions, all nestled into one perfect 15 minutes.

But that's all just construction. The effect, I hope, doesn't depend on any of this. To sit in front of something huge, something that defies my human sense of scale, of patience and attention, something that is ringing and singing and shaking with unseen forces, and to be overwhelmed by it – that is my kind of religious experience, and what I hope to unleash in *AMEN*.

– Elliot Cole

**Trans:** transience – transmutate – transcribe – transfigure – transform – trance.

The soloist performs from three staves, each reflecting a state of mind – the “outward space” (outwardly expressive), the “inward space” (inwardly contemplative), and the “immovable space” (at the same time fully engaged and detached). It is in three sections: “3=1,” “1=1,” and “1=3”.

The piece is not contrapuntal elaborations of a single mindset, but the simultaneous unfolding of different impulses. The difference and contrast between the three spaces are to be articulated by choice of instrumentation, interpretation and performance presence.

The soloist engages the audience by initiating responses in sound. The audience forms “sonic clouds” by playing pairs of rocks, in response to the initiation of the soloist and the performance environment.

For the performance, pairs of pebbles are distributed to the audience to form the “sonic clouds.” It can be made by other objects (such as paper, breath, wood, etc.) and can be performed by fewer or greater number of audience members depending on the occasion and the performance situation.

The soloist uses his/her own discretion to initiate, conduct, and determine the length, timing, and the extent to which the audience participates in the performance. The performer should strive to achieve, at some points during the performance where the sonic environment (created by the audience) and the work (performed by the soloist) become indistinguishably unified.

– Lei Liang

Iannis Xenakis (1922-2001) was born to Greek parents living in Romania, and his early interests included music and mathematics. While enrolled at Athens Polytechnic to study engineering, Xenakis began to pursue music in earnest. These complementary interests – engineering and music – led to an

encounter (and later employment) in Paris with the architect Le Corbusier, who introduced him to two leading members of the musical avant-garde, Varèse and Messaien. In Xenakis' break-through work, *Metastaseis*, the composer unified architectural space (itself a manifestation of mathematics) and music. His music also reflects an interest in both electronic music and in Greek culture, especially folk culture and ancient Greek drama. Xenakis composed the solo percussion work *Rebonds* in 1987-89, and dedicated it to percussionist Sylvio Gualda. The composer has written the following note:

*"Rebonds* is in two parts, a and b. The order of play is not fixed: either ab or ba, without a break. The metronomic indications are approximate. Part a only uses skins: two bongos, three tom-toms, two bass drums. Part b uses two bongos, one tumba, one tom-tom, bass drums, and a set of five wood blocks. The tuning of the skins and the wood blocks should extend over a very wide range."

*Ballet Mécanique*, written in 1924-1925, was originally intended for a film by Fernand Léger, but actually the film and the music proceeded separately. Only many years later was there an effort to synchronize part of the music with the film, which can now be seen at the Museum of Modern Art in New York. This work was first performed at the Theatre des Champs Elysees in 1926 and the American premiere at Carnegie Hall was in 1927. In addition to the initial performance at the Champs Elysees Theatre, the work was performed several times in Paris. All the concerts were riotous in some way; the Paris performance resulting in actual fist fights among the audience while the Carnegie Hall performance is said to have been as scandalous as any New York witnessed.

When this revised score of *Ballet Mécanique* was played on February 21, 1954 at the Fifth Composer's Forum at Columbia University, the reviewer for the New York Times wrote: "the work which caused riots in Paris....and burst 'on startled ears' in Carnegie Hall, now sounds like an ebullient and lively piece that is actually pretty in places....Instead of riots there was a three-minute ovation that necessitated many bows by the composer...."

"This *Ballet Mécanique* was originally written as a score to the first abstract motion picture of that name. However, since it was soon discovered that one could not synchronize a motion picture score that closely (during 1924-25) it was written as an independent piece. [Note: tonight's performance will also include the film by Fernand Léger and Dudley Murphy, a somewhat common practice these days.]

