

WILLIAM PATERSON
UNIVERSITY
Department of Music

**The William Paterson University
Department of Music**
presents
New Music Series
Peter Jarvis, director

Soli e Duettini

Monday, April 20, 2015, 7:00 PM
Shea Center for the Performing Arts
Recital Hall

*Our concert this evening is dedicated to our audience.
Thank you for attending our concerts this season.*

Program

Stele (1995)

For Two Percussionists

Gérard Grisey

Payton MacDonald and Peter Jarvis

Suite for Toy Piano (1948)

- I.
- II.
- III.
- IV.
- V.

John Cage

Michael Aberback

Re: John Cage

Composer, poet, painter, philosopher
or, as Arnold Schoenberg put it, an "inventor and a genius."

Dirge for John Cage (1992)

For Bassoon and Percussion

Gerhard Samuel

Holly Hartman - Bassoon
Kenneth Cubillas - Percussion

Green Lake (2006)

For Vibraphone Solo

Nils Rohwer

Zachary Doyle

Interwaves III (1990)

For Percussion Solo

Isao Matsushita

John Henry Bishop

Cauldron of Unsatisfied Hatred (2006)

For Soprano Saxophone and Electric Guitar

Gene Pritsker

Anton Corozza - Soprano Saxophone
Anthony Petruccello - Guitar

First Concerto for Flue and Percussion (1939)

Lou Harrison

Marshall Green - Flute
Steven Nowakowski - Percussion

Four Piano Blues (2000)

Aaron Copland

For Piano Solo

- I. Freely poetic
- II. Soft and languid
- III. Muted and sensuous
- IV. With bounce

Travis Salim

Satie's Hammock (2011)

Peter Jarvis

For Solo Marimba

Payton MacDonald

Music for Remy (1998)

Lou Harrison

For Oboe and Percussion

**Chloe Norell – oboe
David Endean - Percussion**

Invention Number 3 (2007)

Daniel Levitan

For Percussion Duo

Evan Chertok and Travis Salim

Program Notes

Stele:

How to make emerge the myth of the duration, a cellular organization of a flow obeying other laws? How to outline in the conviction with, or of silence an initially indistinguishable rhythmic inscription then finally hammered in an antiquated form? While composing, an image came to me: that of archaeologists discovering a **Stele** and vacuum-cleaning it until uncovering a funerary inscription on it.

- Gérard Grisey

Suite for Toy Piano: John Cage

Cage wrote his **Suite for Toy Piano** at Black Mountain College in North Carolina for Merce Cunningham's Diversion. Its five short movements use only nine consecutive white notes. As such it can ostensibly be played on virtually any toy piano, even one with painted black keys. One of the most charming and whimsical of his compositions, it is filled with Cagean irony and humor, as in the exaggerated dynamic extremes from *sfz* to *ppp*. As if a toy piano could have such capabilities! Nonetheless, the pianist tries his best and from the effort subtle differences emerge.

- Margaret Leng Tan

Dirge for John Cage: Samuel Gerhard

Shortly after John Cage died (August 12, 1992) Samuel Gerhard composed his dirge in homage of Mr. Cage

- Peter Jarvis

Green Lake: Nils Rohwer

Green Lake, for vibraphone solo, is among the large catalog of pieces composed for percussion by Nils Rohwer.

Interwaves III: Isao Matsushita

Interwaves III is the latest piece in my ongoing series for percussion instruments, following **Interwaves I** for percussion ensemble and **Interwaves II** for two marimbas. It is based on the rhythm of waves, as implied by the title. The movement in the piece consists of waves derived from a single tremor, made by a tuned rot-tom at the beginning of the work.

The relationship between the trembling of two kinds of waves, vertical and horizontal, gradually evolves, as the composition moves toward the formation of one single undulation. As with my other works for percussion, I tried to use the drum as an instrument of harmonies and melodies rather than merely rhythms.

- Isao Matsushita

Cauldron of Unsatisfied Hatred: Gene Pritsker

Cauldron of Unsatisfied Hatred takes its title from a paragraph in Friedrich Nietzsche's *The Genealogy of Morals*.

