

# TRANSPLANTED ROOTS: PERCUSSION RESEARCH SYMPOSIUM

MONTREAL, CANADA SEPTEMBER 17-19 2015 MCGILL UNIVERSITY



ORGANIZED BY AIYUN HUANG

"ALPHA, BETA, OMEGA: NEW IDEAS FOR PERCUSSION"

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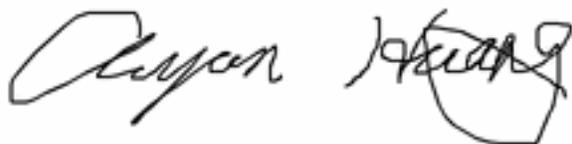
## WELCOME TO TRANSPLANTED ROOTS

It is with great pleasure that I welcome you to Montreal and an honour to host the first edition of **Transplanted Roots: Percussion Research Symposium**. The 2015 symposium theme is *Alpha, Beta, and Omega: New Ideas for Percussion*. The symposium received over 75 proposals. An international panel of peer-reviewers selected the presentations we will hear over the next three days. Over 30 symposium events are divided into paper presentations, lecture-recitals, performances and roundtables. This gathering will allow us to exchange ideas and share our work coming from four continents.

Transplanted Roots is the continuation and extension of **Roots and Rhizomes**, which first took place at the University of California, San Diego in 2007 (hosted by Steven Schick, Gustavo Aguilar and myself). Since 2009, The Banff Centre for the Arts has organized the Roots and Rhizomes Percussion Residency to serve developing percussionists. The mandate of Transplanted Roots is to convene researchers and professionals working in the ever-changing field of contemporary percussion.

I would like to take this opportunity to acknowledge the contribution of the peer-review panel, the symposium organization team, and McGill staff and students. The 2015 peer-review panel consisted of Megan Arns (USA), Louise Devenish (Australia), Eduardo Giansella (Brazil), Matthew Gold (USA), Piero Guimaraes (Brazil), Russell Hartenberger (Canada), Ross Karre (USA), Fabrice Marandola (France/Canada), Fabio Oliveira (Brazil), Douglas Perkins (USA), Rob Power (Canada), Steven Schick (USA), Vanessa Tomlinson (Australia), and Eugene Ugheti (Australia). The organizational team of Transplanted Roots currently consists of Ross Karre, Fabio Oliveira, Steven Schick, Vanessa Tomlinson and myself. Special acknowledgement goes to Ben Duinker (website), Joseph Fox (logistics), Denis Martin (technology), Karen Yu (reception) and Assemble Ensemble—Jordan Gasparik, Devon Wilkinson, and Jonathan Patterson (event coordination) for making the symposium happen. The 2015 symposium is made possible through the financial support of SSHRC Connection Grant, McGill University William Dawson Scholar Research Funds, Schulich School of Music, Centre for Interdisciplinary Research in Music Media and Technology (CIRMMT) and Timpano.

In addition to music, I hope that you will have a chance to enjoy the city in your spare time. Montreal is famous for its culture, food, nightlife, and unique blend of French and English historical heritage. Over the next three days, you will have the chance to sample some of the city's famous local food on the symposium menu. Let **Transplanted Roots** be the beginning of a new chapter in percussion history.



Aiyun Huang, host

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## Transplanted Roots: Percussion Research Symposium Official Program

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### Thursday, September 17, 2015 (pages 7-12)

Strathcona Music Building, Entrance Hall, East Lounge & Pollack Concert Hall  
Schulich School of Music, McGill University  
555 Sherbrooke Street West, Montreal, QC, H3A 1E3, Canada

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15h30-18h     Registration open (Strathcona Entrance Hall)

17h30-19h     Opening Reception (East Lounge, Pollack Concert Hall)

19h30           **Concert** (Pollack Concert Hall)

Presenter: McGill Percussion Ensemble (Aiyun Huang, director)

Edgard Varèse: *Ionisation*

Dylan Cochran, Brendan Ko, Alessandro Valiante, Joseph Fox, Liam Mansfield,  
Bryn Lutek, Kyle Andrews, Olivier Tremblay-Noel, Alexander Haupt,  
Robert Cosgrove, Morgan Oleary, Paul Finckel, Geoffrey Conquer (piano)

Claude Vivier: *Pulau Dewata*

Aiyun Huang, Robert Cosgrove, Alexander Haupt, Joseph Fox,  
Olivier Tremblay-Noel, Shawn Mativetsky, Kyle Andrews, Morgan Oleary, Bryn  
Lutek

Presenter: Ben Reimer

Nicole Lizée: *Son of the Man with the Golden Arms*

Presenter: Blair Mackay

Evelin Ramon: *How Many Have Already Fallen There*

### Intermission

Presenter: Akros Percussion Collective

Patrick Altmire, Matt Dudack, Joey Fox, Kevin Lewis, Jeff Neitzke, Bill Sallak  
Karlheinz Stockhausen: *Musik im Bauch*

## Friday, September 18, 2015 (daytime) (pages 13-21)

Elizabeth Wirth Music Building, Multi Media Room (MMR), Level -2  
Schulich School of Music, McGill University  
527 Sherbrooke Street West, Montreal, QC, H3A 1E3, Canada

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|-------------|---|
| 10h00-10h30 | Lecture Recital: Zachary Hale “Learning to play the SpectraSurface: a novel digital percussion instrument”  |
| 10h30-11h00 | Lecture Recital: Victor Pons “Performing Intuitively with Electronics”  |
| 11h00-11h30 | Lecture Recital: Neeraj Mehta “Fractal Mathematics in Danish Percussion Music: Per Nørgard’s Infinity Series”   |
| 11h30-12h00 | <b>Break</b> (A832, Level 8, Elizabeth Wirth Music Building)  |
| 12h00-12h30 | Lecture Recital: Nicholas Papador “Compressed Orchestrations and Dilated Spectral Conceptions: François Rose’s <i>Points d’emergence</i> ”  |
| 12h30-13h00 | Lecture Recital: Michael Burritt “Alejandro Viñao’s Burritt Variations”   |
| 13h00-14h30 | <b>Lunch</b> (A832, Level 8, Elizabeth Wirth Music Building)  |
| 14h30-15h00 | Paper: Bill Sallak “Traffic/Light: Post Cage Discourse on Silence”  |
| 15h00-15h30 | Paper: Ronan Gil de Morais, Dr. Fabio Fonseca de Oliveira, Dr. Fernando Martins de Castro Chaib, & Dr. José Luiz Oliveira Pena “Historical background, structural characterization and repertoire constitution with the creation of Sixxen by Iannis Xenakis” |
| 15h30-16h00 | Lecture Recital: Carlos Stasi “Musical Scrapers and their songs: Explorations on rootedness and representation”   |
| 16h00-16h30 | <b>Break</b> (Lobby, Level 1, Elizabeth Wirth Music Building)   |
| 16h30-17h15 | Keynote Speech: Russell Hartenberger “Anatomy of a Phase”   |
| 17h15-18h00 | Roundtable: "Current Percussion Research: a global discussion on regional development"<br>Moderator: Aiyun Huang; Panelists: Stuart Saunders Smith, Shawn Mativetsky, Fabio Oliveira, Eugene Ugheti   |

**Friday, September 18, 2015 (evening) (pages 22-26)**

Strathcona Music Building, Pollack Concert Hall

19h30

**Concert** (Pollack Concert Hall)

Presenter: Fernando Rocha "Two Brazilian Views of the Snare Drum"

Sérgio Freire: *Pandora*Carlos Stasi: *Canção Simples de Tambor*

Presenter: David Schotzko

Vinko Globokar: *Au-dela d'une etude pour percussion*

Presenter: Vanessa Tomlinson "8 Hits - New Music from Australia"

Kate Neal: *Self-Accusation* (2014)Vanessa Tomlinson: *Still and Moving Paper* (2014)

## Intermission

Keynote Presenter: Roland Auzet

Roland Auzet: *À Travers Max* (for percussion solo and chamber ensemble)

Guillaume Bourgogne, conductor

Kate Maloney, Lise-Marie Riberdy, violin

Victor de Coninck, viola

Jane Chan, cello

Caleb Smith, double bass

Sarah Campbell, flute

Suzu Enns, clarinet

Antoine St-Onge, bassoon

Rachel Nierenberg, horn

François Leduc-Belanger, trumpet

Thomas Burton, trombone

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## Saturday, September 19, 2015 (daytime) (pages 27-38)

Elizabeth Wirth Music Building, MMR & Tanna Schulich Hall

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- 10h00-10h30 Paper: Rebecca McDaniel “Audience Environmental Awareness at Performances of John Luther Adam’s *Inuksuit*”
- 10h30-11h00 Paper: Lukas Ligeti “A Choreographic Approach to Polymetric Patterns for Drumset”
- 11h00-11h30 Lecture Recital: Christopher Adler and Katelyn King “Transrational language and invented musical worlds in *Zaum Box*”
- 11h30-12h00 **Break** (Lobby, Level 1, Elizabeth Wirth Music Building)
- 12h00-12h30 Paper: Fernando Chaib “The Influence of Gesture on Percussion Performance”
- 12h30-13h00 Lecture Recital: Andrew Blanton “Feedback Based Performance for Percussion using Realtime Audio Visualization and Visual Analysis for Sound Production”
- 13h00-14h00 **Lunch** (Lobby, Level 1, Elizabeth Wirth Music Building)
- 14h00 **Concert (pages 33-37)** (Tanna Schulich Hall)
- Presenter: Luis Tabuenca “Autorretrato”
- Presenter: Jordan Curcuruto “Speaking Percussion: Mother Nature and Human Nature”
- Presenter: Payton MacDonald “Super Marimba: A New Marimba Language”
- Presenter: Eric Derr “*700 Club* and *Great Birnam Wood*”
- 16h30-17h15 Keynote Speech: Steven Schick (MMR)  
“Looking Outward: one percussionist’s search for sustainability”
- 17h15-18h00 Roundtable: “The object sounds: then, now and in the future- what do our instruments say about us?”  
Moderator: Vanessa Tomlinson; Panelists: Russell Hartenberger, Sandra Joseph, Fabio Oliveira, Sylvia Smith, Eugene Ugheti

**Saturday, September 19, 2015 (evening) (pages 39-43)**Strathcona Music Building, Pollack Concert Hall

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19h30                      **Concert** (Pollack Concert Hall)

Presenter: Dressage  
Katelyn King, Austin Lamarche, Karen Yu  
Mauricio Kagel: *Dressur*

Intermission

Presenter: David Bithell and Terry Longshore  
David Bithell and Terry Longshore: *Penumbra*

Intermission

Presenter: Garrett Mendelow  
Matthew Burtner: *Ecotones*

Keynote Presentation: Steven Schick  
Lei Liang: *Trans*

21h30                      Closing Reception (East Lounge)

## BIOGRAPHIES , PROGRAM NOTES, ABSTRACTS

**Thursday, September 17, 2015**

Strathcona Music Building, Pollack Concert Hall

19h30

Performance: Edgard Varèse: *Ionization*

Claude Vivier: *Pulau Dewata*

### BIOGRAPHY



The ever-evolving **Aiyun Huang** enjoys a musical life as soloist, chamber musician, researcher, teacher and producer. She was the First Prize and the Audience Award winner at the Geneva International Music Competition in 2002. Her past highlights include performances at the Victoria Hall in Geneva, Weill Recital Hall in New York, Los Angeles Philharmonic Orchestra's Green Umbrella Series, LACMA Concert Series, Holland Festival, Agora Festival in Paris, Banff Arts Festival, 7<sup>ème</sup> Biennale d'Art Contemporaine de Lyon, Vancouver New Music Festival, CBC Radio, La Jolla Summerfest, Scotia Festival, Cool Drumming, Montreal New Music Festival, Centro Nacional Di Las Artes in Mexico City, and National Concert Hall and Theater in Taipei. She is a founding member of Canadian trio *Toca Loca* with pianists Gregory Oh and Simon Docking. Since 2011, she has been performing with *Musicians from soundSCAPE* with soprano Tony Arnold and pianist Thomas Rosenkranz. Her recent highlights include concerto appearances with the Taipei Symphony Orchestra and L'Orchestre de la Suisse Romande.

