The William Paterson University
Department of Music

presents
New Music Series
Peter Jarvis, director

featuring the
William Paterson University
Percussion Ensemble
and
New Music Ensemble
with
Kevin Norton

Monday, February 6, 2017, 7:00 PM
Shea Center for the Performing Arts
Program

Gemini
For Percussion Duo  Elise McAloon and Jessi Gerbasi
Payton MacDonald

Invention 1 (2006)
For Percussion Duo
Peter Jarvis and Daniel Lucci
Daniel Levitan

Dichotomy, Opus 50 (2016)*
For Piano Solo
Carl Patrick Bolleia
Peter Jarvis

Nocturne, Opus 15 (2011)
For Piano Solo
Carl Patrick Bolleia
Peter Jarvis

Heather “The Heat” Hardy (2017)*
For Solo Percussion
Kevin Norton

Marimbastück (1969)
For Percussion Trio
Edward Broesler, Jesse Gerbasi
Elise McAloon – Marimba Soloist
Payton MacDonald – Coach
Maki Ishii

Sotto Voce (2005)
Solo For Timpani, Voice and Electronic Sound
Sean Dello Monaco
Peter Jarvis - Coach
Ron Mazurek

Sonic Ceremony, Opus 42 (2016)
For Percussion Solo
Payton MacDonald
Peter Jarvis

Gyro (2012)
For Percussion Duo
Sean Dello Monaco & Jesse Gerbasi
Peter Jarvis – Coach
Tomer Yarvi

* = World Premiere

Program Notes

Gemini: Payton MacDonald
"Friendship is one mind in two bodies."
- Mencius

I wrote Gemini as a gift for my good friend Blake Tyson. Blake and I have been friends for many years and although we live far apart, we still talk on the phone almost every week. It often seems we are one mind in two bodies, with so many similarities in our lives and in our tastes in music and art. Blake’s wonderful Vertical River—also for vibraphone and marimba—partly inspired this piece. The title “Gemini” comes from the famous myth of the twin brothers Castor and Pollux. When Castor died because he was mortal, Pollux begged Zeus to give Castor immortality and so he did by uniting them together in the constellation Gemini.
- Payton MacDonald
Invention 1: Daniel Levitan

*Invention 1* is a short percussion duo in which the choices of instrumentation, tempo, and dynamics are left to the performers. The musical interest lies in the interplay of rhythms between the two players, so that the piece should be immediately recognizable no matter which instruments are used. - Daniel Levitan

(*Invention 1* was premiered by Peter Jarvis and April McCloskey)

Dichotomy: Peter Jarvis

*Dichotomy* was completed on June 17, 2106 and is dedicated to Carl Patrick Bolleia. I have been performing in one capacity or another with Carl for over 10 years now, and I enjoy hearing him play the piano. I have three other piano pieces, *Nocturne* Opus 15, *A Little Piano Music* Opus 25, and *Piano Music* Opus 44. Carl has performed all three of them and has recorded *Nocturne*. I am grateful for his work on my music and joyfully composed this piece for him. - Peter Jarvis

Nocturne: Peter Jarvis

*Nocturne* Op. 15 was composed shortly after the sad occasion of the passing, at the tender age of 17, of Kimberly Castillo. It is my hope that this piece will, in some small way, help Pedro Castillo, his family and those who knew Kimberly, celebrate her life. *Nocturne* is dedicated to Pedro Castillo. - Peter Jarvis

Heather “The Heat” Hardy: Kevin Norton

*Heather “The Heat” Hardy* (for solo percussion) was initiated after Peter Jarvis asked me to “improvise” on drum-set for an upcoming New Music Series concert at William Paterson University. In the context of a jazz band or a free-improvising ensemble the “drum solo” has a frame. Certainly, after playing with great improvisers like Anthony Braxton, John Lindberg, Joëlle Léandre and John Zorn, the concept of a “freely improvised” percussion solo is not strange idea to me – but within a concert of “Western art music”? I felt that I needed a “context”.