"This, then, is quite the contrary of what the noble man does, who conceives the basic concept "good" in advance and spontaneously out of himself and only then creates for himself an idea of "bad"! This "bad" of noble origin and that "evil" out of the cauldron of unsatisfied hatred—the former an after-production, a side issue, a contrasting shade, the latter on the contrary the original thing, the beginning, the distinctive deed in the conception of a slave morality—how different these words "bad" and "evil" are, although they are both apparently the opposite of the same concept "good." But it is not the same concept "good": one should ask rather precisely who is "evil" in the sense of the morality of resentment. The answer, in all strictness, is: precisely the "good man" of the other morality, precisely the noble, powerful man, the ruler, but dyed in another color, interpreted in another fashion, seen in another way by the venomous eye of resentment."

A melody is heard throughout the piece that represents evil; it is twisted and varied, improvised over, starchy and modified with effects. In the end it is treated as magnificent and noble as if we have defeated it and survived it and are victorious over it. The piece is originally for trumpet and electric guitar but is also made into a version for soprano saxophone and electric guitar.

- Gene Pritsker, 2014

First Concerto for Flute and Percussion: Lou Harrison

Harrison's *First Concerto* was originally written for two percussionists in 1939. The apparent simplicity of the concerto is deceptive: Harrison has built in subtle complexities such as an intricate interlock between melody and percussion lines.

Harrison always began his compositional process by devising a set of "controls" that served as restraints on his seemingly limitless imagination. As he developed each work, he treated these controls like rules in a game of solitaire; and he never allowed himself to cheat. In the case of the flute concerto, the restriction was one he called "interval control," a simple, yet rigorous, limitation that he continued to use as late as the 1980s: Only three melodic intervals are permitted—in this case, the major second, minor third, and major seventh (ascending or descending).

The second movement of the concerto is marked "Slow and poignant." Here Harrison features bells and gongs supporting a supple and flexible melodic line. The final movement features a series of measures in 4/8, 6/8, 3/8, and 5/8 repeated throughout the movement by the percussion. The flute part rhythmic divisions vary from the ostinato of the percussion but always equal eighteen beats in a phrase.

- Glen Webb

Four Piano Blues: Aaron Copland:

Aaron Copland, being one of the best known American composers, writes the *Four Piano Blues* which are both reflective of the style and genre of the blues as well as a mood of feeling blue, that is, melancholy. The first Blues is written for Leo Smit, who was a fellow American composer and pianist. This movement is very free and open in nature. The second is written for Hungarian pianist Andor Foldes, and takes on a somewhat lackadaisical feel while maintaining a steadier tempo than the first. The third is a notably somber movement written for William Kapell, a young pianist with high potential and promising talent before being killed in a plane crash in 1953. He was 31. The fourth and final Blues is a pepper and more upbeat movement, written for American pianist John Kirkpatrick. This movement is most reflective of jazz and swing out of the *Four Piano Blues*.

Satie's Hammock: Peter Jarvis

Satie's Hammock, Op. 16 was completed on May 16, 2011 and is dedicated to the virtuoso percussionist Payton MacDonald. Over the years Payton has commissioned several composers to write marimba solos for him in an effort to proliferate the literature for the instrument. I am delighted to be among those having the opportunity to be involved in Payton's contribution to music.

According to the program notes found in NAXOS CD 8.550698: *Satie - Piano Works Vol. 3*, Erik Satie, while living in a poor and relatively remote district of Paris, sustained a life of simplicity in a room furnished with a chair, table and hammock. In the winter he apparently heated his hammock by placing bottles filled with hot water under it, which according to Igor Stravinsky looked like some strange kind of marimba. It is from Stravinsky's observation of Satie's sleeping space that the title of *Satie's Hammock* is derived.

Contained in my piece are very brief quotes of music by both Satie and Stravinsky. Manipulated beyond recognition, these quotes serve as homage rather than meaningful musical references.

- Peter Jarvis

Music for Remy: Lou Harrison

Music for Remy is among Lou Harrison's last five compositions. Therefore, this piece was composed after a life time of dedication and experience of one of America's pioneer composers. This 1998 composition is not dated by style or influenced by the trends of the time. Rather, it is what one might expect from Lou Harrison: pure, honest, sophisticated music which optimizes simple elegance.