She is a researcher at the Centre for Interdisciplinary Research in Music Media and Technology in Montreal. In 2012, Mode Records released *Save Percussion Theater* featuring Aiyun Huang and friends documenting important theatrical works in the percussion repertoire. Aiyun's research focuses on the cross-pollination between science and music from the performer's perspective. Her current research project "Memory in Motion" focuses on the understanding of memory in percussion ensemble playing.

In May 2013 she co-hosted *Random Walk: Music of Xenakis and Beyond* with Canada's leading research institutions: Perimeter Institute, the Fields Institute for Research in Mathematical Sciences, and Institute for Quantum Computing. In 2013, she produced *Music from soundSCAPE* on New Focus Recording. In 2014, she produced Harman, C.P.: After JSB-RS on Naxos Record featuring Canadian composer Chris Paul Harman's percussion and keyboard music.

Born in Kaohsiung, a southern city of Taiwan, Aiyun holds a Doctor of Musical Arts degree from the University of California, San Diego. Her teachers include Steven Schick, Russell Hartenberger, Gaston Sylvestre, Robin Engelman, Bob Becker, and François Bedel. Between 2004 and 2006, she held a postdoctoral position of Faculty Fellow at UCSD. She is a William Dawson Scholar and holds the position of Associate Professor in Percussion at the Schulich School of Music at McGill University in Montreal, Canada.

**BIOGRAPHY**

The **McGill Percussion Ensemble** was founded by Pierre Bèluse in 1969. Under his direction, the ensemble's first recording *Percussion* won *le Grand Prix du Disque-Canada* in 1976. When Pierre Bèluse retired in 2001, D'Arcy Gray led the ensemble between 2001 and 2005. Since 2006, Aiyun Huang and Fabrice Marandola have acted as co-directors. Under their direction, the group has participated in international festivals including Montreal New Music, MusiMars, Cool Drummings, Made Music New York, Scotia Chamber Music, and Open Ears. The ensemble has an on-going Composer-in-Residence program featuring current McGill composition students and the ensemble's recent recordings can be heard on Naxos and Mode Records.

**PROGRAM NOTES**

*Ionisation* by Edgard Varèse

*Ionisation* is scored for some three-dozen percussion instruments, of which only three--chimes, celesta, and piano--are capable of playing notes in the equal-tempered scale. Composition based on the pre-eminence of pitch here gives way to a music of timbres and rhythms. As the first of many all-percussion scores written in this century, *Ionisation* is remarkably subtle in its use of those instruments.

The form is articulated by changing sonorities--a passage scored only for metal instruments; a fleeting duet for drums and maracas; a hair-raising moment (the first sustained loud point in the score) when several players have the same triplet figure (a rhythmic unison); the first high, Morse-code clanging of the anvils, more than midway through; the grand and sonorous coda is marked by the entrance of the piano, celesta, and chimes--the three instruments of definite pitch. Varèse once defined his mission as the "liberation of sound" (just as Schoenberg promised the "emancipation of dissonance.") *Ionisation* is the purest demonstration of his success, and of his eventual influence. It is the work of both a pioneer and a master.

– Phillip Huscher

*Pulau Dewata* by Claude Vivier

A stay in Bali in 1976, marked a turning point in Claude Vivier's career. Most of the subsequent works were to show the influence of the atmosphere of this Pacific island, whose inhabitants call it the "Island of the Gods," or "Pulau Dewata". This is the title given by Vivier to a work dedicated to the people of Bali. The composer describes it as follows: "This piece is a succession of nine melodies of 1, 2, 3, 4, 5, 6, 7, 8 and 9 sounds. These modes may be directly reminiscent of Bali, but what I wanted to write was a piece imbued with the spirit of Bali: its dances, its rhythms and, above all, an explosion of life, simple and candid. The ending is the traditional signature of many Balinese pieces, a loving homage to this marvelous people from whom I learned so much."

The score of *Pulau Dewata* is dedicated to the McGill Percussion Ensemble. It does not specify instrumentation, permitting any combination of instruments that suits the scoring.

– Notes from Radio Canada International Anthology of Canadian Music CD Set

Performance: Nicole Lizée: *Son of the Man with the Golden Arms*

## BIOGRAPHY

Winnipeg-born percussionist **Ben Reimer** completed a DMus. at the Schulich School of Music in 2014. Committed to the development of contemporary drumset performance, Reimer has commissioned solo works such as *Ringer* by Nicole Lizée, *Full Grown* by Scott Edward Godin, *Train Set* by Eliot Britton and the duet *Lakoni in Kazonnde* by Lukas Ligeti with David Cossin (Bang On A Can). He has premiered four concertos by Nicole Lizée and transcribed the solo works *Liberty* by Tony Williams and *Spooky Drums* by Baby Dodds.



As a classical percussionist, Reimer has performed with the Winnipeg Symphony, Royal Winnipeg Ballet, Manitoba Theatre Centre and Thunder Bay Symphony. He has participated in the Scotia Festival of Music, Make Music New York, Bang On A Can Summer Music Festival at MassMoca and the Roots and Rhizomes Percussion Residency at the Banff Centre. He has been a guest soloist in the annual Bang On A Can Marathon (NYC), Brandon University “Pro Series”, the Winnipeg International New Music Festival, The Little Chamber Music Series That Could (Vancouver), Innovations En Concert and live@CIRMMT (Montreal).

As an educator, Reimer is an Adjunct Professor at McGill University. He also teaches at École FACE in downtown Montreal. He was the Coordinator of Percussion Studies at Brandon University from 2003-2009 while also teaching a range of courses at the University of Manitoba and the Canadian Mennonite University.

Reimer is a member of the Montreal-based quartet Architek Percussion. He is endorsed by Sabian Cymbals, Yamaha Canada and Vic Firth. [www.benreimer.com](http://www.benreimer.com)

## COMPOSER PROGRAM NOTES

Inspired by groundbreaking film titlist and graphic designer Saul Bass, *Son of the Man With the Golden Arms* was written for a drummer with appropriately gilded limbs and a flair for shape and form. Bass drew his cues for a new graphic language from the mathematical shapes known as Lissajous curves, which are visual depictions of complex harmonic motion within rectangular boundaries - prominently on display in the title sequences of Hitchcock’s *Vertigo*.

Bass' groundbreaking film title sequences were studies in an aesthetic of bold lines, silhouette, stark contrast and pure colours. This concerto is musical work that seeks to capture the geometry, motion, timing, rhythm, texture, and spirit present in Bass’ art. A parallel iconography extends into the drum writing as several classic drum kit paradigms are used as starting points. What may begin as a trope is transformed into something at once familiar and alien. Steve Gadd's clinically grooving paradiddle, The Purdie Shuffle (a studio drummer's rite of passage), jazz as filtered through the classical soundtrack music of Elmer Bernstein (Bernstein West to Leonard's Bernstein East) as well as the modern athletic drumming known as 'blast beats' are all points of departure. Filtered through the gauze of collective memory, the grooves are twisted and stretched beyond their already considerable difficulty into a model of sleek complexity, all the while being rendered with the casual virtuosity of *Son of the Man With The Golden Arms*.  
– Nicole Lizée

## PROGRAM NOTES

For the soloist, the music demands an understanding of the root of each paradigm in order to achieve the associated sound and feel. Lizée explains, “It is essential for the initial material to groove in order for the manipulations and mutations to work. The groove should keep its shape as it is 'shapeshifting' - and the player has to have absolute control over what is going on, shifting and mutating in sync with the groove. So as the groove melts, the listener can fully grasp this and is led on the journey, feeling this the whole way.”

Once the material is manipulated, the soloist is presented with a new set of technical and musical demands, most notably: expanded foot techniques (using double bass drum pedals and remote hihats), extreme dynamic control (such as the quiet execution of gestures typically associated with loud/aggressive performance contexts) and expanded drumset instrumentation (the addition of guitar and glockenspiel in the drumset).

Lizée’s approach to drumset composition is a flowing together of influences that challenge our assumptions regarding the technical and musical possibilities of the drumset in the context of Western Art Music. It does so while remaining linked to the drumset’s place in popular music. When performing this repertoire, it is the drumset’s link to iconic players, grooves and musical styles that remains at the core of the interpretation, appreciation and, ultimately, performance.

This presentation of *Son of the Man with the Golden Arms* includes a live drumset soloist with a prerecorded ensemble featuring Architek Percussion (with guest percussionists Christian Smith and Zachary Hale) and guitarists Steve Raegele and Jonathan Barriault. A complete recording of this work is available on the 2014 Centredisc recording *Bookburners: Music by Nicole Lizée*.

– Ben Reimer

Performance: Evelin Ramon: *How Many Have Already Fallen There*

## BIOGRAPHY



Since 1978, **Blair Mackay** has performed and recorded on percussion and drumset in a variety of contemporary, instrumental contexts - from contemporary chamber music with the ARRAYMUSIC ensemble (Toronto), ECM and S.M.C. Q. (Montreal), through free jazz with Barry Romberg's Random Access, pop jazz with Kim Richardson, to concerts with artists ranging from Aretha Franklin to the Moody Blues - and has been a featured soloist at festivals in London, Paris, New York, Kyoto, Jakarta, Mexico City, Montreal, Vancouver, Toronto, and on CBC national radio.

Since 1992 Blair has been artistic director of the Evergreen Club Contemporary Gamelan (ECCG), who specialize in the development, performance, and recording of contemporary music for gamelan (represented on 10 critically acclaimed CD's): from 1988 to 2009, Blair was the principal percussionist with the Esprit Orchestra (contemporary orchestral music): from 1994 to 1998, Blair toured Europe, United States and Canada with the Dangerous Kitchen Ensemble, performing the music of Frank Zappa: from 2000 to 2002, Blair performed with the Autumn Leaf Production of *Kopernicus*, by Claude Vivier, performing at Festivals in Europe and Canada. At present, while Blair continues to direct ECCG and perform in various ensembles and productions, he is pursuing a Doctoral degree from the University of Montreal, with a focus on the further development and understanding of contemporary music for gamelan. Blair Mackay recently received a Hall of Fame Juno award and in 2009, was inducted into the Canadian Music Hall of Fame.

## PROGRAM NOTES

Inspired and based on the concept of the monodrama in music where the interpreter plays more roles, such as the use of his voice which gives the work a desirable and dramatic force. The piece is inspired by the poem *Letter* by the Russian writer Marina Tsvetaeva (1892-1941), and the title is part of the larger work *Requiem*.

The electronic part was created using software Integra and Ableton Live. The process of creating this piece began with recording and improvisation sessions with Blair Mackay, for whom the piece was composed. Through working with the performer, I could test and develop different parts of the work through experimentation. Metaphorically and structurally, the parts of the work can be thought of as branches or braids that meet and nest to create new.

– Evelin Ramon

Performance: Karlheinz Stockhausen: *Musik im Bauch*

## BIOGRAPHY

**Akros Percussion Collective** is a gathering of percussionists dedicated to the aesthetic sensibilities of new and experimental percussion music. Founded in 2006, the collective has collaborated with such luminaries as John Luther Adams, Julio Estrada, Matthias Kaul, Philip Corner, and Stuart Saunders Smith, presenting works by these composers in such unexpected sites as a former ice and coal complex, a meadow in the Cuyahoga Valley National Park, and numerous independent gallery spaces. In addition to residencies at the Akron Art Museum and concertizing throughout northeast Ohio, the group has given feature performances at the Blurred Edges Festival (Hamburg, Germany), Le Poisson Rouge (NYC), the INTAR Theatre (NYC), the University of Akron, the University of Cincinnati, the Hartt School of Music, Kent State University's New Music Series, and the Percussive Arts Society International Convention (2011, 2013, 2014).