I often listen to the radio when I am practicing – a way of staying in touch with “the outside world”, while I am deeply in “my own world.” While I was thinking about what I might play to fulfill Pete Jarvis’ request, I heard a story about Heather “The Heat” Hardy, a bantam weight boxer who was also a single mom. Her story was certainly engaging, but her voice put the hook in me. She sounded like she was from my old neighborhood in Staten Island, NY (actually, she’s from a part of Brooklyn that was devastated by super-storm Sandy). She talked about the life of a boxer and the life of a single mother. She kept her daughter’s drum-set near the boxing rink because her daughter was learning to play the drums from one of her boxing coaches. As far as the connection to the actual composition/improvisation, I came across this sentence from McKenzie Wark’s, *The Beach Beneath the Street*: “The goal must be a pictorial process free and open to the whole of life, a diagram of forces, trajectories, possibilities, rather than a representation of an object, cut from the world as a frozen moment.” Really, for most of us, life is a “fight”. - Kevin Norton

Marimbastück: Maki Ishii

This work, which I composed eighteen years ago (i.e. 1969), is the very first piece that I wrote for the marimba.

The marimba part is written in such a style that the player is always aware of and makes use of his own sense of rhythm—in Japanese “ma” (間)—when performing. Both percussionists tune themselves into the marimba part. Acoustically, the attacking sounds of several different percussion instruments (including traditional Japanese instruments) are synchronized with that of the marimba so that the timbre of the marimba turns into a sound cluster—this technique is applied at many instances in this piece. - Maki Ishii

Sotto Voce: Ron Mazurek

*Sotto Voce* was written for and dedicated to my dear friend Peter Jarvis. The term sotto voce in this work signifies “in a whisper or undertone”. The disconnected speech and whisperings of the electronic sound as well as the spoken part of the performer are at times not clear in meaning and give the impression of something mysterious. The voice and sonorities of the timpanist are utilized as a kind of language for feeling, texture and color in which there is no text. - Ron Mazurek

Sonic Ceremony: Peter Jarvis

*Sonic Ceremony*, Opus 42 (2016) was completed on January 13, 2016. The piece was composed for and is dedicated to virtuoso Payton MacDonald. Payton’s remarkable creativity is once again shown in this singular project, which will certainly yield many excellent pieces and performances. The piece may be performed strictly as notated or with improvisation of melody and rhythm at the discretion of the performer. The improvisation option is included because of Payton’s passion for, and proficiency at improvisation. I thank Payton for including me in his “Sonic Divide” project. - Peter Jarvis
Gyro: Tomer Yarvi

The title *Gyro* is short for Gyroscope - a navigation device, mounted on a base so that its axis can rotate freely in different directions, while maintaining its orientation.

Like the Gyroscope, many elements of martial arts are built on the same concept, as warriors must have both gyroscopic flexibility and stability, to enable them to move without body limitations. *Gyro* is based on the same idea - its goal is to combine the physics of the Gyroscope and the physiology of martial arts. Therefore, the piece requires the players to have dynamic stability as a steady axis, and move their upper body in a free manner, through constant awareness of completing each other.

— Tomer Yarvi

Biographical Information

William Paterson University New Music Series:

The *William Paterson University New Music Series* is now in its 40th season. Directed by Peter Jarvis, the series presents 8 – 10 concerts a year consisting of a wire-range of musical genres, 15-20 premieres a season and includes many guest composers and distinguished guest performers. Over the past few seasons guests have included Robert Dick, Davis Taylor, Taka Kigawa, John Clark, Kevin Norton, Michiyo Suzuki, Steve Rush, Franz Hackl, Gene Pritsker, Oppens Concordance and many others.

Noted for innovative and high-quality performances, the New Music Connoisseur cited “The presentation of the Rzewski composition (Coming Together) was as grand and exciting as a Mahler symphony. The audience was left breathless by the histrionics, the virtuosity, the interpretation, the rigorous baton of maestro (Peter) Jarvis, and the dedication of the performers to bring about this epic twentieth-century composition.”