- Peter Jarvis

Invention 3: Daniel Levitan

Invention 3 is a short percussion duos 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

Biographical Information

Michael Aberback:

Percussionist, **Dr. Michael Aberback** is an active performer and music educator. Michael has performed at Carnegie Hall, The Madison Square Garden Theatre, Symphony Space, The New Jersey Performing Arts Center, The Music Festival of the Hamptons, Merkin Concert Hall, The Count Basie Theatre and many other New York area venues. He has played with The New Jersey Percussion Ensemble, Camerata Noturna, Cantori New York, The ISCM League of Composers, The New Music Consort, Music From China, and Newband to name a few. He can be heard on recordings on the CRI and Naxos labels. Michael holds a Doctor of Musical Arts degree from SUNY Stony Brook where he studied percussion with Raymond DesRoches and Eduardo Leandro. Michael has taught students at every level. In 2009 he received the WDHA 'Teachers Who Rock' award and in 2014 was named 'teacher of the year' in the Mount Arlington Public School District.

John Henry Bishop:

John Henry Bishop has been attending William Paterson University since the Fall of 2012. He has been double majoring in Percussion and Japanese since he started as a freshman. He has studied percussion under John Ferrari for two years and is currently taking lessons from Payton MacDonald. He is also studying composition under John Link. John Henry plans on performing his senior recital next year, which will consist of percussion pieces written by Japanese composers or inspired in some aspect by Japanese culture.

John Cage:

John Cage (September 5, 1912 – August 12, 1992) was an American composer, philosopher, poet, music theorist, artist, printmaker, amateur mycologist and mushroom collector. A pioneer of aleatoric music, electronic music and non-standard use of musical instruments, Cage was one of the leading figures of the post-war avant-garde. Critics have lauded him as one of the most influential American composers of the 20th century. He was also instrumental in the development of modern dance, mostly through his association with choreographer Merce Cunningham, who was also Cage's romantic partner for most of their lives.

Cage is perhaps best known for his 1952 composition *4'33"*, the three movements of which are performed without a single note being played. The content of the composition is meant to be perceived as the sounds of the environment that the listeners hear while it is performed, rather than merely as four minutes and 33 seconds of silence, and the piece became one of the most controversial compositions of the 20th century. Another famous creation of Cage's is the prepared piano (a piano with its sound altered by placing various objects in the strings), for which he wrote numerous dance-related works and a few concert pieces, the best known of which is *Sonatas and Interludes* (1946–48).

His teachers included Henry Cowell (1933) and Arnold Schoenberg (1933–35), both known for their radical innovations in music, but Cage's major influences lay in various Eastern cultures. Through his studies of Indian philosophy and Zen Buddhism in the late 1940s, Cage came to the idea of aleatoric or chance-controlled music, which he started composing in 1951. The *I Ching*, an ancient Chinese classic text on changing events, became Cage's standard composition tool for the rest of his life. In a 1957 lecture, *Experimental Music*, he described music as "a purposeless play" which is "an affirmation of life – not an attempt to bring order out of chaos nor to suggest improvements in creation, but simply a way of waking up to the very life we're living."

- Extracted from Wikipedia

Evan Chertok:

A rock enthusiast, **Evan Chertok** also enjoys classical and symphonic music, and most genres of music. His passion for music began early as a child, and his love of percussion began in fourth grade. In high school in Kinnelon, Evan was the principal timpanist for all of his four years in the Wind Ensemble. A student at Architekt Music School in Butler, NJ, he enjoyed performing in rock shows.

During his freshman year of high school, Evan joined the William Paterson University *Summer Intensive Rock Ensemble* program where he became enthralled with the university.

Setting his sights on the Sound Engineering Program, Evan also enjoys studying classical percussion and performing in the WPU Percussion ensemble, WPU Wind ensemble, and WPU Symphonic orchestra. He is also a brother of Phi Mu Alpha, the musical fraternity on campus. Evan is truly grateful for the fine education and training he has received at WPU, and for the wonderful experience of performing with so many talented musicians.

Aaron Copland:

Aaron Copland (November 14, 1900 – December 2, 1990) was an American composer, composition teacher, writer, and later in his career a conductor of his own and other American music. Instrumental in forging a distinctly American style of composition, in his later years he was often referred to as "the Dean of American Composers" and is best known to the public for the works he wrote in the 1930s and 1940s in a deliberately accessible style often referred to as "populist" and which the composer labeled his "vernacular" style. Works in this vein include the ballets *Appalachian Spring*, *Billy the Kid* and *Rodeo*, his *Fanfare for the Common Man* and Third Symphony. The open, slowly changing harmonies of many of his works are archetypal of what many people consider to be the sound of American music, evoking the vast American landscape and pioneer spirit. In addition to his ballets and orchestral works, he produced music in many other genres including chamber music, vocal works, opera and film scores.