In the 1952 version, repetitious measures, intended to synchronize only with the film, have been cut out abundantly, reducing the playing time

from more than a half hour to less than eighteen minutes. The player pianos [originally to have been 16 synchronized player pianos] have been deleted entirely, with their role given to the pianos, reduced from eight to four.

Ballet Mécanique concentrates on what I then called 'the time canvas'. Rather than to consider musical form as a series of tonalities, atonalities with a tonal center, or a tonal center at all, it supposed that music actually takes place in time; and that, therefore, time is the real construction principle, 'stuff of music', as it unreels. It is the musician's 'canvas'. The tones which he uses, therefore, are merely his crayons, his colors. The 'Time-Space' principle, therefore, is an aesthetic of 'looking', so to speak, at a piece of music 'all at once'. One might propose, therefore, that it is a sort of 'Fourth Dimension'-al way of looking at music; its constructive principles may, or may not have been touched in this work, but they have been attempted.

I always hesitate to give any 'program' to any piece of music, preferring to have it speak for itself. However, and if this piece had any program beyond that outlined above, it would be towards the barbaric and mystic splendor of modern civilization; mathematics of the universe in which the abstraction of 'the human soul' lives."

– George Antheil

### Performer Biographies

Percussionist, conductor, and author **Steven Schick** was born in Iowa and raised in a farming family. For forty years he has championed contemporary music by commissioning or premiering more than one hundred-fifty new works. He was the founding percussionist of the Bang on a Can All-Stars (1992-2002) and served as Artistic Director of the Centre International de Percussion de Genève (2000-2005). Schick is founder and Artistic Director of the percussion group, red fish blue fish. Currently he is Music Director of the La Jolla Symphony and Chorus and Artistic Director of the San Francisco Contemporary Music Players. In 2012 he became the first Artist-in-Residence with the International Contemporary Ensemble (ICE). Schick founded and is currently Artistic Director of Roots and Rhizomes, a summer course on contemporary percussion music held at the Banff Centre for the Arts. He maintains a lively schedule of guest conducting including appearances in this season with the BBC Scottish Symphony Orchestra, the Saint Paul Chamber Orchestra, the Nova Chamber Ensemble and the Asko/Schönberg Ensemble. Schick will be music director of the 2015 Ojai Festival. Among his acclaimed publications are a book, "The Percussionist's Art: Same Bed, Different Dreams," and numerous recordings of contemporary percussion music including a 3 CD set of the complete percussion



music of Iannis Xenakis (Mode). Mode released a companion recording on DVD of the early percussion music of Karlheinz Stockhausen in September of 2014. Steven Schick is Distinguished Professor of Music at the University of California, San Diego.

**The SOU Percussion Ensembles** are dedicated to the performance of contemporary percussion repertoire and providing the ensemble members with a variety of percussive experiences. Repertoire ranges from contemporary music to world traditions to jazz and rock inspired compositions. The ensembles give full concerts at the university each year as well as many performances throughout the university, the Southern Oregon community, and the Pacific Northwest. The ensemble's first CD, "La Alma del Árbol - The Soul of the Tree", was released in November, 2012. The ensemble's second CD, "Electric Rebel Poetry", is being released at the Northwest Percussion Festival 2015. Terry Longshore and the SOU Percussion Ensemble were the lead commissioners and gave the world premiere of *30* for percussion ensemble by Stanford University composer Mark Applebaum, and performed the work at the 2013 Percussive Arts Society International Convention (PASIC) in Indianapolis, IN. All 7 versions of *30* were just recorded by the ensemble and will be released internationally on the Innova label this spring. The SOU Percussion Ensembles endorse Vic Firth Sticks and Mallets.