Carl Patrick Bolleia:

Regarded as a "strong pianist" by New Music Connoisseur and his playing “an extremely high quality” from The And of One Blog, **Carl Patrick Bolleia** has collaborated with musicians of the The Metropolitan Opera Orchestra, New York Philharmonic, and New Jersey Percussion Ensemble. Performances as soloist, conductor and collaborative pianist have occurred at Carnegie Hall Well Recital Hall, (le) poisson rouge, Merkin Hall, Spectrum, Vienna ConcertoFest in Austria, Vianden Castle and Centre Cultural Larei in Luxembourg, Brevard Music Center, Northwestern University New Music Conference, The Intersection of Jazz and Classical Music Piano Conference at West Virginia University, South Oxford Space Brooklyn, and numerous engagements on the New Music Series at William Paterson University. He has recorded for Composers Concordance Records distributed by Naxos, and MSR Classics. “CME Presents: Piano Celebration”, which was hailed by Gramophone for "show[ing] a heightened affinity for the music... savouring the novel, harmonic flights in Frederic Rzewski's Down by the Riverside" and by Fanfare as “capturing all of the quirkiness and chameleon changes of the score... it arrives like a blaze of light, and continues to glow magnificently.”

NÖN (Niederösterreichische Nachrichten) heralded his Austrian premiere of Jinsil Lee’s, *The Beginning: Concorro for Piano and Orchestra*, as “The highlight of the evening...” and his playing described as “excellent... [which] received frenetic applause.” He is adjunct professor of piano and collaborative piano at William Paterson University, and lecturer in piano at Rutgers University. A Doctor of Musical Arts candidate in Piano Performance at Rutgers, his thesis focuses on the piano music of Charles Wuorinen. Piano studies with Min Kwon, Ursula Oppens and Gary Kirkpatrick. Masterclasses with Alan Feinberg, Nicolas Hodges and Fred Hersch. Additional pursuits include transcription and arrangement for the 125th Anniversary Promotional Campaign of Dr. Pepper, sacred music at The Institute of Sacred Music at Yale University, and organ with Renée Anne Louprette. He began his career as a liturgical musician at the age of 13 and has served from monasteries in rural Illinois to cathedrals and churches in Italy, Barbados, and as Director of Sacred Music in the Archdiocese of Newark and Diocese of Paterson.

Maki Ishii:

Born in Tokyo, **Ishii** studied composition privately (with Ifukube and Tomojiro Ikenouchi) and conducting with Watanabe from 1952 to 1958 in Tokyo, then moved to Berlin, where he continued his studies under Boris Blacher and Josef Rufer. In 1962 he returned to Japan (Kanazawa and Itoh 2001).

His music has been performed by the *taiko* group Kodo and he has composed for Japanese instruments as well as symphony orchestra and other Western instruments.

He died in Kashiwa, Chiba, Japan, at the Kashiwa National Cancer Center of thyroid cancer on April 8, 2003, at the age of 66.

— From Wikipedia

Peter Jarvis:

**Peter Jarvis** (b. 1959, Hackensack, New Jersey) (*Jarvis' podium style embedded precision within flowing gestures, a philosophy of movement which clearly transferred itself to the players* - Classical New Jersey) is a percussionist, drummer, conductor, composer, music copyist, print music editor and college professor. He is an Associate Director of the composer Concordance and serves as Chairman of the Board of Directors.

Over the decades, he has performed popular and unpopular music with equal enthusiasm. He has performed as a soloist, chamber player, Broadway musician and as conductor/player with chamber music ensembles, orchestras and choruses. The
proliferation of percussion literature is extremely important to Jarvis and he has performed approximately 100 solo pieces for multi percussion, timpani, vibraphone, marimba, solo snare drum and drum set composed for him.

Jarvis composed, orchestrated, arranged and performed music for Moonrise Kingdom, a film by Wes Anderson, which opened the Cannes Film Festival on May 16, 2012. Moonrise Kingdom received a Golden Globe nomination for "Best Score" and an Academy Award nomination in 2013. His involvement in the film as a composer included various individual projects ranging from adding music to a score by Benjamin Britten and composing original music for several scenes. As arranger and orchestrator he worked on music composed by Mark Mothersbaugh and as performer he led a percussion section and provided several improvisations. He has also performed his own solo percussion music for the second, third, fourth and fifth seasons of the HBO Series Boardwalk Empire. During the third season, his music appeared in seven episodes. More recently Jarvis worked on Ang Lee’s movie Billy Lynn’s Long Halftime Walk, which was released in November of 2016. His involvement on the project included transcribing, arranging and percussion playing.

