



OREGON CENTER FOR THE ARTS at SOUTHERN OREGON UNIVERSITY

SOU Music Recital Hall ▪ Friday, October 31, 2014 at 12:30pm

**Premiere of Mark Applebaum's *Composition Machine #1***

**Terry Longshore, percussionist**

**Presentation:**

Mark Applebaum - "The Mad Scientist of Music"

Works preceding *Composition Machine #1*:

*The Metaphysics of Notation* (2008)

*Straitjacket* (2009) for percussion soloist and percussion quartet

Movement IV: *Taquinoid*

**Performance:**

*Composition Machine #1* (2014)

World Premiere

**Synopsis:**

The performance begins at stage right where the performer unfurls a scroll of pictographic notation and plays it according to a personal but predetermined interpretation system. The scroll is then ingloriously compacted and dropped onto an amplified table covered in paper at center stage. A miscellaneous bevy of prescribed objects is placed on the table and moved in given rhythmic fashion. At the conclusion of this ritual the outlines of the objects are traced on the paper in marker. This paper – a new scroll – is then taken to a stage left position where it is performed on different instruments but according to the same fastidious interpretation system. The piece concludes after the player has rolled up the scroll and deposited it at the original stage right position, conceptually preparing for a subsequent performance. This is a piece that produces its own score; as such, the performer will notice that rehearsals should commence with the objects on the table in order to produce a germinal score.

**Mark Applebaum** (b. 1967, Chicago) is Associate Professor of Composition and Theory at Stanford University where he served as John Philip Coghlan Fellow and received the 2003 Walter J. Gores Award for excellence in teaching. He received his Ph.D. in composition from the University of California at San Diego where he studied principally with Brian Ferneyhough. His solo, chamber, choral, orchestral, operatic, and electroacoustic work has been performed throughout the United States, Europe, Africa, and Asia with notable performances at the Darmstadt summer sessions, ICMC in Beijing and Singapore, the TRANSIT Festival in Belgium, Stockholm New Music, the American Composers Orchestra's OrchestraTech, the Unyazi Festival in Johannesburg, South Africa, Sonorities in Belfast, Sonic Circuits in Hong Kong, SIGGRAPH in Los Angeles, the Essl Museum in Vienna, the Kennedy Center, at Electronic Music Midwest where served as the 2002 visiting artist, as featured composer at the 2004 University of Michigan Eelectronica Microfestival, and as featured composer at the 61st Festival of Contemporary Music at Louisiana State University.

He has received commissions from Betty Freeman, the Merce Cunningham Dance Company, the Fromm Foundation, the Paul Drescher Ensemble, the Vienna Modern Festival, Antwerp's Champ D'Action, Festival ADEvantgarde in Munich, Zeitgeist, MANUFACTURE (Tokyo), the St. Lawrence String Quartet, the Jerome Foundation, and the American Composers Forum, among others. In 1997 Applebaum received the American Music Center's Stephen Albert Award and an artist residency fellowship at the Villa Montalvo artist colony in Northern California.

Since 1990 Applebaum has built electroacoustic instruments out of junk, hardware, and found objects for use as both compositional and improvisational tools. Mousetrap Music (1996) and The Bible without God (2005), CDs of sound-sculpture improvisations can be heard on the Innova label. Also on Innova is The Janus ReMixes: Exercises in Auto-Plundering, a CD of eleven electronic works whose source material corresponds exclusively to recordings of the eleven acoustic compositions that constitute his Janus Cycle (1992-1996), as well as Intellectual Property, a CD of hybrid acoustic and electronic works. His orchestral music can be heard on the Innova CD Martian Anthropology; solo pieces appear on the Innova CD Disciplines; and chamber works appear on the Innova CDs 56 1/2 ft. and Asylum, and on the Tzadik CD Catfish.

Applebaum is also active as a jazz pianist and has concertized from Sumatra to the Czech Republic, most recently performing a solo recital in Ouagadougou, Burkina Faso sponsored by the American Embassy. At present he performs with his father, Robert Applebaum of Chicago, in the Applebaum Jazz Piano Duo. Their first recording, The Apple Doesn't Fall Far from the Tree, is available on Innova. At Stanford University Applebaum also serves as the founding director of [sic]—the Stanford Improvisation Collective. Prior to his current appointment, he taught at UCSD, Mississippi State University, and Carleton College. Additional information is available at [www.markapplebaum.com](http://www.markapplebaum.com).

**Terry Longshore** is a percussionist, drummer, educator, and composer 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 five times at the Percussive Arts Society International Convention (PASIC).

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 complete percussion music of Iannis Xenakis, music of percussion maverick William Kraft, and multiple CDs for Stanford University composer Mark Applebaum. Terry Longshore is a Yamaha Performing Artist and an artist endorser for Zildjian Cymbals, Vic Firth Sticks and Mallets, and Remo Drumheads.

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 Ensembles and teaches courses in Percussion, Music Business, Rock & Popular Music, and Contemporary Art & Music.