## PROGRAM NOTES

Stockhausen's surreal work, centered around the giant birdman, Miron, is a theatrical *tour de force* for six percussionists. Acting as automatons, the three principal players first perform on glockenspiels and crotales and then slowly begin to interact with Miron, whipping him with switches before cutting him open to discover his "music in the belly." As one of only a handful of American ensembles to program the work—and the only one to perform it with the full 2 octaves of chromatic bell plates and original, specially-designed music boxes—Akros delivers a performance devoutly faithful to the intentions of the composer.

**Friday, September 18, 2015**

Elizabeth Wirth Music Building, MMR, Level -2

10h00

Lecture Recital: "Learning to play the SpectraSurface: a novel digital percussion instrument"

## BIOGRAPHY



**Zachary Hale** is a percussionist, composer, and programmer who bridges the gap between music technology and music performance. He is active in the Montreal newmusic scene and has performed with ensembles such as Ensemble Paramirabo, Architek Percussion Quartet, and his own groups Ciao Rhino and the N[i]Quest Duo. He holds a Bachelor of Music in percussion, composition, and electronic music from the University of South Florida, and a Master of Music in percussion from McGill University. He has been a member of the Centre for Interdisciplinary Research in Music, Media, and Technology (CIRMMT) since 2011 and along with Ian Hattwick and Preston Beebe received the 2012-2013 CIRMMT Director's Interdisciplinary Excellence Prize to create the *SpectraSurface* and corresponding *Unsounding Objects* compositions. Zachary had the pleasure of performing these compositions at the 2014 New Interfaces for Musical Expression (NIME) conference in London, England. Recently, he was accepted as a fellow to the Atlantic Music Festival, where he studied interactive performance/composition with Mari Kimura in her Future Music Lab. He has also begun working with the Karlax gestural controller and improvising with the device in the N[i]Quest Duo.

## ABSTRACT

This lecture recital presents the *SpectraSurface*, a digital musical instrument for a contemporary percussionist created by Zachary Hale, Ian Hattwick, and Preston Beebe at the Centre for Interdisciplinary Research in Music, Media, and Technology (CIRMMT). Whereas most digital percussion instruments commonly rely on the characteristics of velocity or attack through the MIDI protocol, our goal was to create an instrument that would respond to the timbral characteristics of found objects excited by contemporary percussion techniques (bowing, motors, superball, natural processes, rubbing, scratching, etc.). We ultimately learned through exploration that subtleties and somewhat inaudible sounds to the human ear could control sound synthesis in a meaningful way using the *SpectraSurface*. I discuss how the use of audio feature extraction in the *SpectraSurface* changed both my performance technique as well as my way of using auditory feedback from different sources (acoustic and electronic) to influence my playing. The collaborative process in a technological atmosphere is also discussed. Excerpts from the pieces *Unsounding Objects no.1-2* are presented as corresponding musical references and examples.

10h30

Lecture Recital: "Performing Intuitively with Electronics"

## BIOGRAPHY



Modern percussionist **Victor Pons** "stretches the bounds of electronics and vibraphone" - ArtsATL. He is dedicated to advancing new music in confluence with today's technological trends. The Goat Farm Arts Center describes him as being "amongst the radicals reshaping musical parameters." His particular interest is in performing new works with live electronics with an emphasis on vibraphone. Before moving to Illinois he was honored as one of Atlanta's *30 under 30* for his work with vibraphone and electronics. In 2014 he was selected for three performances at the Percussive Arts Society International Convention (PASIC) in Indianapolis, Indiana. Two solo works were presented at PASIC Tech Day 2.0 and a chamber work at PASIC Focus Day 2014.

Victor has a unique background in percussion performance, electroacoustic techniques and sound art. He has studied Max/MSP, SuperCollider and Csound under the mentoring of Robert Scott Thompson and Heinrich Taube.

Victor received his Bachelors in Music performance from the University of South Florida and both his Masters in Music performance and Artist Certificate from Georgia State University. His primary mentors were Robert McCormick and Stuart Gerber. In the fall of 2014 he began Doctoral studies as a Performance and Literature DMA candidate at the University of Illinois at Urbana-Champaign under the tutelage of William Moersch and Ricardo Flores.

Victor is a member of the Percussive Arts Society (PAS), Director of Social Media for the Illinois Chapter of PAS and is a USA ambassador for Resta-Jay Percussions.

## ABSTRACT

This lecture recital serves as an introduction and or a glimpse in the future showcasing current technologies and devices that make performing electroacoustic works effective. This is given from a performer's perspective and utilizes equipment such as Bluetooth midi pedals, wireless in ear monitor systems and iPad applications that help in realizing new electroacoustic works. The lecture covers effective set up techniques and skills that make the performer efficient and effective when working with or without a sound engineer.

11h00

Lecture recital: “Fractal Mathematics in Danish Percussion Music: Per Nørgård’s Infinity Series”

### BIOGRAPHY

**Neeraj Mehta** is an active performer and educator, having presented concerts, clinics and master classes in Asia, North America, and Europe. He has performed and recorded with a wide variety of artists and ensembles from Percurama (Denmark) to Clyde Stubblefield of the James Brown Band. In 2008 Neeraj was awarded a Fulbright Fellowship to study in Copenhagen, Denmark with solo-percussionist Gert Mortensen at Det Kongelige Dansk Musikkonservatorium. While in Copenhagen, he premiered and recorded *En Lys Timer* by renowned composer Per Nørgård. His article *Compositional Synthesis in Per Nørgård’s I Ching For Solo Percussion* is published in the July 2011 issue of *Percussive Notes*. As a founding member of the percussion duo PERCUNOVA, Neeraj and duo partner Jonathan Ovalle (University of Michigan) made their international debut in 2014 as guest artists-in-residence at Mahidol University College of Music in Bangkok, which included an evening program, educational clinics & workshops, and a concerto appearance with the Mahidol University Wind Ensemble. They were also hosted by Furtados School of Music in India, where they presented seven performance workshops in the Cities of Mumbai and Pune. Neeraj Mehta is currently Assistant Professor of Music at City University of New York, Queensborough Community College. He received his Doctor of Musical Arts and master’s degrees at the University of Michigan and holds a bachelor of music degree from the University of Wisconsin-Madison. Neeraj is an artist/endorser with Pearl/Adams, Innovative Percussion and Remo Drumheads.



### ABSTRACT

Early in his career, many critics hailed composer Per Nørgård (b. 1932) as the mantle bearer of Danish nationalism after Carl Nielsen. But the political and cultural changes that followed World War II motivated Nørgård to travel beyond Europe for musical inspiration. Some of his early experiments dealt with the avant-garde and minimalism, but the one compositional development that has arguably had the most influence on Nørgård’s musical output is his Uendelighedsrækken or the “infinity series” which he discovered in 1959. A mathematical sequence with fractal properties used as a way to create pitch material for his compositions, this music draws upon his experiences with Eastern cultures, philosophies, and music. Interestingly, Nørgård’s infinity series predates most of the scientific knowledge and language developed as part of the chaos theories by mathematician Benoît Mandelbro. The rhythmic incarnation of the infinity series, which Nørgård calls Sun and Moon Music, is the basis for much of his percussion writing.

In this lecture-recital, I will demonstrate how the infinity series is constructed through an integer model of mathematical operations and how fractal properties permeate the series. I will then demonstrate how Nørgård employs the infinity series in musically creative and intriguing ways in his most pivotal percussion works including *I Ching* and *Nemo Dynamo*. Through his music, I will demonstrate how Per Nørgård’s infinity series is both a unique and distinctively Danish take on modernism and a compelling way in which fractal mathematics can be used to create structure, energy and drama in music.

12h00

Lecture Recital: “Compressed Orchestrations and Dilated Spectral Conceptions: François Rose’s *Points d’emergence*”

### BIOGRAPHY

**Nicholas Papador** is Associate Professor of Percussion at the University of Windsor. *Points of Departure*, his debut solo percussion recording, was released by Centrediscs in 2015. An active performer specializing in contemporary music, Papador is a founding member of *Marassa Duo* and *Noiseborder Ensemble*, and was featured as an on screen performer in Matthew Barney’s 2014 film *River of Fundament*. He has presented at four percussive Arts Society International Conventions, two Puerto Rico Conservatory International Percussion Festivals, the Open Ears Festival of New Music’s *Environmental Rhythms* event as well as numerous state and provincial PAS Day of Percussion events. As Associate Composer with the Canadian Music Centre, his compositions also appear with Keyboard Percussion Publications, Alfred Publications, Studio 4 Music, House Panther Press, and Bachovich Music. He has received grants from the Ontario Arts Council, Canada Council for the Arts, Social Sciences Humanities Research Council, and Canada Foundation for Innovation. Papador is an artist endorser for Vic Firth, Sabian, Evans and Yamaha. He is the current president of the PAS Ontario Chapter. Papador is a graduate of Northwestern University School of Music (DM 2003), Indiana University Jacobs School of Music (MM 1999) and the University of Oregon (BMus 1997).



### ABSTRACT

This lecture recital explores compositional Spectralism as it relates to unpitched solo and chamber percussion scores. Using François Rose’s *Points d’emergence* (1996) as the primary performance and analytical vehicle reflective of a larger repertoire, I ask: “How do these works—using material that does not utilize orchestrations to represent pitch frequencies, a common perception of Spectralism’s musical language—elicit Spectral compositional concepts?”

I address this inquiry by discussing the concept of Harmonicity, the degree of which an individual timbre adheres to partials in the harmonic series as it relates to unpitched percussion instruments. I will also make connections between Rose’s piece and Gérard Grisey’s theories of musical time and formal structures that were implemented in his *Tempus ex Machina* (1979).

The body of the presentation is a performance of François Rose’s *Points d’emergence*. This work is divided into seven sections, each with a different temporal concept. Rather than performing the work uninterrupted, it is presented in segments in order to illustrate Rose’s use of spectral technique as well his notion of “dilated” and “compressed” voices.

Finally, I will consider efforts within Spectral movement to align temporal structures with musical time in non-western musical idioms. Spectralism uses the harmonic series, a natural acoustic phenomenon, as a touchstone in the area of pitch and timbre. It is possible that through temporal formal structures in non-western music, Spectralism is seeking an analog to unify philosophies of timbre and time.

12h30

Lecture Recital: “Alejandro Viñao’s *Burritt Variations*”

## BIOGRAPHY



Having performed on four continents and nearly forty states **Michael Burritt** is one of the World’s leading percussion soloists. He is in frequent demand performing concert tours and master classes throughout the United States, Europe, Asia, Australia and Canada. Mr. Burritt has been soloist with the Dallas Wind Symphony, Omaha Symphony, Chautauqua Symphony Orchestra, Richmond Symphony Orchestra, Ju Percussion Group (Taiwan), Percussion Art Quartet (Germany), Amores Percussion Group (Spain), Peaux (Sweden) and the Tempus Fugit Percussion Ensemble of Pittsburgh, PA. Mr. Burritt has three solo recordings – *Perpetual*, and *Shadow Chasers* and recently released his third entitled *Waking Dreams* on the Resonator Records label. All the recordings are comprised of Burritt’s original compositions as well as works written expressly for him. He has been a featured artist at seven Percussive Arts Society International Conventions. In 1992 he presented his New York solo debut in Weill Hall at Carnegie Hall and in 1998 performed his London debut in the Purcell Room at Queen Elizabeth Hall. Mr. Burritt has extensive chamber and orchestral experience and has performed with the Chicago Chamber Musicians, The Chicago Symphony, The Rembrandt Players, and the The Peninsula Music Festival Orchestra.