As conductor, he has appeared with the Saint Luke’s Chamber Ensemble, The New Jersey Percussion Ensemble, Composers Concordance, and many other groups. Jarvis composed, orchestrated, arranged and performed music for Wes Anderson’s film Moonrise Kingdom, which received a Golden Globe nomination for Best Score. He has also performed his own solo percussion music for several episodes of the HBO Series Boardwalk Empire. He has recorded a great many pieces as soloist, chamber musician and conductor for several labels.

His compositions are published by Calabrese Brothers Music LLC, Indian Paintbrush Productions and L-T Music Publishing and he is a member of BMI.

- From Wikipedia

Daniel Levitan:

Composer and percussionist Daniel Levitan (b. 1953) studied composition at Bennington College with Henry Brant, Vivian Fine, and Marta Ptazynska. Percussion studies include marimba with Tom Hempell, tabla with Phil Ford and Ray Spiegel, and conga and latin percussion with Frankie Malabe. His numerous works for percussion have been performed at conservatories throughout the country and around the world, and many have become standard literature. He has composed for, and has works performed and/or recorded by, the New Jersey Percussion Ensemble, Manhattan Marimba Quartet, Marimolin, Nancy Zeltsman, and others.

Payton MacDonald:

Payton MacDonald (b. 1974, Idaho Falls, Idaho) is a composer/improviser/percussionist/singer/educator. MacDonald was a founding member of new-music chamber orchestra superstars Alarm Will Sound and has also toured internationally as a solo marimbist and a member of various chamber ensembles including Galaxy Percussion, NJPE, Present Music, and Verederos. He has commissioned many works from today's leading composers, including Charles Wuorinen, Don Freund, Elliott Sharp, and many others. And many of the world’s best ensembles have performed MacDonald’s music, including the Los Angeles Philharmonic, JACC Quartet, Alarm Will Sound, et al. MacDonald has performed in the world’s best venues, including Carnegie Hall, Lincoln Center, Barbican, and many more. MacDonald studied music at the University of Michigan (B.F.A.) and the Eastman School of Music (M.M., D.M.A.). 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, and tabla with Bob Becker and Pandit Sharda Sahai. Further studies include Dhrupad vocal with the Gundecha Brothers. MacDonald has been to India many times, including for nine months as a Senior Fulbright- Nehru Fellow. The Los Angeles Times described MacDonald as an "... inventive, stylistically omnivorous composer and gifted performer..." MacDonald serves as a Full Professor of Music at William Paterson University and he is a Co-Artistic Director of SHASTRA, an organization the brings together the music of India and the West.

Ron Mazurek:

Throughout his career, composer Ron Mazurek taught at New York University, Bergen Community College, Lehman College, Fairleigh Dickinson University and several other colleges and universities including William Paterson University where he initiated the electronic music program. His compositions have been performed throughout the USA, South America, Japan, Korea, and Europe and are published by Seesaw Music Corporation N.Y., Edition Pro Nova, Germany, and Calabrese Brothers Music. He received numerous awards and grants including a Fulbright Senior Specialists award and a Fellowship in Composition from the New Jersey State Council on the Arts. He is a founding member of the International New Music Consortium, the Composers Guild of New Jersey and the International Composers and Interactive Artists (ICIA) of which he was artistic director.

Ron was also an accomplished performer on electronic keyboards having performed extensively in New York, New Jersey and on many major new music festivals both in the United States and Europe. Several of his works have been recorded for North/South Records, Jersey Sessions recordings, Pro Viva Records, Romeo Records, Capstone Records and others. One 9/11-inspired composition of his, Final Bell, was nominated for a Grammy in 2006.