**The Southern Oregon University Graduate Percussion Group** is directed by Terry Longshore, and the members are all in the Master of Music in Performance program at SOU. Students audition to be admitted to the program and undergo a rigorous two-year performance-intensive training, focusing on solo and ensemble performance and artistic development. The group recently premiered Bryan Jeffs' *Contactual Constellations* at the 2014 Percussive Arts Society International Convention (PASIC). 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 balances the artistry of the concert stage with 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 and Europe to flash mobs in Amsterdam, Longshore has concertized and performed throughout the world. He is the

founder and artistic director of percussion group *Compás*, and performs with flute and percussion duo *Caballito Negro* and flamenco ensemble *Dúo Flamenco*. He has performed extensively with ensembles *Skin & Bones*, *red fish blue fish*, *Conundrum*, and *Sonoluminescence*, among others. Longshore has performed at the *Bang on a Can Festival* in New York City, the *Los Angeles Philharmonic Green Umbrella Series*, the *Cabrillo Music Festival*, the *Oregon Shakespeare Festival*, the *Festival of New American Music*, the *Britt Festivals*, the *Cycle of Percussion* at the National Center of the Arts in Mexico City, and has been featured six times at the *Percussive Arts Society International Convention (PASIC)*. His compositions *Crash* for solo percussion and *Boom* for percussion (co-composed with Brett Reed) have been performed around the world.

Terry Longshore has performed and studied internationally, including significant study of the classical music of India and Spanish flamenco. He can be heard on numerous CD and motion picture recordings and has premiered many compositions for solo percussion, chamber ensemble, and symphony orchestra. 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*, and *Remo Drumheads*, and is also 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 the *Southern Oregon University Percussion Ensemble* and *Graduate Percussion Group* and teaches courses in Percussion, Music Business, and Contemporary Art & Music.

**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 instruction. Following that, he earned his

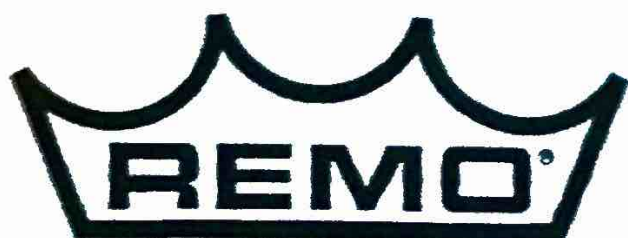
Master's degree in percussion performance while studying under Dr. Daniel Kennedy at California State University, Sacramento.

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 teaches percussion and assists in the direction of the percussion ensemble. Bryan is an educational artist for Remo Drumheads and Vic Firth Sticks and Mallets.



**VIC FIRTH**



*Zildjian*

**Saturday, April 11**

9:00 a.m.

University of Oregon – Center Stage Theatre

10:30 a.m.

Steven Schick Master Class – Music Recital Hall

12:00 p.m.

Lunch Break

1:00 p.m.

University of Alaska, Fairbanks – Center Stage Theatre

2:00 p.m.

Central Washington University – Music Recital Hall

3:00 p.m.

Western Washington University – Center Stage Theatre

4:00 p.m.

Husky Percussion Ensemble – Music Recital Hall

5:00 p.m.

Portland Percussion Group – Center Stage Theatre

6:00 p.m.

Dinner

7:30 p.m.

Directors Recital – Music Recital Hall

9:30 p.m.

Maraval Road at the Standing Stone

**University of Oregon**  
**Oregon Percussion Ensemble**  
Pius Cheung, Sean Wagoner – co-directors

*Rain Tree* Toru Takemitsu  
Aaron Howard, Kathie Heish, Tim Mansell

*Consumed* Avner Dorman  
Crystal Chu, Adam Dunson, Todd Bills, Leila Hawana

*String Quartet No. 6* Mozart

I. Andante grazioso

Mason Caldwell, Daniel Surprenant, Oscar Watson, Kevin Yatsu

II. Allegro

Nicholas Baron, Chloe Duerr, Alistair Gardner, Matthew Valenzuela

III. Rondo/Allegro grazioso

Mason Caldwell, Calvin Davis, Andy Georghiu, Matthew Valenzuela

*Postludes #5, #6, #7* Elliot Cole  
Chloe Duerr, Alistair Gardner, Oscar Watson, Kevin Yatsu