Mr. Burritt is also active as a composer, with two concertos to his credit, numerous solo and chamber works for marimba and percussion as well as two books of etudes. His works for solo marimba have become standard repertoire for the instrument and are frequently required repertoire on international competitions. He has been commissioned by The World Marimba Competition in Stuttgart Germany, The Paris International Marimba Competition, Third Coast Percussion Quartet, Exit 9 Percussion, Louisiana State University, The Northshore Concert Band and the Tempus Fugit Percussion Ensemble. Mr. Burritt is published with Ludwig Music, C. Allen and Keyboard Percussion Publications. Burritt is also an artist/clinician and product design/consultant for Mallettech, where he has developed his own line of signature marimba mallets and an artist / educational clinician with the Zildjian Company. Michael Burritt is currently Professor of Percussion and head of the department at the Eastman School of Music in Rochester, New York. Prior to his appointment at Eastman Mr. Burritt was Professor of Percussion at Northwestern University from 1995-2008 where he developed a program of international distinction. Mr. Burritt received his Bachelor and Master of Music Degrees, as well as the prestigious Performers Certificate from the Eastman School of Music in Rochester, New York. His teachers have included John Beck, Gordon Stout, Paul Yancich and Herbert Flower.

## ABSTRACT

Performance and discussion of the interpretation as it pertains to rhythm (from a stylized point of view and consistency), voicing, and structure. Discussion will also take a look at personal investment in the work and finding your voice in the music. Despite the complexity and performance demands of the work, the performer must first and foremost have a clear point of view to put across that brings the music immediately into relevance to the listener.

14h30

Paper: "Traffic/Light: Post Cage Discourse on Silence"

## BIOGRAPHY



**Bill Sallak's** work exists at a crossroads where the primal nature of percussion instruments collides with cutting-edge technology, and where the solitary work of the creative artist meets up with interdisciplinary collaboration. He has appeared at the Edinburgh Fringe Festival, Blurred Edges Festival (Hamburg, Germany), Cultura UNAM (Mexico City, Mexico), the World Congress on Dance Research (Athens, Greece), International Deep Listening Art/Science Conference, InterMedia Festival, John Donald Robb Composers' Symposium, the Phoenix Experimental Arts Festival, le poisson rouge, the Joyce Theatre, Aspen Dance Connection, and numerous Percussive Arts Society International Conferences. Bill is currently an Assistant Professor in the School of Theatre and Dance at Kent State University, a member of Akros Percussion Collective, and Chair-Elect of the Percussive Arts Society's New Music/Research Committee. He holds degrees from SUNY-Fredonia, the University of Akron, and Arizona State University.

## ABSTRACT

John Cage's *4'33"* thrust the ontologies and phenomenologies of silence to the forefront of musical discussion. This paper offers a survey of the discourse opened by Cage and *4'33"* by way of discussing silence in the percussion music of two other composers: Thomas DeLio, and Stuart Saunders Smith. Their work forms a rich web of philosophy, influence, difference, and dialectic on musical silence.

Cage's work incorporates silence as an opportunity to listen to unintentional sounds, in the Zen spirit of "welcom[ing] whatever happens next." DeLio's works differ from Cage's in that periods of silence are used to control and confound the listener's short-term memory by disrupting the aural pattern-formation that normally takes place within the listening process. While DeLio shares Cage's appreciation of silence as a means of stripping sound of meaning, he subjects silence-durations to mathematical procedures, composes sound-events with a precision found more often in the European avant-garde, and is intensely interested in manipulating listener experience. In contrast to both Cage and DeLio, Smith uses silence to create periods of introspective inquiry, where listeners can reflect on preceding musical events and synthesize their reactions in a considered space. Smith's use of silence is directly influenced by his Quaker faith, and part of the discussion addresses the similarities between silences in his music and the nature and structure of Quaker meeting.

Specific works discussed include DeLio's *et avant-image* and *not*, as well as Smith's *Wait*, *Winter Taps*, and *Links No. 5*.

15h00

Paper: “Historical background, structural characterization and repertoire constitution with the creation of Sixxen by Iannis Xenakis”<sup>1</sup>

## BIOGRAPHY

**Ronan Gil** is currently professor of percussion at the Federal Institute of Education, Science and Technology of the State of Goiás (IFG). In this institution, he structures along with Prof. Dr. Fernando Chaib the course of percussion and the Percussion Laboratory (LaPe), creating the first percussion ensemble of the institution (GruLaPe). Ronan has a Bachelor's degree in Percussion from the Universidade Estadual Paulista Julio de Mesquita (UNESP), where he studied with John Boudler, Carlos Stasi and Eduardo Giancesella. He has a Specialization in Percussion Keyboards at the Conservatoire de Strasbourg with Emmanuel Séjourné and a Master degree in Composition et Interprétation Musicale at the Université de Strasbourg (France) with Emmanuel Séjourné and Alessandro Arbo. He was awarded the Prize of Didactic Concerts FUNARTE 2014. In UNESP, he received the Award of Excellence in Research in 2010 for his work "Brazilian Repertoire for vibraphone solo". He also received the Young Investigator Award Teacher Severino Pereira Marcio Meirelles for his undergraduate research project (PIBIC UFMT, 2000). He was hired as a teacher (Chargé de cours and Percussioniste accompagnateur) at the Conservatoire de Strasbourg.



## ABSTRACT

Different composers and compositional schools have contributed to the percussion literature, creating new possibilities and interpretative challenges. The composers' search for new sound possibilities and specific timbres boosted the research and development of new percussion instruments, Iannis Xenakis being one of many examples of such a composer. This article seeks to outline and discuss the definition, the historical overview, structural characteristics, diffusion and the repertoire composed for Sixxen. The definition of such an instrument type is challenging and takes the perspective of questions about its peculiar ontological characteristics. Does it exist as a single instrument? A six-part instrument? Six instruments associated in a poly-instrument set? With regard to the historical aspects, points will be presented that characterize the creation of the first Sixxen set, due to the composer's relationship with *Les percussions de Strasbourg*. A review of the Sixxen sets around the world (currently numbering 43 prototypes) will be presented. They have been constructed by universities, conservatories, formed groups or particular interests in 18 countries. Four companies have already studied the prototype's development for commercialization, and three of these brands were related directly to Xenakis and *Les Percussions de Strasbourg*. The repertoire expanded with the construction of different units and requests from the percussion community. The repertoire that came into existence after *Pléiades*, which is made up of parts for sextet but also smaller formations, will also be discussed and related to other instruments, solo, with electronics, among others. This paper will bring into being an extensive documentation on an important instrumental creation of the 20th century.

1 - Project carried out with the financial support from CNPq/SEC/Brazilian Ministry of Culture and PROAPP/IFG by the Nucleus of Excellence for Research, Teaching and Performance Percussion – NEPP<sup>3</sup>.

15h30

Lecture Recital: “Musical Scrapers and their songs: Explorations on rootedness and representation”

## BIOGRAPHY



Carlos Stasi is director of the percussion program at the São Paulo State University in Brasil (UNESP). He has a Master Degree from the California Institute of the Arts - Calarts, where he also taught, and a PhD from the University of Natal in Durban, South Africa, where he wrote the very first volume about musical scrapers in the literature. He has been working with these instruments since 1982 and has traveled several countries to investigate and written many texts about them, such as the book untitled *The Devil's Instrument: Music, Imagination and Marginality* (2011), where he analyses musical scrapers through the lens of Anthropology,

Ethnomusicology, Entomology and Philosophy.

Having his career grounded on the performance and the creation of New Music in Brasil he was responsible for hundreds of premieres during almost three decades performing and directing the main Brazilian Percussion Ensemble - the Sao Paulo State University Percussion Ensemble – Grupo PIAP. He is also one of the most prolific composers for percussion in Brazil with more than 100 pieces, mostly solos. One of the most impressive part of such a work is the use he makes of the Brazilian scraper called reco-reco (a samba metal scraper with three springs). In the piece *Xavier Guello*, one sees the development of different techniques of playing, putting the instrument at a level hardly imagined. He is also member of Duo Ello, formed with Brazilian percussionist Luiz Guello.

## ABSTRACT

This lecture-recital briefly introduces the audience to some historical pieces for musical scrapers (*Das Guiro*, by Michael Colquhoun and *Estudos* by Carlos Stasi - 1983) focusing on some ideas that have been criticized by Colquhoun; for instance, my own conventional approach towards the instrument and the authority concerning it, as I have somehow become such an “authority.” Colquhoun uses the scraper as an icon to challenge general representations in Western music. For instance, the overpowering tendency of the West to standardize and generalize (the use of the term *guiro* itself in Euro-American tradition demonstrates that). In this sense, my piece *33 Samra Zabobra* (1987) will provide some insights on such issues of misrepresentations.

A striking similarity between such works is that they bring an unusual musical instrument out of its ‘original’ setting - i.e. the popular tradition - to ‘invade’ the academic arena in significant ways. This has produced various responses. While audiences appear to take this instrument seriously, it is often perceived as ridiculous, particularly in view of the fact that it is the subject of a doctoral dissertation. In this sense, both works mediate different realities and expectations and both mock the idiocy of the academic. They are serious, but inherently sarcastic and mocking, and exist within the environment they undermine. This presentation includes the performance of *Estudos* and *Xavier Guello*, both for reco-recos, and also uses examples of other pieces in order to illustrate the questions discussed.

16h30

Keynote Presentation: “Anatomy of a Phase”

## BIOGRAPHY

**Russell Hartenberger** is Professor and former Dean of the Faculty of Music at the University of Toronto. He has been a member of both the percussion group Nexus, and Steve Reich and Musicians since 1971. He holds a Ph.D. in World Music from Wesleyan University, specializing in the music of West Africa, North and South India, and Indonesia. As a member of Nexus, he has performed with leading orchestras in North America, Europe and Asia, and along with members of Nexus created the sound track for the Academy Award winning Full Length Documentary, *The Man Who Skied Down Everest*. With Steve Reich and Musicians he recorded for ECM, DGG and Nonesuch Records, and performed on the Grammy Award winning recording of *Music for 18 Musicians*. He has performed and/or recorded with such diverse musicians as Gil Evans, John Cage, Steve Gadd, Peter Erskine, Michael Nyman, Pablo Casals, Canadian Brass, Kronos String Quartet, Peter Schickele, Richard Stoltzman, Toru Takemitsu, Jack DeJohnette, and Yo-Yo Ma. His compositions include *The Invisible Proverb*, *Telisi Odyssey*, and *Cadence*, published by Keyboard Percussion Publications, and *Raghavan*, published by HoneyRock. His arrangements for percussion include *Persian Songs* with Iranian vocalist, Sepideh Raissadat, and *Moondog Suite*. His article “Encounters with John Cage” appeared in the Sept. 2012 issue of *Percussive Notes* and his essay, “Clapping Music: A Performer’s Perspective,” is in *The Ashgate Research Companion to Minimalist and Postminimalist Music* (Ashgate 2013).