Anton Corozza:

Known by most as Detective Tuesday, **Anton Corozza** gained recognition in the New Jersey hip-hop scene through rap battles. Since then, his solo and collaborative works have been streamed over 100,000 times worldwide, and he is currently working on his anticipated premiere rap project, "the tape". Anton picked up saxophone at age 14 and developed his tone and approach to improvisation by playing to any audio files he could put through speakers. He expanded his technique at WPUNJ performing classical and contemporary repertoire. Anton actively composes, produces, and performs across many genres, approaching each stage with killing intent.

Kenneth Cubillas:

Kenneth Cubillas is currently a junior at William Paterson University and double majoring in Music Education and Percussion studies. His Percussion teachers include, Pete Jarvis, John Ferrari, and Payton MacDonald. He has performed throughout the New Jersey and Pennsylvania area with the Hawthorne Caballeros, NJPAC, and recently performed with the Adelphi Orchestra. When he isn't performing with the University he plays at his local church in Hoboken and performs in the New Jersey and New York area.

Zachary Doyle:

Zachary Doyle is a Sophomore Sound Engineering Arts major with a focus in percussion from West Orange, NJ. He also is aiming to receive minors in both Mathematics and Physics so he can study for a masters in acoustic engineering. Before taking up percussion, he studied piano and violin privately for many years. In high school he was a member of the West Orange High School Wind Ensemble, Symphonic Band, Marching Band, Indoor Percussion Ensemble, String Quartet, and studied percussion privately with Mark Richardson, a former William Paterson graduate. Following this, he went on to perform with the New Jersey Area Band and play vibraphone in the front ensemble of the 2012 Jersey Surf Drum and Bugle Corps. Here at William Paterson, Zachary takes part in the Concert Band, Percussion Ensemble, and New Music Ensemble. He currently studies under the instruction of Dr. Payton MacDonald.

David Endean:

David Endean is a music management major in his junior. He has participated in concert bands and jazz bands at Rockaway Valley School and Mountain Lakes High School. He has studied with Pete Jarvis and Gary Van Dyke and currently studies with John Ferrari on campus as well as acclaimed drummer Pat Clark, and is also an aspiring composer.

John Ferrari:

John Ferrari performs in classical, jazz, pop, Broadway, film, television, dance music, the avant-garde, and multi-media. He has performed and given master classes nationally and abroad, and appears on dozens of recordings as percussionist, drummer and conductor. He is a founding member of the Naumburg Award winning New Millennium Ensemble, a regular guest artist of the Chamber Music Society of Lincoln Center and Chamber Music Northwest, and has been a member of Meridian Arts Ensemble since 1993. Mr. Ferrari has also appeared with Bang On A Can All-Stars, Da Capo Chamber Players, Perspectives Ensemble, The Group for Contemporary Music, Orpheus Chamber Players, Riverside Symphony, Locrian, Cygnus, Pittsburg Collective, John Hollenbeck Large Ensemble and others. He holds DMA and MM degrees from SUNY Stony Brook, and a BM from William Paterson University where he has served on faculty since 2002. Ferrari also serves on the faculties of Princeton University, Manhattan School of Music and the Elisabeth Morrow School.

Marshall Green:

Marshall Green is a senior BA Music Studies Major. His primary instrument is flute and he is a cello minor. He studies music composition and is interested in classical music, rock music, and electronic music.

Gérard Grisey:

Gérard Grisey was born in Belfort on June 17th, 1946. He studied at the Trossingen Conservatory in Germany from 1963 to 1965 before entering the Conservatoire National Supérieur de Musique in Paris. Here he won prizes for piano accompaniment, harmony, counterpoint, fugue and composition (Olivier Messiaen's class from 1968 to 1972). During this period, he also attended Henri Dutilleux's classes at the Ecole Normale de Musique (1968), as well as summer schools at the Accademia Chigiana in Siena (1969), and in Darmstadt with Ligeti, Stockhausen and Xenakis in 1972.