*Heaven and Earth* Pius Cheung

Crystal Chu, Adam Dunson, Leila Hawana, Todd Bills,  
Matthew Valenzuela, Kathie Heish, Aaron Howard, Tim Mansell,  
Oscar Watson, Mason Caldwell, Daniel Surprenant, Andy Gheorghiu

University of Alaska, Fairbanks  
Ensemble 64.8 (UAF percussion lab)

Morris Palter, Director  
Sean Dowgray  
Jacob Ransom  
Christopher Eagles

*Mon Ombre* (2007)

Bruce Mather (b. 1939)

*A Man with a Gun Lives Here* (2011)

Steven Snowden (b. 1981)

Most prevalent during the Great Depression, hobos were nomads who roamed the United States taking work wherever they could. In their extensive travels, hobos learned to leave notes for each other, giving information about places to camp, where to find a meal, or dangers that lay ahead. This unique Hobo Code was known to the brotherhood of freight train riders and used by all to keep the community of traveling workers safe, fed and in work.

Life as a hobo was difficult and dangerous. These vagabonds developed their own secret pictographic language to help other hobos to find food, water and work or to direct them away from dangerous situations. The Hobo Code is a fascinating system of symbols understood among the hobo community. Because hobos weren't typically welcomed (and were often illiterate), messages left for others in the community had to be easy for hobos to read but look like little more than random markings to everyone else to maintain an element of secrecy. Scrawled in places where hobos were likely to convene, the purpose of the code was not only to help other hobos find what they needed, but to keep the entire lifestyle possible for everyone.

Each movement of this piece is based on one of these symbols and, just like those resourceful hobos, makes use of very limited materials. All activity is centered on a single bass drum. Other items utilized include steel plates, rubber balls, and a paper bag containing 3 lbs of loose buckshot.

– Steven Snowden

*Riti: Ritual March, "The Funeral of Achilles"* (1962)

Giacinto Scelsi (1905-1988)

*wir aber sind schon anders* (2009)

Nicholas Deyoe

what is seemingly  
new is  
really more of the same  
what seems  
familiar  
is already something different  
everything  
and nothing  
is learned in hindsight  
longing for something that  
will never exist again  
– Nicholas Deyoe

**Central Washington University**  
Directed by Mark Goodenberger

*Wired for Percussion Quartet (2004)*

Lynn Glassock

Adam Dopierala, Taylor Edwards, Ryan Fox, Steven Golob

*Three Short Dances (ca.1551/1990)*

Tielman Susato

arr. Norman Weinberg

Isaiah Connor, Tim Mitchell, Sora Oizumi, Andrew Samuelson,  
Jameson Scriver, Professor Goodenberger—mallet percussion,  
Adam Dopierala, Bobby Odle—drums and tambourine

*Babybot (2011)*

Andrea Mazzariello

Steven Busby, Austin Hass, Reese Maulsby  
Erin Cone, player/coach

*Vicious Children*

(2014) Wally

Gunn Jacob Gilman, Bobby Odle, David Rim, Mike Towey

*Pointe Bak (1997)*

Gerard Lecoïnte

Erin Cone, Taylor Edwards, Jacob Gilman  
Bobby Odle, Mike Towey

**Western Washington University Percussion Ensemble**

Patrick Roulet, Director

*Pling 4 (1999)*

Axel Fries  
(b.1954)

George Allison, Denley Arce, Jamie Ihler, Kat Klock, Alan Schellenberger

*Zorwatourime (Traditional from Ghana)*

arr. Patrick Roulet

Mackenzie Alvarez, Rachel Lanter

*Medley of Zapateados (Traditional from Chiapas, Mexico)* arr. Laurence Kaptain

El Cachito – Trad

Pichucalco – Rafael de Paz

El Rascapetate – Trad

El Sapo – Trad

*Digga-digga Digga-digga Digga-digga Digga-digga Deegot (2001)* David Jarvis

(b. 1954)