## ABSTRACT

In Steve Reich’s composition, *Drumming*, the composer employs the technique of phasing in which he asks musicians to begin in synchrony, then for one to accelerate gradually until separated by one full beat, a process that can last a minute or more. Having premiered *Drumming* and subsequently performed it many times, I am comfortable with phasing and, over time, have examined my thought process in order to phase consistently and musically. After attending a presentation by Justin London at the 2013 Conference of the Society for Music Perception and Cognition in which he discussed a computer analysis he made (with Rainer Polak) of an accelerating section of music performed by Mande drummers in Mali, I created a similar study in order to develop a more objective analysis of phasing. In a recording session at the LIVE Lab at McMaster University, Bob Becker and I recorded the four one-on-one phases in Part I of *Drumming* and, with the help of Associate Professor of Music Cognition Michael Schutz, composer David Ogborn, and recording engineer, Ray Dillard, generated a computer analysis of the phases. We found that over 67 repetitions of the rhythmic pattern, the moving voice averaged 0.25% faster in tempo (approximately .5 ms/beat). This small, consistent difference aligns with both the composer’s request and the performers’ intentions. However, in contrast to my introspections, the separation and re-alignment of the voices was neither smooth nor monotonic. At least one-fifth of the cycle repetitions in the nominally accelerating voice actually *slowed down*. The nominally steady voice displayed a similar pattern of tempo fluctuations, suggesting a complex pattern of mutual coordination between the composer’s request and performers’ intentions for the parts to function independently. In this paper, I contrast what I think happens in a phase with what is actually happening.

**Friday, September 18, 2015**

Strathcona Music Building, Pollack Concert Hall

19h30

Performance: "Two Brazilian Views of the Snare Drum"

Sérgio Freire: *Pandora*Carlos Stasi: *Canção Simples de Tambor***BIOGRAPHY**

Photo: Bruna Lubambo

**Fernando Rocha** is professor of percussion at the Federal University of Minas Gerais (UFMG) in Brazil. He has a D.Mus from McGill University, where he studied with D'Arcy Philip Gray and Aiyun Huang. His doctoral studies were focused on the performance of pieces for percussion and electronics. He also studied with John Boudler, Carlos Stasi and Stefon Harris. Fernando Rocha has premiered many percussion works by composers such as Douglas Boyce, Lewis Nielson (USA), Almeida Prado, Silvio Ferraz, Roberto Victorio, Sérgio Freire, Sérgio Rodrigo (Brazil), Nicolas Gilbert, Geof Holbrook (Canada), Samir Odeh-Tamimi (Palestina)

and João Pedro Oliveira, and a duo with cellist Elise Pittenger, with performances in Canada, the US, and Brazil. Fernando is Musical Director of the contemporary ensemble Sonante 21 and the UFMG Percussion Ensemble. Recent appearances as a lecturer/performer include the Percussive Arts Society International Convention (PASIC/2005, 2007, 2009, 2013, and 2014), Roots and Rhizomes at UCSD (USA, 2007), the "Percussive exchanges", in Montreal (2007), Sound Symposium, in St. John's, Newfoundland (Canada, 2008), the Latin-American Percussion Festival (Brazil, 2009 and 2014) Chile Percussion Festival (2011), the Uruguay Percussion Festival (2012), Zeitkunst Festival (Berlin, 2013)

**PROGRAM NOTES**

The pieces proposed for this performance present two original and creative approaches to the use of the snare drum as a solo instrument. *Canção Simples de Tambor* explores timbral possibilities of the instrument, including some unusual effects such as playing with a bamboo rod and using a ping-pong ball on the drumhead. This exploration of sound increasingly distances that performer from the traditional approach to the instrument until he is literally "distanced." When he returns to instrument, the snares are finally on and the drum sounds as we would expect it to. But at this point, the composer introduces a melodic line into the sonic mix, once again bringing the drum's musical identity into question. This "melodic" characteristic gives the name "song" (Canção) to the piece.

*Pandora* plays with the idea of how a sound can be produced and manipulated on a snare drum. There is a very interesting visual component: the musician doesn't touch the drum but he is still capable of making it sound. A real acoustic snare drum is played from a distance by the performer using two Wii remote controls. *Pandora* is both the name of the piece and of the instrument created. Performances of *Pandora* have received very good reviews as this one by Tom Moore, from Opera today: "Concluding the first half were two exceptionally whimsical works. The first featured percussionist Sergio Freire performing his own music for percussion controller, with a sort of magic wand controlling sounds from a single snare drum."

Performance: Vinko Globokar: *Au-delà d'une étude pour percussion*

## BIOGRAPHY

As a performer, curator, and researcher, percussionist **David Schotzko** is a passionate advocate for contemporary music and performance. Based in Toronto, Canada since 2010, David performs regularly with Arraymusic, New Music Concerts, The Esprit Orchestra, CONTACT Contemporary Music, and serves as Associate Curator, Contemporary Music for the Ottawa Chamber Music Society's annual Chamberfest. Recent projects include premiere performances of solo works by Canadian composers Scott Smallwood and Michael Oesterle. With the support of the Canada Council for the Arts, David will record Oesterle's fifty minute solo work *Spanning Tree* for release on New Focus Recordings in 2016.

A founding member of the acclaimed International Contemporary Ensemble (ICE) in New York and Chicago, David has premiered over 300 works by composers from across the globe, having worked closely with the established composers of today (Steve Reich, Pauline Oliveros, Ignacio Baca-Lobera, Julio Estrada, Chaya Czernowin, Philippe Hurel, David Lang, Magnus Lindberg, Philippe Manoury, John Luther Adams, Martin Bresnick, and Tan Dun), and tomorrow's rising stars (Dai Fuikura, Du Yu, Johannes Boris Borowski, Huang Ruo, Edgar Guzman, Anna Clyne, Marcos Balter, Felipe Lara, and Oscar Bettison).

David received rave reviews in print and digital press as the solo percussionist in the US premiere of Iannis Xenakis' *Oresteia* at Miller Theatre, and has performed as a soloist in New York, Chicago, Morelia (Mexico), Oslo (Norway), Ottawa and Toronto. He holds degrees from the Oberlin Conservatory of Music (B.M), the Yale School of Music (M. M.), and Stony Brook University (D.M.A.)

## PROGRAM NOTES

*'This piece can be considered an etude for percussion if one plays sections A through P without stopping. If the percussionist is interested in things other than percussion – such as fencing, karate, gymnastics, boxing, ballet or modern dance, tap dancing, the production of noises with the body, the recitation of poems, a variety of cries or mime – then he can invent six short performances (each no more than two minutes) and place them in a suitable space, outside the scope of the percussion.'*

– Vinko Globokar

This pithy paragraph is the only performance instruction given in *Au-dela d'une etude pour percussion (Beyond an Étude for percussion)*, Vinko Globokar's sixth work for percussion solo. Obliquely exploring percussive music making from the perspective of a daily physical practice, Globokar has created an *über-étude* for the 21<sup>st</sup> century where the substantial technical challenges of the notated score obscure the work's more abstract theatrical demands.

Performance: Kate Neal & Vanessa Tomlinson: *8 Hits-New Music from Australia*

## BIOGRAPHY



Australian percussionist **Vanessa Tomlinson** is active in the fields of solo percussion, contemporary chamber music, improvisation, installation and composition. She has performed at festivals around the world such as Wien Modern, London Jazz Festival, Green Umbrella Series LA, Bang-on-a-Can Marathon NY, The Adelaide Festival of Arts, and Shanghai Festival. She is the recipient of 2 Green Room Awards, the 2011 APRA/AMC Award for Excellence by an organization or individual, and has been awarded artist residencies through Asialink (University of Melbourne), Civitella Ranieri (NY/Italy), Banff (Canada) and Bundanon (NSW). She has recorded on numerous labels including Mode Records, Tzadik, ABC Classics, Etcetera, Clocked Out and Innova.

Vanessa is co-founder and artistic director of Clocked Out, one of Australia's most important and eclectic musical organizations, artistic director of percussion quartet Early Warning System and the percussionist for The Australian Art Orchestra. She was a founding member of percussion group red fish blue fish, and is also founder and director of Ba Da Boom, the in-residence percussion ensemble at Queensland Conservatorium, and the training ground for a wide cross-section of the percussion community in Australia.

She is particularly well-known for her interpretations of the music of Pateras, Griswold and Globokar, her improvisational language that incorporates sonic investigations of found objects, nature, and toy instruments, and her tireless advocacy for awareness of the plethora of high quality music-making happening in Australia. Over the years Vanessa has commissioned, inspired and premiered more than 100 works, worked alongside countless wonderful improvisers, and collaborated with visual artists, dancers, and actors in a variety of settings.

Vanessa studied at the University of Adelaide, Hochschule fur Musik in Freiburg and received her Masters and Doctorate from the University of California, San Diego where she worked closely with Steven Schick and George Lewis. In addition Vanessa has studied Sichuan Opera with Master Zhong Kaichi in Chengdu, China. She is currently Associate Professor in Music at Queensland Conservatorium, Griffith University.

## PROGRAM NOTES

Peter Handke calls his first three plays (*Offending the Audience*, *Self-Accusation* and *Prophecy*) Sprechstücke (literally, speaking pieces). The plays examine the power and banality of public and private speech. *Self-Accusation* is a setting of one of these plays for solo percussion and voice, commissioned by Vanessa Tomlinson in 2014 with assistance from the Australia Council for the Arts.

Performance: Roland Auzet: *À Travers Max*

## BIOGRAPHY



Composer, performer and director, **Roland Auzet** defines himself as a "stage writer." Awarded many prizes and international awards, he composes and performs projects since 2002 including opera and musical theater in France and abroad. Fundamental collaborations have marked his career: - Composition: Iannis Xenakis, Pierre Boulez, Luc Ferrari, Heiner Goebbels... - Art Circus: Jerome Thomas, Mathurin Bolze... - Plastic Art: Giuseppe Penone... - Art choreography: Angelin Preljocaj, François Raffinot, Merce Cunningham... - Drama Rainald Goetz, Eduardo Arroyo, Fabrice Melquiot, Laurent Gaude... - Many theaters and opera houses have contributed to the creation of his works: Lyon Opera, Grand Theatre of Geneva, the French national network scenes and national drama centers. Twenty operas, musical theater stage works and pieces for him are also many ways to "raise awareness of the music of today and rethink the fundamental problems of our condition of being."

**Guillaume Bourgogne** had learned to play the saxophone in Lyon, his native city, before entering the Paris Conservatoire. There, he won musical analysis, harmony and orchestration first prizes. He was also the first prize winner at orchestra conducting with Janos Fürst as a teacher. Nowadays, he is the co-artistic director of the music ensemble Cairn (Paris) besides the composer Jérôme Combier, and principal conductor of the Camerata Aberta (Sao Paulo, Brazil). He is also the artistic director of the ensemble Op.Cit (Lyon, France). In 2013, he was appointed Professor of Conducting at the Schulich School of Music of McGill University and Music Director of the McGill Contemporary Music Ensemble (Montreal). He is frequently invited by various orchestras such as the Gulbenkian Orchestra (Lisbon, Portugal), the Seoul Philharmonic Orchestra, the National Bordeaux-Aquitaine Orchestra, the Nice Philharmonic Orchestra, etc... In addition to conducting the 19<sup>th</sup> and 20<sup>th</sup> century symphonic repertoire, he is also regularly invited by contemporary music ensembles such as Ensemble Intercontemporain (Paris), Court-Circuit (Paris), L'Itinéraire (Paris), Ensemble TIMF (Korea), Sond'Ar-te electric ensemble (Lisbon), Contrechamps (Geneva), Linea (Strasbourg)... Together with these orchestras, he appears in the foremost festivals: Musica, Strasbourg; Présences (Paris), Manifeste (Paris), Montreal New Music Tage für neue Musik, Zürich; Märzmusik, Berlin; Radar, Mexico; Campos do Jordao festival (Brazil); Festival d'art lyrique, Aix-en-Provence; Tongyeong international music festival (Korea); Musica Viva (Lisbon); Ars Musica (Belgium); Darmstadt Ferienkurse (Germany); Borealis (Bergen, Norway); Archipel (Geneva); Fondation Royaumont, etc. Guillaume Bourgogne has premiered many pieces written by composers like Jérôme Combier, Tristan Murail, Raphaël Cendo, Thierry Blondeau, Sergio Kafejian etc. Various prizes reward his discography: Diapason d'or, Prix de l'Académie Charles Cros and Disque d'or. Besides his conducting activities, he likes to give masterclasses. On top of his teaching activities at the Schulich School of Music, he teaches regularly in institutions such as Paris Conservatoire (CNSMDP), Sao Paulo State University (UNESP), Campos do Jordao Festival etc.