He was granted a scholarship by the Villa Medici in Rome from 1972 to 1974, and in 1973 founded a group called L'itinéraire with Tristan Murail, Roger Tessier and Michael Levinas, later to be joined by Hugues Dufourt. *Dérives*, *Périodes* and *Partiels* were among the first pieces of spectral music. In 1974-75, he studied acoustics with Emile Leipp at the Paris VI University, and in 1980 became a trainee at the I.R.C.A.M. In the same year he went to Berlin as a guest of the D.A.A.D., and afterwards left for Berkeley, where he was appointed professor of theory and composition at the University of California (1982-1986). After returning to Europe, he taught composition at the Conservatoire National Supérieur de Musique in Paris since 1987, and holds numerous composition seminars in France (Centre Acanthes, Lyon, Paris) and abroad (Darmstadt, Freiburg, Milan, Reggio Emilia, Oslo, Helsinki, Malmö, Göteborg, Los Angeles, Stanford, London, Moscow, Madrid, etc.) Gérard Grisey died in Paris on 11 November 1998.

Lou Harrison:

Lou Silver Harrison (May 14, 1917 - February 2, 2003) was an American composer. He was a student of Henry Cowell, Arnold Schoenberg, and K.R.T. Wasitodiningrat (Pak Cokro). Harrison is particularly noted for incorporating elements of the music of non-Western cultures into his work, with a number of pieces featuring traditional Indonesian gamelan instruments, and several more featuring versions of them made out of tin cans and other materials. The majority of his works are written in just intonation rather than the more widespread equal temperament. Harrison is one of the most prominent composers to have worked with microtones.

- Extracted from Wikipedia

Holly Hartman:

Holly Hartmann is a junior bassoon performance major with minors in voice and history. Her teachers are Robert Gray and Nan Guptill-Crain. She is principal bassoon in the William Paterson University symphony orchestra and plays viola in the string orchestra. She is co-principal bassoon in the WPUNJ concert band and wind ensemble. Holly is part of various other small ensembles including the New Music Ensemble and the flute ensemble. During her study at William Paterson University, she has been named to the New Jersey Intercollegiate Wind ensemble in her freshman and sophomore years.

Peter Jarvis:

Peter Jarvis is a percussionist, drummer, conductor, composer, music copyist, print music editor, and college professor. He teaches music at Connecticut College and William Paterson University. He serves as Chairman of the Board of Directors of Composers Concordance. Jarvis composed, orchestrated, arranged and performed music for *Moonrise Kingdom*, a film by Wes Anderson. *Moonrise Kingdom* received a Golden Globe nomination for "Best Score" and an Academy Award nomination in 2013. Jarvis has also performed his own solo percussion music for several episodes during the second, third and fifth seasons of the HBO Series *Boardwalk Empire*.

As a freelance musician, Jarvis has performed as a soloist, chamber player, Broadway musician and as conductor/player with chamber music ensembles including The Comp Cord Ensemble, The Chamber Music Society of Lincoln Center, The Group for Contemporary Music, The New Jersey Percussion Ensemble (which he directs) and in several orchestras and with choruses. He has performed for PBS, Russian and Hong Kong television.

As conductor he has appeared with the Saint Luke's Chamber Ensemble, The New Jersey Percussion Ensemble, Comp Cord Ensemble and many other groups.

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

- Extract from Wikipedia

Isao Matsushita:

Matsushita studied composition with Hiroaki MINAMI and Toshiro MAYUZUMI at the Tokyo National University of Fine Arts and Music for his undergraduate and graduate degrees. In 1977 he won a prize at the Japan Music Competition in the orchestral composition division. From 1979 he studied composition with YUN Isang at the Hochschule in Berlin, and he stayed there until 1986. His honors include First Prize in the Mönchengladbach competition in 1985 and the 7th Irino Prize in 1986. He has been widely active as a composer, conductor and producer. His music includes the opera, "Shinano-no-kuni, Zenkoji story", which was the official cultural program of the Winter Olympics in Nagano (1998) and the Olympic March.

Matsushita's terms as executive chairman of both the Asian Music Week in Yokohama and the Nagano Music Festival in 2000 were quite successful. In the same year, his concerto for Japanese drum "Hi-Ten-Yu" was performed at a summer concert by the Berlin Philharmonic Orchestra and was warmly received. In 2002 he organized a portrait concert, during which his "Minasokono-kan" and a symphony entitled "Dharani" were premiered.