Jamie Ihler, Alan Schellenberger

*Puzzle Piece (1984)*

Rich O'Meara  
(b. 1957)

George Allison, Mackenzie Alvarez, Alan Schellenberger

*Little Sea Gongs (1997)*

Gareth Farr  
(b. 1968)

Mackenzie Alvarez, Denley Arce, Kat Klock, Rachel Lanter

*Moonrise (2012)*

Blake Tyson  
(b. 1969)

*Sharps (2010)*

Brian Nozny  
(b. 1977)

Western Washington University Percussion Ensemble  
George Allison, Mackenzie Alvarez, Denley Arce, Jamie Ihler,  
Kat Klock, Rachel Lanter, Alan Schellenberger



## Husky Percussion Ensemble

Directed by Andrew Angell

*Escape Velocity* (2008)

Dave Hall

*Stairwell 268* (2015)

Peyton Levin & Christopher Trimis

*Amalgamation* (2005)

Michael Culligan

*Diving Bell* (2002)

Nathan Davis

*Crown of Thorns* (1991)

David Maslanka

### The Ensemble:

Isaac Anderson, Andrew Angell, Evan Berge, Neal Goggans, Aidan Gold,  
Elizabeth Harris Scruggs, Peyton Levin, Declan Sullivan, Christopher Trimis

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### Portland Percussion Group

*Suite en Concert pour flute et percussion* (1966)

André Jolivet

(1905-1974)

I. Modéré

II. Stabile

III. Hardiment

IV. Calme

Sophia Tegart, Flute

*Drumming, Mvt 1.* (1970-71)

Steve Reich

(b. 1936)

## Directors Recital

*Piru Bole* (1974)

John Bergamo (1940-2013)

Bryan Jeffs, frame drums; Terry Longshore, tabla & cajón  
Southern Oregon University

*And I Love Her* (1964)

Lennon & McCartney  
arr. Patrick Roulet

Patrick Roulet, vibraphone  
Western Washington University

*Schism* (2005)

Mark Goodenberger (b. 1959)

Mark Goodenberger, marimba  
Central Washington University

*Percussivometers* (2014)

Marcin Pączkowski (b. 1983)

Andrew Angell, percussion  
University of Washington

### *Intermission*

*Woodpecker* (1999)

Louis Andriessen (b. 1939)

Joel Bluestone, marimba  
Portland State University

*Joining Hands* (2001)

Arthur Kreiger (b. 1945)

Daniel Kennedy, hand drums  
California State University, Sacramento

*Jubilee* (2006)

Mark Duggan (b. 1966)

Morris Palter, glockenspiel  
University of Alaska, Fairbanks

*Nian2* (2014)

Pius Cheung (b. 1982)

Pius Cheung, percussion  
University of Oregon

**Sunday, April 12**

9:00 a.m.

Portland State University – Music Recital Hall

10:00 a.m.

Western Oregon University – Center Stage Theatre

11:00 a.m.

California State University Sacramento – Music Recital Hall

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**Portland State University School of Music**

Directed by Dr. Joel Bluestone  
and Jonathan Greeney

*Lift-Off!* (1977)

Russell Peck (1945-2009)

Andreas Calvo, Christopher Haynes, Jacob Sanford

*Blue Motion* (2006)

Stephen Whibley (b. 1975)

Dianna Hnatiw, Maxwell Kolpin

*Vespertine Formations* (2003)

Christopher Dean (b. 1957)

Dianna Hnatiw, Maxwell Kolpin, Audrey Swanson, Jacob Sanford

*The Whole Toy Laid Down* (1998)

David Hollinden (b. 1958)