Photo: Cécile Brossard

## PROGRAM NOTES

*Max* is a concerto for a chamber orchestra and a crazy percussionist: Crazy about rhythm, about notes, about sounds and crazy about his amazing instruments.

He plays with these geometrical pieces of art, cylinders, spheres, cubes, eggs, wheels, made of wood and metal, all having their strange sounds, ringing, clicking, banging, echoing under the hands of Roland Auzet. The instruments are at the same time the characters of this strange play and also the scenery.

The orchestra envelops this world of percussions in a very modern way. Its music reinvents a rhythm and a profound energy that appeases sometimes with the bow of the double bass or explodes in a solo of drums. We witness a real dialog, or confrontation, between the orchestra and the percussionist.

*Max* is at the same time a concert, a performance and an installation. A beautiful initiation to a world of contemporary music and percussions.

Max is a musician, percussionist; clown ... Poetry is born of the strange manipulation that plays on the exchange, magic, illusion, and the relationship between an orchestra and his or her hands as the strength of despair. Max is a strange and wild trainer of objects (musical objects). He punctuates his access human sounds strange mood. The tension arises from the friction between this voluntary body and the resistance of things. All face this "big animal that is a orchestra" as set prejudices of the crowd, and even the crowd itself in the form of opinion. This relationship takes the jousting and choreography, confrontation and dialogue with the orchestra at the scene and other surprises.

Everything is the result of an extreme listening. First, the unusual presence of sound objects. Ground... instruments, totems... The echo of an ancestral tradition of the musician. A relationship between scholarly and popular, but also between art music and art of the circus through the clown.

*Max* is a "rude comedy" like grimaces of our world that make it difficult to perceive the true faces.

**Saturday, September 19, 2015**

Elizabeth Wirth Music Building, MMR

10h00

Paper: “Audience Environmental Awareness at Performances of John Luther Adam’s *Inuksuit*”

## BIOGRAPHY



**Rebecca McDaniel** is a recent graduate of Furman University, with a B.A. in Music (Percussion) and a B.A. in Earth and Environmental Sciences. Four years of performing with Furman's Percussion Ensemble exposed her to the work of John Luther Adams, Matthew Burtner, and other environmental art composers. Her studies in Earth and Environmental Sciences prompted her to combine her passion for environmental education with her musical interests. Her current

research focus is in the use of environmental art music as an education and communication tool. In the fall of 2015, she will be pursuing a Master of Music at the University of Missouri, and she hopes to continue studying this art form during her graduate work.

## ABSTRACT

As a researcher involved in both music and the natural sciences, I am curious about the role ecocentric music can play in environmental education and advocacy. To this end, I recently studied audience behavior during a performance of John Luther Adams' *Inuksuit*, a percussion ensemble work written for outdoor performance. By integrating natural and man-made soundscapes, *Inuksuit* highlights the impact of human presence on each performance space's unique sonic environment. To investigate audience perception of this impact, I collected real-time audience responses to the performance via Twitter and other iOS applications, while simultaneously tracking their movements throughout the performance space using GPS technology. In addition to modeling audience experience using Geographic Information Systems (GIS) software, I conducted qualitative analysis on their survey responses. I sought to use tangible visualizations of the physical and sonic experience of *Inuksuit*, paired with the abstract musical and personal thoughts of audience members, to assess how, or even if, attending these performances leads to changes in one's environmental awareness. By investigating ecocentric music as a communication tool, I attempt to incorporate the sciences into the dialogue between artists and their audience.

10h30

Paper: “A Choreographic Approach to Polymetric Patterns for Drumset”

## BIOGRAPHY

**Lukas Ligeti** is a composer and improviser (drums and electronic percussion) whose work is informed by a unique approach to rhythm and a special interest in intercultural collaboration. His compositions have been commissioned by Bang on a Can, the Kronos Quartet, Ensemble Modern, the American Composers Orchestra, the Vienna Festival/Amadinda Percussion Group, Håkan Haredenberger and Colin Currie, Ben Reimer and David Cossin, Armitage Gone! Dance, and many others. As a drummer, he has worked with John Zorn, Marilyn Crispell, Gary Lucas, John Tchicai, Michael Manring, etc., and co-leads the trio Hypercolor. He has given solo concerts on four continents with the Marimba Lumina, a MIDI controller designed by Don Buchla. Active in experimental collaboration in Africa for more than 20 years, he co-founded the ensemble Beta Foly in Côte d'Ivoire and co-leads Burkina Electric, the first electronica band from Burkina Faso. He has also engaged in collaborations in Egypt, Uganda, Kenya, Zimbabwe, Lesotho, Mozambique, etc.



Lukas studied composition at the University of Music and Performing Arts in Vienna, Austria, his city of birth. He lived in New York City from 1998 until 2015. He is completing a PhD at the University of the Witwatersrand in Johannesburg, South Africa, where he was previously composer-in-residence, and has also taught at the University of Ghana. Among other prizes, he received, in 2010, the CalArts Alpert Award in Music. Starting in September 2015, Lukas will be an assistant professor in Integrated Composition, Improvisation, and Technology at the University of California, Irvine.

– [www.lukasligeti.com](http://www.lukasligeti.com)

## ABSTRACT

Based on concepts from the traditional court music of the Kingdom of Buganda, in Uganda, and research by the ethnomusicologist Gerhard Kubik, I have developed a new approach to polyrhythms/polymeters on drum set and other multi-percussion setups. Each hand describes its own motion pattern around the drums. They are interlocked; the feet can be integrated into the patterns or fulfill other functions. If the patterns are of different length, an illusion of multiple simultaneous tempos quickly emerges and rhythms of extremely long duration can be created. For example, a pattern of 4 beats in one hand contrasted with 3 in the other would take 12 beats to repeat- but due to interlocking, the length is 24 beats. Playing every 5th beat with one foot and every 7<sup>th</sup> with the other, it quickly explodes to 840 beats.

I have used this approach in my solo drum set playing and in compositions for myself and for others such as the Amadinda Percussion Group. I have applied it to larger instrumental ensembles, and in my solo electronic percussion music, I have added layers of timbral and rhythmic complexity. I have invented a tabulature notation, and created non-sounding instruments to facilitate the playing of rests without interrupting the flow of motion. In my paper, I will describe this technique, show examples from my playing and composing, explain how it relates to traditional Bugandan lute and xylophone music, and outline its myriad future possibilities.

11h00

Lecture Recital: Christopher Adler and Katelyn King “Transrational language and invented musical worlds in *Zaum Box*”

## BIOGRAPHY



**Christopher Adler**'s compositions encompass cross-culturally hybrid forms drawn from contemporary concert music and traditional musics of Thailand and Laos, the application of mathematics to composition, and the integration of improvisation into structured composition. His works have been performed by ensembles including the Silk Road Ensemble, the San Diego Symphony, Ensemble ACJW, the Da Capo Chamber Players, the Chamber Cartel, Contact Contemporary Music, the Van Buren String Quartet, the Pangaea Quartet, pulsoptional, NOISE and the Seattle Creative Orchestra. His compositions for percussion have been performed by ensembles including red fish blue fish, Third Coast Percussion, Ensemble

64.8, and the nief-norf Project, and percussionists worldwide including Andrew Bliss, Morris Palter, Katelyn King, Eric Retterer, Alex Lipowski, Justin DeHart, Omar Carmenates, Trevor Saint, Eric Willie, Kyle Forsthoff, Seorim Lee, Claire Edwardes, Robert Dillon, and Pedro Carneiro. His retrospective analysis of his first ten years of cross-cultural composition has been published in John Zorn's *Arcana II: Musicians on Music* (Hips Road, 2007), and he has published in the journal *Sonic Ideas*. He is a pianist for the nief-norf Project, and Director of Composition for the nief-norf Summer Festival. He is also the pianist and composer-in-residence with NOISE, an Affiliated Artist with San Diego New Music, co-founder of the soundON Festival of Modern Music, and Professor of Music at the University of San Diego.

– [www.christopheradler.com](http://www.christopheradler.com)

A native of Atlanta, Georgia, **Katelyn King** is a percussionist without boundaries, finding non-traditional and unexplored ways to connect with audiences. She is currently planning her graduate recital, concluding her Master's degree in performance at the Schulich School of Music, that will combine elements of sound poetry, gibberish, theater, electronics, and new percussion. In addition to working with her colleagues and professors in the contemporary music ensemble and percussion studio at McGill, Katelyn is involved in multiple projects: speak/strike—a duo repertoire initiative project bringing together 5 American composers to create new music for speaking and percussion, as well as several multi-media commissioning consortiums with composers Tonia Ko, Mark Applebaum, and Lawton Hall. Katelyn's passion for music has afforded her performance opportunities worldwide. Katelyn was a member of the Lucerne Festival Academy Orchestra in Lucerne, Switzerland. Under the artistic direction of Pierre Boulez and conductors Simon Rattle, Heinz Holliger, and Matthias Pintscher, Katelyn performed contemporary orchestral music by Unsuk Chin, Luciano Berio, Matthias Pintscher, and Helmut Lachenmann. Directed by percussionist Steven Schick, Katelyn also participated in the Roots and Rhizomes Percussion Residency at the Banff Centre in Banff, Canada. As an active participant of the nief-norf Summer Festival for the past three years, Katelyn has worked with composers Anna Thorvaldsdottir, Lewis Nielson, and Christopher Adler. In 2014, Katelyn will



serve as Performance Teaching Assistant for the nief-norf Summer Festival. Katelyn's most recent awards include the McGill Schulich Scholarship, the GRANT travel award, the Excellent Merit Scholarship, and a Fulbright scholarship to study a master's in theatrical music at the Hochschule der Künste Bern.

– [www.katelynkingpercussion.com](http://www.katelynkingpercussion.com)

## ABSTRACT

*Zaum Box* is a collection of short compositions for one or more solo percussionists, who orate Russian Futurist poetry while performing on a variety of instruments and devices, such as smartphone. The composition is a work-in-progress by Christopher Adler, commissioned by percussionists Katelyn King and Alex Rolfe for the speak/strike project. *Zaum*, or ‘trans-rational’ language, was developed by poet Alexei Kruchenykh in 1913, who asserted that ordinary language could not express the thoughts of the modern mind in a state of inspiration.

The experimental poetry of Kruchenykh and his colleagues rapidly progressed from the creative deconstruction of grammar, to the invention of words, to the invention of entirely new language of sound beyond rational meaning, and finally to the complete deconstruction of phonemes into graphical constructions, all in the span of just a few years. Each movement of *Zaum Box* sets a single poem for solo performer. Speech, percussive technique, instrument selection, and the visual appearance of the score are all subject to creative disruption in the spirit of *zaum*. Performers design trajectories of movement by choosing the movements, their order, many of the instruments, and their physical placement. Christopher Adler will discuss the work, and Katelyn King will discuss her realizations and will perform three movements, *Dyr Bul Shchyl*, *Storha*, and *Frot Fron It*.