In 2003, he served as executive chairman of the Asian Music Festival 2003 in Tokyo. In addition, he served as chairman of the Asian Composers League from 1999 to 2004.

Now he is professor at the Performing Arts Center of the Tokyo National University of Fine Arts and Music and a representative of Ensemble Kochi. (2007.06)

- From the score

Payton MacDonald:

Payton MacDonald (b. 1974, Idaho Falls, Idaho) is a composer/improviser/percussionist/singer/educator. He has created a unique body of work that draws upon his extensive experience with East Indian tabla drumming and Dhrupad singing, Jazz, European classical music, and the American experimental tradition. MacDonald studied music at the University of Michigan and the Eastman School of Music. His composition teachers include Sydney Hodkinson, Robert Morris, Dave Rivello, Bright Sheng, and Augusta Read Thomas. MacDonald has toured the world with Alarm Will Sound and performed many improvised concerts with artists such as Elliott Sharp, Aakash Mittal, Tim Feeney, and others. His percussion teachers include John Beck and Michael Udow. Further studies include tabla with Bob Becker and Pandit Sharda Sahai, and Dhrupad vocal with Ramakant Gundecha. *The New York Times* described him as an "energetic soloist." *Textura Magazine* wrote "All credit to MacDonald . . . for once again single-handedly stretching the boundaries of percussion music in provocative manner." MacDonald is an Associate Professor of Music at William Paterson University.

Chloe Norell:

Chloe Norell is a first year music education major at William Paterson University. She is an oboist originally from Ridgewood, New Jersey, and currently resides in Towaco, New Jersey. She began oboe in third grade, and percussion in fifth. In high school, she was part of many ensembles including: pit orchestra, marching band, big band, percussion ensemble, and winter drumline. Currently Chloe is mentored by Sarah Davol and Matt Sullivan for oboe studies. She also partakes in percussion minor lessons with Pete Jarvis in order to expand her musical knowledge. She joined New Music Ensemble in spring 2015 and has learned many new styles of playing and looks forward to performing in the future.

Steven Nowakowski:

Percussionist **Steven Nowakowski** from Nutley, NJ is a junior at William Paterson University majoring in Music Education. He is currently studying classical percussion with Dr. John Ferrari and is involved in many performing ensembles here at the University, including several percussion ensembles, New Music Ensemble, Concert Band, Wind Ensemble, Concert Choir, and Orchestra. Steven started taking drum lessons at age 5. Throughout his middle school and high school years, he performed in many regional bands and orchestras and earned the privilege to be a member of the NJ All-State Orchestra twice. He has played and sung at Carnegie Hall four times and has also performed at NJPAC, Boardwalk Hall and Lincoln Center. He is currently a third year snare drummer for the 13-time DCA World Champion Reading Buccaneers Drum & Bugle Corps. Along with receiving the Tami Costakos'71 Music Scholarship, he is also a recipient of the Music Talent Trustee Scholarship and the New Trustee Scholarship and greatly appreciates these generousities awarded to him to help achieve his dreams. Outside of managing his school responsibilities, Steven has worked with the Mahwah High School Marching Band serving as the drumline instructor during their 2014 season. His most recent accomplishment was performing with the NJ Intercollegiate Symphonic Band at the 2015 NJMEA convention.

Anthony Petruccello:

Anthony Petruccello (b. 1996) is a guitarist from Waldwick, New Jersey. He started playing guitar at the age of ten, then began taking private lessons with various teachers at the age of eleven. About 3 years ago he started studying jazz. Anthony is currently a freshman in the Music Studies program at William Paterson University.

Gene Pritsker:

Composer **Gene Pritsker** has written over five hundred compositions. All of his compositions employ an eclectic spectrum of styles and are influenced by his studies of various musical cultures.

He is the founder and leader of Sound Liberation; an eclectic hip hop-chamber-jazz-rock-etc. ensemble and co-director of Composers' Concordance. Gene's music has been performed all over the world by many ensembles and performers, including the Adelaide Symphony, MDR Symphony, China Philharmonic Orchestra, Brooklyn, and Shanghai, Violinists Sarah Chang, Anne Akiko Meyers and Lara St. John. He has worked closely with modern jazz great Joe Zawinul and has orchestrated major Hollywood movies, Including 'Cloud Atlas', for which he also composed his 'Cloud Atlas Symphony'.

The New York Times: "... audacious...multitalented."