Dianna Hnatiw, Maxwell Kolpin, Audrey Swanson, Jacob Sanford

**Western Oregon University Percussion Ensemble**  
Dr. Christopher Whyte, Director

*Hemisphere's* (2013)

Kevin Bobo

*Canon for 3 in memoriam Igor Stravinsky* (1971)

Elliott Carter (1908-2012)

*Trio* (1936)

John Cage (1912-1992)

1. Allegro
2. March
3. Waltz

*Flutterings* (2015)

Kit Mills

*Pulse* (1939)

Henry Cowell

Ensemble Members:

Austin Blain, Ryan Chapman, Robert Harris, Kit Mills,  
Ben Protheroe, Nathaniel Tippie

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**Sacramento Percussion Group**

Daniel Kennedy, director

*Fractalia* (2011)

Owen Clayton Condon

for marimbas and drums

Phylicia Morris, Kaity Roblyer, Boyce Jeffries, Carolina Hernandez

*Sekar Gendot*

traditional Balinese

for Balinese "angklung" gamelan

Boyce Jeffries, Phylicia Morris, Kaity Roblyer, Carolina Hernandez,  
Jordan Shippy, Josie Feist, Trevor Hall, Jonathan Raman,  
Adam Davis, Samantha Fordis, Daniel Kennedy

*Parade* (2003)

Guo Wenjing

for six opera gongs

Jordan Shippy, Jonathan Raman, Boyce Jeffries

*Musique de Tables* (1987)

Thierry de Mey

for three table tops

Trevor Hall, Samantha Fordis, Jonathan Raman

*continued on page 20*

for hand drums, cymbals, and accessories  
 Kaity Roblyer, Jonathan Raman, Jordan Shippy,  
 Daniel Kennedy, Boyce Jeffries, Trevor Hall

**Sacramento Percussion Group:**

Phylicia Morris, Kaity Roblyer, Boyce Jeffries, Carolina Hernandez, Jordan Shippy,  
 Josie Feist, Trevor Hall, Jonathan Raman, Adam Davis, Samantha Fordis

**Program Notes:**

*Fractalia*: Third Coast Percussion group member Owen Clayton Condon writes music influenced by minimalism, electronics and taiko drumming. His piece *Fractalia*, written for Third Coast Percussion, is a sonic celebration of fractals, geometric shapes whose parts are each a reduced-size copy of the whole (derived from the Latin "fractus," meaning "broken"). The kaleidoscopic fractured melodies within *Fractalia* are created by passing a repeated figure through four players in different registers of the marimbas.

*Sekar Gendot*: Sekar Gendot is one of Bali's most popular traditional compositions. Originally conceived as a "gender" quartet to accompany the famed shadow-puppet dramas, the work has now been adapted for numerous types of larger gamelan ensembles. Today's performance will be presented on a traditional "angklung" gamelan, commonly heard in the temple ceremonies of north Bali. The tuning is pentatonic, but the piece requires only four pitches of the pentatonic scale, and beautifully demonstrates the use of intricate "kotekans," interlocking rhythmic/melodic pairs that embellish the primary melody.

*Parade*: Guo Wenjing has created scores for twenty feature films and at least twenty-five movies for Chinese television, so it should come as no surprise that his treatment of the three percussion parts in *Parade* is inherently dramatic. With vibration piling onto vibration, the six gongs are capable of sheer, overwhelming force, yet they can also "speak" with the inflections of the human voice. Whether epic or intimate, every moment in *Parade* requires an intensity of concentration and choreography of movement among the three players.

*Musique de Tables*: *Musique de Tables* is composed for three percussionists who each use a table as their musical instrument. The performers work from an extensive menu of hand techniques that are both aurally and visually riveting, all notated in the score with unique and imaginative icons. Inspired by his interest in film and dance, the composer attempts to trace the link between the music and the gesture that produces the sound, presented by six miniature "hand dancers."