12h00

Paper: “The influence of Gesture on percussion performance”

## BIOGRAPHY



**Fernando Chaib.** D. Mus and M. Mus from the University of Aveiro, having as a tutor Miquel Bernat and Evgueni Zouldikine. B. Mus in Percussion at the UNESP, former member of the PIAP Ensemble, having studied with John Boudler, Carlos Stasi and Eduardo Giancesella. He won several national and international awards (Brazil, Portugal, and PAS-Italy). He is a musical director of dance spectacles in Brazil and Portugal. His discography includes more than ten CDs in several styles. He performed as a soloist and chamber musician in the American, European and Asian continents participating in premieres. He is constantly invited to teach and perform at music festivals such as the 44<sup>th</sup> Winter Festival of Campos do Jordão (Brazil), International Percussion festival “Tomarimbando” (Portugal) and Todos los Tambores de Mundo festival (Venezuela). He has published articles in scientific journals and periodicals and scientific events. He is currently a percussion professor of the Federal Institute of Goiás (IFG) and leader of the IFG Centre of Excellence for Teaching, Research and Percussion Performance.

– [www.fernandochaib.com](http://www.fernandochaib.com)

## ABSTRACT

This paper, Part1 of the same study, discusses the influence of corporal gesture on the sensations of continuity, suspension and conclusion of a percussion musical excerpt from a descriptive statistical analysis data obtained on a specific experiment (where we used as methodological tool the software MAX/MSP). From the complex relationship between the percussionist and musical text displayed largely on percussion productions, we seek to understand how far the motion body could be a supportive agent in the process of transmission of specific feelings about the music performed in a percussive performance. The complexity of this experimental process forced us to divide the results into two articles.

12h30

Lecture Recital: “Feedback Based Performance for Percussion using Realtime Audio Visualization and Visual Analysis for Sound Production”

### BIOGRAPHY

**Andrew Blanton** is a media artist and percussionist. He received his B. Mus in Performance from The University of Denver (2008) and an M. FA in New Media Art at the University of North Texas (2013). He is currently an Assistant Professor of Digital Media Art at San Jose State University in San Jose California and a research fellow in the UT Dallas ArtSciLab in Dallas Texas. His current work focuses on the emergent potential between crossdisciplinary arts and technology, by building sound environments and live visualization through software development, and writing music for those environments. For more information visit <http://andrewblanton.com>



### ABSTRACT

Using custom built software Mystic Talon has developed into a platform for artistic expression conceptually based around the idea of creating visual content from live percussion audio then sonifying the visual data for the creation of a feedback system. The performer is inserted into the feedback system for performance. For this session, Andrew Blanton will present three audio visual environments. The first piece, *Panoptics*, will demonstrate real time data feeds for manipulation based on tracking of audience members for audio synthesis. The second piece, *Connectome*, will demonstrate audio derived from a 3D brain model built for triggering by a small (five drum) percussion setup. The third piece, *Mystic Talon*, will demonstrate the integration of percussion with game development engine Unity for building realtime procedural animation based on audio feeds.

**Saturday, September 19, 2015**

Elizabeth Wirth Music Building, Tanna Schulich Hall

14h00

Performance: "Autorretrato" (Self-Portrait)

## BIOGRAPHY



Percussionist, improviser, composer **Luis Tabuenca** was born in Zaragoza, Spain. He is focused on contemporary and experimental percussion music both as a performer and composer. He studied in Europe with Miquel Bernat, and George Elie Otors and in the USA with Steven Schick. He has taken classes with soloists of music ensembles such as Ensemble Intercontemporain and the Ensemble Recherche. He is former member of the Red Fish Blue Fish (USA) and the Ensemble Reserche Academy (Germany). He has toured in Europe, Asia, and America. As an improviser Luis has played with Dafna Naphtali, Jeff Kaiser, Jack Wright, Wade Matthews, Briggan Krauss, Tanya Kalmanovitch, and Hans Tammen, among others. Luis Tabuenca's compositions explore the borderlines between improvised and composed music. He has created music for solo percussion, contemporary dance, and documentaries. In 2014 he was Artist in Residence at the Graduate School of Arts and Science, New York University.

Luis has recorded for the labels Aural Terrains, Mode Records and Verso. He has been honored in several percussion competitions and this past November 2014, he won the first prize of the International Performative Arts Competition *Radical db*. He has received awards by the Ministry of Culture of Spain, and the Fulbright Commission. Luis Tabuenca is founder and artistic Director of the experimental music festival FAT (Festival de Audio Tangente). He is head of the Percussion Department at the Burgos Music Conservatory, Spain.

## PROGRAM NOTES

As a composer/performer I am deeply interested in exploring the borderlines between improvised and composed music. I give priority to acoustic instruments, and my compositions are often focused on reflecting about percussion as a multidisciplinary art. In this way, in my composer/performer endeavors I make use of both musical and non-musical approaches, such as those from contemporary dance and experimental theatre. These allow me for clarity in the construction and projection of my own language.

In this concert I will perform three of my own compositions where the issues just mentioned can be heard and seen: *Autorretrato* (for prepared drum set) - *Corrección* (for vibraphone and water drops on drum) - *Tántalo* (for suspended bass drum). Each of these pieces is based on one of the aquatint-prints of Francisco Goya's *Caprichos*. The title of the pieces corresponds with the title and the content of one of Goya's prints. In these compositions, some of the elements of the score are completely defined, while others are left open. The intention of this is to give shape and consistency to the totality of the work while leaving the path open for the performer to transform each piece according to the particular context of a performance.

Performance: “Speaking Percussion: Mother Nature and Human Nature”

## BIOGRAPHY

**Jordan Curcuruto** is a percussionist specializing in contemporary solo and chamber percussion music, speaking percussion, world music, and popular music. She enjoys collaborating with composers on new pieces and within the last few years has participated in the premiere of Bryan Jeffs’ *Contactual Constellations* at the 2014 Percussive Arts Society International Convention, and the west coast premieres of John Luther Adams’ *Inuksuit* (Ojai Music Festival) and Elliot Cole’s *AMEN* (Northwest Percussion Festival). Jordan has also performed with the Los Angeles Percussion Quartet and the Orange County Youth Symphony at the Walt Disney Concert Hall, the Brit Festival Orchestra, and recently attended the nief-norf Summer Festival in both 2014-2015. She can be heard on the Southern Oregon University Percussion Ensembles’ recently released CD, *Electric Rebel Poetry*, and the Innova label release, *30*, by Stanford University composer Mark Applebaum. Jordan is a graduate of Chapman University, where she studied with Nick Terry and Justin DeHart. She is currently pursuing a Masters of Music in Performance, studying with Terry Longshore at the Oregon Center for the Arts at Southern Oregon University.



## PROGRAM NOTES

The works presented in this concert describe nature’s beauty, terror, and power in the world and how these themes relate to the human race.

Frederic Rzewski’s (b.1939) *To the Earth* (1985) utilizes text from a Homeric hymn in which the poet acknowledges Mother Nature’s strength, generosity, magnificence, and mercy she shows all living things; her power is beyond measure and we all live in this world because she lets us. The poem serves as a gift to Mother Nature given with the hope that she will allow the poet to live and “continue to praise you with my music.”

*Three Winter Carols* (2011), by Stuart Saunders Smith (b. 1948), is a collection of poems written by Sylvia Smith (b.1948) accompanied by solo glockenspiel. The poems are complex in their content as many of the lines and questions contain hidden meanings beyond their literal portrayal of human nature, such as loneliness, death, and the passage of time.

*Connaturality* (2015) is an original composition of my own that explores poetry driven by a rhyme scheme, providing its own internal rhythm. Each of the three movements use the Robert Frost (1874-1963) poems *A Minor Bird*, *Gathering Leaves*, and *Nothing Gold Can Stay*, respectively. I have always been drawn to the poetry of Robert Frost and the way he expresses his feelings about humanity by giving animals, plants, and natural occurrences anthropomorphic qualities. The music that I have written is meant only to enhance the reading of the poetry, not disrupt its flow.

Performance: "Super Marimba: A New Marimba Language"

## BIOGRAPHY

**Payton MacDonald** (b. 1974, Idaho Falls, Idaho) is a composer, improviser, percussionist, singer, and educator. The New York Times described him as an "energetic soloist." The Los Angeles Times described him as an ". . . inventive, stylistically omnivorous composer and gifted performer . . ." As a composer numerous ensembles have performed his music around the world, including Alarm Will Sound, Los Angeles Philharmonic, JACK Quartet, So Percussion, To Hit Duo, Young Voices of Colorado, Quintet Mont Royal, Classical Jam, guitarists Mak Grgic and Eliot Fisk, and tabla soloist Shawn Mativetsky. He has received grants and awards from Fulbright Foundation, ASCAP, Meet the Composer, American Music Center, American Institute of Indian Studies, as well as fellowships from Yaddo and Ragdale.



MacDonald was a founding member of Alarm Will Sound, a new-music chamber orchestra, with which he toured the world and made five recordings. MacDonald has also commissioned and premiered many works for solo marimba, including ones by Charles Wuorinen, Robert Morris, Caleb Burhans, Don Freund, Peter Jarvis, Elliott Sharp, David Saperstein, Michael Udow, and Stuart Saunders Smith. MacDonald studied music at the University of Michigan (BFA) and the Eastman School of Music (MM and DMA). His composition teachers include Sydney Hodkinson, Robert Morris, Dave Rivello, Bright Sheng, and Augusta Read Thomas. His percussion teachers include John Beck and Michael Udow. Further studies include tabla with Bob Becker and Pandit Sharda Sahai and Dhrupad vocal with the Gundecha Brothers. MacDonald works as an Associate Professor of Music at William Paterson University.

## PROGRAM NOTES

Over the past decade I have developed a new way of playing marimba, a project I refer to as Super Marimba. To date I've performed over seventy Super Marimba concerts in venues ranging from Carnegie Hall to living rooms, and I've made three recordings, which have been well received by critics. Super Marimba is the nexus point of all of my artistic activities. I bring my varied training as a musician together here: jazz, Western classical, and Hindustani music. Most of my Super Marimba compositions are notated, yet they all include extensive improvisation.

I use technology with my Super Marimba project, but what really makes the project unique is the musical grammar, one that joins Hindustani music at the deepest levels with the physical elements of idiomatic marimba patterns. Two examples: First, I've taken the complex theme and variation improvisational processes used in North Indian Hindustani tabla drumming and developed that on the marimba using harmony and orchestration to convey the *taal* structure, combined with idiomatic four-mallet patterns. Second, I've taken my study of *alaap* as a Dhrupad vocalist and applied that to marimba improvisations, using a plethora of homemade mallets and a variety of rolling techniques to create melodic tension and release. To my knowledge, I am one of the only marimbists in the world who has fused classical marimba playing with Hindustani music in this manner, and thus Super Marimba is a perfect example of the Omega approach to percussion playing included on the Transplanted Roots Symposium.

Performance: “New Works for Drum Set Solo: *700 Club* and *Great Birnam Wood*”

## BIOGRAPHY



**Eric Derr** is a percussionist, new music advocate, and passionate educator living in Philadelphia. He is committed to commissioning and presenting new, vibrant, sustainable works for percussion as well as revisiting classic pieces with focus and intensity. Noting his energetic performances, ClevelandClassical.com said that he "was in the driver's seat right out of the gate" and the L.A. Times mentioned that "there is more than a little joy to be found in one percussionist hitting a ball in the air with a ping pong paddle".

Eric has performed with Chicago-based Ensemble Dal Niente since 2007. Highlights included participating in a residency with the Harvard Group for New Music and performing at the Library of Congress. With ICE, Eric has performed at Spectrum (NYC) and Lincoln Center. As a member of the percussion group Red Fish Blue Fish, Eric has played concerts at the LA Philharmonic's Green Umbrella Series (Disney Hall), Monday Evening Concerts and LACMA's Art & Music Series (Los Angeles), Miller Theatre and the Park Avenue Armory (New York City), Sweet Thunder: The SFCMP Festival of Electro-Acoustic Music (San Francisco), the Ojai Music Festival, Ojai North! (Berkeley) and alongside celebrated chamber ensembles Bang on a Can All-Stars and eighth blackbird.

