

Tonight's program is part of the Left Edge Percussion "Drumming at the Edge"
Northern California Tour. Performances are presented at:

Center for New Music, San Francisco
Saratoga High School
Del Norte High School, Crescent City
Humboldt State University, Arcata

Left Edge Percussion would like to thank:

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Southern Oregon University
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Ron Samuels - Marimba One
Yamaha Percussion
Zildjian Cymbals
Vic Firth Sticks & Mallets
Remo Drumheads
Gon Bops Percussion
Beato Bags
Black Swamp Percussion



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Center for New Music presents

Drumming at the Edge

Jim Santi Owen, curator

Southern Oregon University

Left Edge Percussion

Terry Longshore, Artistic Director

Tuesday, October 24, 2017 ▪ 7:30 p.m.

Center for New Music
San Francisco, CA



Left Edge Percussion:

Terry Longshore, Artistic Director
Reed Bentley
Greyson Boydstun
Jenny Gray
Jake Riggs
Drew Wright

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. 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 (Montreal), 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 throughout North America, South America, Europe, Asia, and Australia.

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 Coordinator of the Music Graduate Program.

Australia. It is inspired by the music of John Bergamo and the Hands On'Semble. In particular its form was inspired by *Wart Hog #3* by Austin Wrinkle.

Kangarooapak Sardha is based largely on the North Indian tala, or rhythmic cycle, of Sardha Roopak, a cycle in 10.5 beats. It also uses the North Indian tala of Jhaptal, a cycle in 10 beats. The work's notation uses a combination of western rhythm and Indian bols - mnemonic syllables used in India to compose, teach, and remember pieces of music. The syllables have no meaning; they are merely a rhythmic language. The syllables used in *Kangarooapak Sardha* are a combination of bols from North and South India. The bols have been simplified in order to make translation to other instruments more straightforward, and also to ease in the pronunciation.
– Terry Longshore

In *Strings Attached*, six percussionists perform with nylon ropes attaching their sticks to each others' (Players 1 & 2), or to a 10-foot pole in the center of the stage (Players 3-6). Playing snare drums in a relatively conventional manner produces a variety of visual wave patterns both simple and chaotic. The visual aspect has been described as "kinetic sculpture" and compared to "cat's cradle" games. Although these notes will primarily address the visual component, it is my intention that the visual and sonic have equal importance.
– Erik Griswold

About the performers:

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 Oregon Center for the Arts at Southern Oregon University.

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

PROGRAM

Dark Full Ride (2002)
part 1
Julia Wolfe (b. 1958)

Music for Pieces of Wood (1973)
Steve Reich (b. 1936)

Green Yellow Green Red (2013)
Terry Longshore, Drew Wright
Nick Zammuto (b. 1975)

Third Construction (1941)
John Cage (1912-1992)

Aphasia (2010)
Terry Longshore
Mark Applebaum (b. 1967)

Kangarooapak Sardha (2015)
with Jim Santi Owen
Terry Longshore (b. 1966)

Strings Attached (1999)
Erik Griswold (b. 1969)

Program Notes:

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

The rhythmic structure of *Third Construction* is 24 times 24 measures. In each part, the phrase structure follows a different proportion series, each being a rotation of the other, i.e. player 4: [8, 2, 4, 5, 3, 2], player 1: [2, 8, 2, 4, 5, 3], player 3: [3, 2, 8, 2, 4, 5] and player 2: [5, 3, 2, 8, 2, 4]. The instruments used are rattles, drums, tin cans, claves, cowbells, lion's roar, cymbal, ratchet, teponaxtle (log drum), quijadas (donkey jawbone), cricket callers, and conch shell.

– John Cage

Green Yellow Green Red is composed by Nick Zammuto, member of the genre-defying band The Books. Scored for solo vibraphone, scratched records, and video collage, "GYGR" takes a six-bar poly-rhythmic loop, introduced by the scratched record samples, and layers it with video of old-school turntables that have been processed in the colors green, yellow, and red. The vibraphone part plays in exact rhythmic unison with the audio, but gradually grows in complexity, starting with a two-note pattern in the right hand over a one-note pattern in the left, eventually expanding into a 14-note pattern over a 10-note pattern. The shifts in rhythm, pitch, and color coincide throughout the piece. In tonight's performance, we double the vibraphone part.

– Terry Longshore

Music for Pieces of Wood is a fine example of how something of interest can be made with only basic elements. Pitch is involved in the tuning of the claves, but after the piece is launched, that parameter fades more to the background. To understand the piece, imagine listening to a kaleidoscope. A

pattern is established, then it shifts as with the click of the kaleidoscope. There are 58 shifts of pattern within a general 10-minute time frame. Three general sections comprise the overall form. Each section employs an additive progression to build density and is linked to the neighboring section by the underlying quarter-note laid down by the first clave player.

"*Music for Pieces of Wood* grows out of the same roots as *Clapping Music*: a desire to make music with the simplest possible instruments. The claves, or cylindrical pieces of hardwood, used here were selected for their particular pitches (A, B, C-sharp, D-sharp, and D-sharp an octave above), and for their resonant timbre. This piece is one of the loudest I have ever composed, but uses no amplification whatsoever. The rhythmic structure is based entirely on the process of rhythmic "build-ups" or the substitution of beats for rests, and is in three sections of decreasing pattern length: 6/4, 4/4, 3/4."

– Steve Reich

Aphasia is a 9-minute piece expressly written for a "singer" to perform without making a single sound and consists of hundreds of transformed vocal samples derived from the voice of professional baritone Nicholas Isherwood and set to a score of hand motions coordinated to each sound. While the piece was inspired by a conversation between Isherwood and Applebaum, the idea to write a piece for a mute singer with hand motions was Applebaum's own "obsession." His intention was to have *Aphasia* come across as a metaphor for "expressive paralysis," something that unnerves him every time he "confronts the terror of composing a new piece."

Applebaum began by collaborating with Isherwood to produce the sounds, a collection of three hours of Isherwood singing. The singing consisted of "a bunch of crazy sounds – very strange things I asked of him." From there Applebaum isolated individual samples and transformed his selections radically through computer processes. The result, he said, "was a garbled voice of sorts."

Applebaum then choreographed "a kind of invented nonsense sign language" to accompany the now otherworldly sound sequence. Based on everyday activities, the gestures were recorded as a written musical score, using icons with names such as "give me the money" and "Post-it Notes." These gestures, each of which are described in detail in the work's appendix, are intended to reflect the composer's fascination in "absurdity that seems to be the consequence of tedious, obsessive attention to ridiculous things." Or, in other words, how bizarre the actions of our mundane routine of activity seem when they are examined out of context.

– Stanford Report

Kangarooopak Sardha is dedicated to Vanessa Tomlinson and Ba Da Boom Percussion of the Queensland Conservatorium, Griffith University, in Brisbane,