*Shradanjali*: *Shradanjali* was composed by master percussionist John Bergamo, and first performed by the CalArts Percussion Group at the 1980 PAS Convention in San Jose, Calif. This original version featured John as the soloist, accompanied by a quartet with a small arsenal of hand percussion, in addition to a "conductor," who also assisted with an assortment of accessories. The work displays a number of Karnatic rhythmic cycles, using several traditional performance techniques of both north and south Indian rhythmic systems. Instrumentation is left to the players' discretion; today's performance is presented through a fusion of global percussion instruments, including the traditional "tabla tarang" and "jala tarang" of India. *Shradanjali* also exists in a version for percussion quartet, arranged and performed by the outstanding Hands On'semble.

Now in its 53rd year, the Percussive Arts Society (PAS) is a non-profit, music-service organization whose mission is to promote percussion education, research, performance and appreciation throughout the world. Today, the society is almost 7,000 members strong, with 50 chapters located across the United States and an additional 28 chapters outside the U.S.

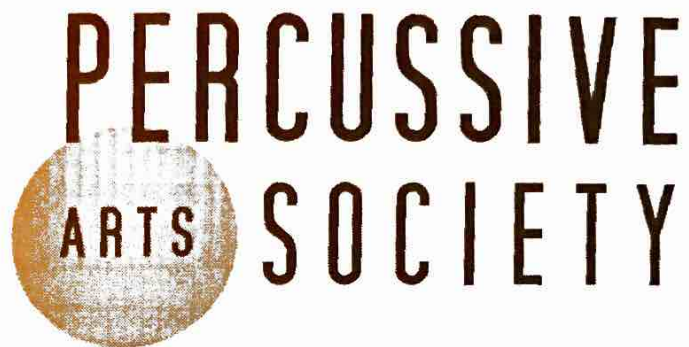
PAS publishes two bi-monthly publications, *Percussive Notes* and *Rhythm! Scene* (formerly *Percussion News*), and maintains a comprehensive Website of percussion education resources.

The society maintains a percussion

museum and archive library and presents percussion-based programming in the local community. Each year PAS hosts the largest percussion convention in the world, the Percussive Arts Society International Convention (PASIC), featuring the top names in drumming and percussion. In addition, domestic and international PAS chapters host Days of Percussion and other clinics in their regions throughout the year.

Today, the Percussive Arts Society has seventeen standing committees that address specific areas of percussion performance, research, education, pedagogy, and the percussion community. PAS committees play an essential role in advancing percussion through the development and dissemination of the latest information, research, and initiatives. In addition, PAS continues to support percussion education through a variety of chapter activities as well as through a number of scholarships. In addition to the annual Percussion Composition Contest, PAS has added Solo, Ensemble, World Music, and Marching Percussion contests that are held each year at PASIC.

The society maintains strategic partnerships with Drum Corps International (DCI), Winter Guard International (WGI), Music for All, the Percussion Marketing Council (PMC), Music Educators National Conference (MENC), and the National Association of Music Merchants (NAMM). PAS is the world's largest percussion organization and is the central source for information and networking for percussionists and drummers of all ages.



**On behalf of Terry Longshore, Bryan Jeffs, and the SOU Percussion studio,  
we would like to thank the following for their contribution to making  
the 2015 Northwest Percussion Festival a success!**

**David Humphrey, Director**

**Oregon Center for the Arts at Southern Oregon University**

**Southern Oregon University Music Program**

**Southern Oregon University Theatre Arts Program**

**Southern Oregon University InterClub Council**

**The SOU Percussion Studio**

**Sean Muir, President**

**Southern Oregon University Percussion Club**

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**Larry Chamberlain, Yamaha**

**Yamaha Band & Orchestral**

**Zildjian Cymbals**

**Vic Firth Sticks & Mallets**

**Remo Drumheads**

**Black Swamp Percussion**

**Piano Tuning by Steinway Concert Piano Technician Thomas Lowell**

**Standing Stone Brewery**

**Tom Berich & Maraval Road**

**Best Western Windsor Inn, Ashland**

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