Perhaps more importantly, Ron was a great ambassador for music representing music with great dignity and love. One of the most unassuming professionals I have ever met or worked with, Mazurek treated all musicians and composers — student or professional, regardless of experience or accomplishment — with equal respect.
It is a rare instance, in a professional world, that one quietly gives so much and asks for so little, while serving a given community in a selfless manner while maintaining dignity at all times.

**Kevin Norton:**

Kevin Norton was born in Brooklyn and raised in Staten Island, NY. Studies at Hunter College introduced Kevin to Milt Hinton and after a short period, Kevin began to perform with Milt Hinton, eventually recording The Judge's Decision with a quartet led by Milt. After getting his Masters Degree from Manhattan School of Music, he became very active as a percussionist in New York, especially taking part in the blossoming downtown New York City scene. This lead to him playing with Fred Frith's band Keep the Dog, which also included harpist Zeena Parkins and saxophonist John Zorn. However, he longed to return to his jazz roots and began to play with downtown outsiders Phillip Johnston and Joel Forrester and their co-led band, the Microscopic Septet (and later Johnston's Big Trouble, with two CDs on Black Saint). Too numerous to list here: Kevin played with many musicians on the downtown scene but eventually concentrated on his own compositions and own ensembles For Guy Debord (in nine events) is a composition for quintet and woodwind soloist (originally Anthony Braxton) based on the texts of the radical French philosopher whose thought proved central to the riots of Paris, 1968. Change Dance (Troubled Energy) draws its inspiration from another radical political activist, Kathy Change (born Kathleen Chang). Both suites are approximately an hour in duration. In 2006 Mr. Norton premiered Water and Fire Suite, commissioned as part of the national series of works from Meet The Composer Commissioning Music/USA. He has led and/or co-led about 20 critically acclaimed recordings, many of them making year-end "Best of” lists. His recording, Time-Space Modulator, integrates intricate, notated composition work with the deep improvisatory skills of Kevin, Tony Malaby, Dave Ballou and John Lindberg. Norton has also played with many highly esteemed European improvisers such as Paul Rogers, Joëlle Léandre, John Tilbury, Paul Dunmall and Frode Gjerstad. (Gjerstad and Norton formed TIPPLE with guitarist David Watson: a cooperative, free improvising trio that has released 3 CDs as of 2015) For about ten years, Mr. Norton was Anthony Braxton’s main percussionist in both the "ghost trance" phase and the "standards" phase, plotting out the course for all percussionists who followed him. Other great American masters Kevin has performed and/or recorded with include John Lindberg, Connie Crothers, James Emery, Scott Robinson, Nick Didkovsky, Marshall Allen, Kazzrie Jaxen, Peter Zummo, Henry Grimes and poet/activist John Sinclair. In June of 2002, Kevin Norton was a resident composer at the prestigious MacDowell Colony. Norton composed the original soundtrack for the movie Anna May Wong: In Her Own Words (2013). He has served on the faculty of several schools including the University of Maryland and is currently on the faculty of William Paterson University.

**Tomer Yarvi**

Tomer Yarvi is a member of the PercDuo. He also won international prizes including First Prize award of the Percussion Arts Society.

—from ndtv.com

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*Many Thanks to the Tech Crew under the Direction of Al Schaefer.*

New Music Series – 2016 - 2017

All Concerts are at 7:00 PM unless otherwise stated.

All performances are in Shea Auditorium unless otherwise stated.

All programs are subject to change without notice.


October 17, 2016 – Velez/Jarvis Duo, other TBA

November 7, 2016 – WPU New Music and Percussion Ensembles. Music of George Crumb, Peter Jarvis, Gene Pritsker, others TBA


February 27, 2017 – TBA

March 9, 2017: This concert is on a Thursday and it begins at 12:30PM. Composer in Residence Day featuring our 5th annual WPU Composer concert. Music by WPU students, alumni and faculty.

March 20, 2017 – WPU New Music and Percussion Ensembles.

April 3, 2017: Sonic Divide Film Screening and performances by Payton MacDonald

April 24, 2017 - WPU New Music and Percussion Ensembles.