The Music Connoisseur: "dissolving the artificial boundaries between high brow, low brow, classical, popular musics and elevates the idea that if it's done well it is great music, regardless of the style or genre".

Classical Music Sentinel: "His expressive reach is so wide as to encompass everything from ethno/techno, rock/jazz fusion, classical opera and more, and it all seems to be effortlessly integrated within his anima and comes out through different facets of his persona. You could almost see him as a modern day renaissance man.

Nils Rohwer:

Nils Rohwer (b. 1965) started to play drums at the age of thirteen. He completed a performance diploma in percussion at the Academy of Music in Detmold, Germany, before subsequently concentrating on mallets and drum kit. In 1993 he founded the "Drums Unlimited" percussion school. His students have gone on to win numerous competitions. He has composed numerous works for percussion, chamber ensemble, orchestra and film. For over twenty years he has been the "vibes" in the renowned duo "Piano and Vibes."

Travis J. Salim:

Travis J. Salim (b. 1992) is a percussionist, composer, copyist, and teacher. He is currently pursuing his Bachelor of Music degree in Music Education at William Paterson University in Wayne, NJ. He has studied percussion with Payton MacDonald and Gary Van Dyke, piano with Frank Pavese, and composition with John Link. Travis has conducted a number of percussion ensembles at William Paterson University, including his own compositions and arrangements. He is also a part of the SP duo, with Daniel Pasquale on saxophones.

Gerhard Samuel:

Gerhard Samuel (1924-2008) was a German- American conductor and composer who was active as a champion of contemporary music. He studied composition with Howard Hanson at the Eastman School of Music and with Paul Hindemith at Yale. However, he is best known as a conductor, and he lead such important ensembles as the Minneapolis Symphony Orchestra, the Oakland Symphony Orchestra, the San Francisco Ballet, and the Los Angeles Philharmonic. He was also active as a teacher, first at California Institute of the Arts, and then at the University of Cincinnati, College-Conservatory from 1976-1997.

- From discogs.com

Gary Van Dyke:

Gary Van Dyke is an accomplished percussionist who is active as a performer, conductor and educator. He studied percussion with Raymond DesRoches for six years and earned music degrees from William Paterson College and the State University of New York at Stony Brook. Mr. Van Dyke performs and conducts with the New Jersey New Music Ensemble and the New Jersey Percussion Ensemble. He can be heard on Nonesuch, Composer's Recording Inc., New World and Capstone recording labels with the New Jersey Percussion Ensemble under Charles Wuorinen, Harvey Solberger and Raymond DesRoches.

Mr. Van Dyke has held teaching positions since 1978 and currently teaches/conducts for the Teaneck Public School system in New Jersey, serving seven schools, grades 4 – 12, and is an Adjunct Faculty at William Paterson University, conducting and performing new music and percussion ensemble literature.

Mr. Van Dyke makes his home in Ramsey, New Jersey with his wife, Linea and their three children, Amanda, Kyle and Briana.

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

**New Music at William Paterson University
New Music Series – 2014 - 2015**

**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 27, 2014; 7:00PM - Guest composer/pianist; Stephen Rush.

November 10, 2014: 7:00PM – Guest composer/accordionist; William Schimmel.

December 1, 2014 – WPU Percussion and New Music Ensembles.

February 2, 2015 – Composers Concordance. A multi media event featuring the Manhattan Brass Ensemble and the comp Cord Ensemble with 4 premieres, all including new poetry and videos.

March 2, 2015 – WPU New Music and Percussion Ensembles. Included will be music of WPU Composers among others.

March 12, 2015 – Composer in Residence Day featuring our 3rd annual WPU Composer concert. Music by WPU students, alumni and faculty.

March 23, 2015 - WPU New Music and Percussion Ensembles.

April 6, 2015 - WPU New Music and Percussion Ensembles. Music of Xenakis and Reich.

April 20, 2015 – A concert of solos and duos performed by WPU students and faculty.

**New Music Series – 2015-2016
Subject to Change**

October 19, 2015 – Program TBD

November 9, 2015 – Program TBD

November 19, 2015 – Program TBD

February 1, 2016 – Program TBD

February 22, 2016 – Program TBD

March 7, 2016 – Program TBD

March 10, 2016 (Midday Artist Series – 4th Annual WPU Composers Concert) – Program TBD April 18, 2016 – Program TBD