In addition to his performing activities, Eric currently works at Settlement Music School (the largest community arts organization in the US) and Symphony in C to provide wider access to high-quality music education through the Greater Philadelphia Region.

Eric holds a DMA in Contemporary Music Performance from University of California, San Diego, where he served on faculty teaching aural skills and a course on experimental practices in popular music.

## PROGRAM NOTES

I will perform two pieces that I recently commissioned for drum set that expand on the instrument's traditional role as a time-keeper and explore its potential as a solo instrument. These works investigate the shifting relationships between the performer, electronic media, and openness in notation. Both works put the performer at the center of a controlled chaos, one that forces an intimate and highly personal solution for how to make it to the other end of the piece.

– Eric Derr

*Great Birnam Wood* (2014) by Carolyn Chen

“The direct and the indirect lead to each other in turn. It is like moving in a circle – you never come to an end. Who can exhaust the possibilities of their combination?[...] The onset of troops is like the rush of a torrent which will even roll stones along its course.”

– Sun Tzu, *The Art of War*

“Who can impress the forest, bid the tree/Unfix his earth-bound root?”

– William Shakespeare, *Macbeth*, Act 4, scene 1

*700 Club* (2010/2014) by Patrick Hart

I wrote *700 Club* in 2010, with no accompaniment, just a 14-minute stereo audio file. Eric approached me in 2013 about the possibility of adding a drumset part, and preparing the piece for live performance. At this point I considered *700 Club* finished. However, adding more stuff seemed in keeping with its spirit, so I gave Eric a newly, reworked, 7-channel surround version and score. The score asks a great deal of the performer – it’s more of a guideline, really, offering some helpful details for a few of the weirder segments and the overarching maxim of “shred heavily.” Once we’re in the general neighborhood, there is plenty of freedom. I’d like to thank Eric for planting the seed, and doing a ton of work to help realize what is essentially a new piece of music. For better or worse, without him you wouldn’t be hearing this today.

– Patrick Hart

**Saturday, September 19, 2015**

Elizabeth Wirth Music Building, MMR

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16h30

Keynote Presentation: "Looking Outward: one percussionist's search for sustainability"

## BIOGRAPHY



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 will release a companion recording on DVD of the early percussion music of Karlheinz Stockhausen in 2014. Steven Schick is Distinguished Professor of Music at the University of California, San Diego.

## ABSTRACT

Sustainability in the biosphere depends on many factors including the internal dynamics of a species or community, the qualities of the environment within which it lives, and a host of border issues that result from the interface between the two. Sustainability in the arena of contemporary percussion music is no different. We intend to examine foundational ideas of contemporary percussion to shed light on our shared desire for the long-term viability of our art. In particular we will explore the "otherness" of percussion, our collective confrontation with the sonic materials at our disposal, our growing understanding of scale and form, and the myths of our origination in utopian and ritualistic constructions among others in order to understand the parameters of sustainability and even longevity of our art form.

**Saturday, September 19, 2015**

Strathcona Music Building, Pollack Concert Hall

19h30

Performance: Mauricio Kagel: *Dressur*

### BIOGRAPHY

Inspired by Mauricio Kagel's theatrical work, *Dressur*, the trio **Dressage** became whole through the creative, collaborative, and unique process of forming their interpretation of *Dressur* in October of 2014 at the Schulich School of Music. The members (**Karen Yu, Austin Lamarche, Katelyn King**) all come from varying backgrounds of culture and education, but come together to champion historical theatrical works by composers such as Thierry de Mey,



Georges Aperghis, and Mauricio Kagel. In Spring 2015 Dressage was honoured to work with Jean-Pierre Drouet, who, as a member of the *Trio Le Cercle* worked closely with these prominent French composers to premiere influential theatrical percussion works.

Based mainly in Montréal, part of Dressage's mission is to tour these rarely performed works around the world. Future performances include festivals in Hong Kong as well as schools in China, Canada, and the United States. Dressage was recently awarded second prize in the McGill Sound Recording Competition, allowing us to compile a video collection of theatrical works, including *Dressur*. Dressage hopes to inspire musicians and non-musicians to question the borders between music and theatre, and to collaborate with composers to write new works for this medium. Although Dressage is a relatively newly formed group, we have already commissioned a piece by McGill composer, Zihua Tan entitled *Silent Spring* which received its premiere by the McGill Percussion Ensemble in April 2015.

### PROGRAM NOTES

Nearly 40 years old, Mauricio Kagel's masterpiece *Dressur* (1976/77) has become a standard piece within the chamber percussion repertoire. Originally composed for the group *Trio le Cercle*, *Dressur* is written to fit the characters of three very different men: a shy introvert, a spunky outgoing extrovert, and a more dominating controller of the two. The piece depicts the three performers as caged animals in a zoo, putting on a show for the audience. As the music evolves, so does the sanity of the performers, or vice versa. The end result is seeing the performers' struggle as they fight to find and create a context for their existence on stage.

As young women performing the piece today there are two questions we ask ourselves: How does the historical creation and underlying theme (only passed down orally) affect our interpretation? Within this work created for an all male trio, how can we address the problems we encounter as an all female trio, highlight our own assets, and give an accurate interpretation of the piece?

For Transplanted Roots 2015 we propose to answer these questions through our performance by giving a modern and opposing gender's view of Mauricio Kagel's *Dressur*.

Performance: David Bithell: *Penumbra* A Composition for Percussion, Shadows, and Electronic Sound

## BIOGRAPHIES

**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 is currently an Associate Professor of Digital Art at Southern Oregon University where he heads the Crossdisciplinary Studio for Art and Technology (xARTS) and is a core faculty member of the Center for Emerging Media and Digital Arts (EMDA).



**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. 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)*.

Longshore 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. He is Professor of Music at the Oregon Center for the Arts at Southern Oregon University.

**PROGRAM NOTES**

*Penumbra* is an interdisciplinary composition for solo percussionist/performer, interactive video projections, and electronic music. With visual inspiration drawn from traditional and contemporary shadow play practices combined with the iconography of percussion performance, *Penumbra* focuses on the human form situated in a technologically saturated atmosphere. *Penumbra* explores the gestural implications of percussion performance, as well as the audience's expectations about how physical gestures and percussion manifest in sound and image. The percussionist performs behind a three-channel rear-projection video array. The resulting dramatically wide aspect ratio (approximately 2.1 meters tall by 7.3 meters wide) allows for numerous possibilities for spatial composition, dynamic movement of projected images from side to side, and interaction of the percussionist's shadow with computer generated imagery. Similarly, the percussionist wears a wireless microphone while performing. This allows for the live manipulation of audio - integrating the acoustic sounds with sounds of electronic origin. Additionally, the incoming audio stream is analyzed and applied to various video parameters - making parallels between image and sound.

Performance: Matthew Burtner: *Ecotones*

## BIOGRAPHY

“A great groove, clarity, and awareness of the ensemble,” – Tromp Jury 2012. **Garrett Mendelow** is an up and coming percussionist from the United States. Though his interest in percussion extends to many different facets of the art, he dedicates much time to contemporary percussion performance and new music in both solo and small ensemble settings.



Garrett has given performances and masterclasses throughout the United States and Europe, and has also appeared in several music competitions. In 2012, Garrett ventured to the Netherlands for the Tromp Percussion Competition and won 2<sup>nd</sup> Prize and the Youth Jury Prize. He also had the pleasure of premiering a new double percussion concerto by Nico Muhly with world-renowned percussionist Colin Currie, and the Britten Sinfonia during the festival. Additional performances include a solo appearance at PASIC 2013, a tour with the Crosslinx Festival in the Netherlands, and concerts featuring the music of Iannis Xenakis. Recently, Garrett was a semifinalist at the ARD International Music Competition in Munich, Germany.

After receiving his Bachelors Degree in Percussion Performance from the University of Michigan School of Music, Theatre and Dance, he received his Masters Degree at Stony Brook University in New York. Most recently, Garrett finished his studies with Peter Prommel at the Hochschule für Musik Detmold in Germany in the Konzert Examen program. Garrett is now attending the University of Wisconsin – Madison in pursuit of his Doctoral degree in performance as a recipient of a Paul Collins Wisconsin Distinguished Fellowship.

## PROGRAM NOTES

After first hearing Matthew’s music, I immediately had the idea of commissioning a solo piece from him. Just half a year later from our first meeting at the 2012 nief norf Summer Festival, the project became a reality, the end result being *Ecotones*. The original concept was relatively simple; a piece for set up percussion that would also incorporate ecological systems and instrumentation. What was most interesting for me however was the detailed pairing of select instruments with the sampled sounds of the various ecological systems (maracas/cicadas, seashell chimes/crackling of a fire, etc.) Thusly, both the performer and the audience can experience the musical potential of a variety of ecosystems.

The other element of the piece is the electronic component itself. The first half of the work is for the most part an improvisation within the parameters of each ecological system. But in the second half of the piece Matthew introduces a virtuosic drum part to the mix, which is accompanied by a flock of seagulls, various drones, and later a layer of bamboo sounds. The drum part itself was conceived by listening to the rhythms of the seagull squawking. As the part progresses the drums begin to deviate rhythmically from the gulls leaving the playback material and the various array of drums to bounce off of one another rhythmically. Finally, upon the climax of the drums, the performer goes immediately into the last ecosystem, which could be classified as “the calm after the storm.”

Performance: Lei Liang: *Trans*

## BIOGRAPHY



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 will release a companion recording on DVD of the early percussion music of Karlheinz Stockhausen in 2014. Steven Schick is Distinguished Professor of Music at the University of California, San Diego.

## PROGRAM NOTES

Lei Liang composed *Trans* at my invitation for a set of concerts surrounding my 60th birthday. The work is scored for an undetermined set of instruments, but for a highly determined set of psychological states. A performer is asked to read complex rhythmic and polyphonic material through interpretative filters described by the composer as “external,” “internal,” “implacable,” and “public.” By performing a strictly notated score through the lens of rapidly shifting states of mind -- or perhaps in the reverse, to color highly detailed emotional states with mutable percussive sounds chosen by the performer -- Liang proposes a radical restructuring of the rapport between a fixed score and shifting interpretative energies.

– Steven Schick

**SYMPOSIUM TEAM**

**Aiyun Huang** (Schulich School of Music, McGill University, Montreal)

**Ross Karre** (International Contemporary Ensemble, New York)

**Fabio Oliveira** (UFG, Brazil)

**Steven Schick** (University of California, San Diego)

**Vanessa Tomlinson** (Griffith University, Queensland)

**ORGANIZATION TEAM**

Event Coordination: Assemble Ensemble

Logistics: Joseph Fox plus McGill Percussion Studio

Website: Ben Reimer

Text Edit: Ben Reimer, Eric Derr

Facebook: Kyle Andrews, Robert Cosgrove

Hospitality: Karen Yu, Morgan Oleary

Live Sound and Recording: Denis Martin plus McGill sound engineering students

Schulich School of Music's Communications and Production department

**PEER REVIEW PANEL**

**Megan Arns** (USA), **Louise Devenish** (Australia), **Eduardo Giansella** (Brazil), **Matthew Gold** (USA), **Piero Guimaraes** (Brazil), **Russell Hartenberger** (Canada), **Ross Karre** (USA), **Fabrice Marandola** (France/Canada), **Fabio Oliveira** (Brazil), **Douglas Perkins** (USA), **Rob Power** (Canada), **Steven Schick** (USA), **Vanessa Tomlinson** (Australia), and **Eugene Ugheti** (Australia)

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