

**New Music Series**  
**Peter Jarvis, director**  
presents

**The William Paterson University  
New Music Ensemble**  
and  
**Percussion Ensemble**

**Monday, March 4, 2013, 7:00 PM**  
**Shea Center for the Performing Arts**

***This Concert is Dedicated to Elliott Carter***

*Program*

**Synchronisms No. 5 (1969)** **Mario Davidovsky**  
**For Percussion Ensemble and Electronic Sounds**

Nicolas Doktor, Antony Fabrizio, Jasmine Henry,  
Patrick Lapinsky, Kiana Salameh  
John Ferrari – Conductor

**Jessica (2013)\*** **Payton MacDonald**  
*For Marimba Solo*

Payton Macdonald

**Blue Sky (2006)** **Linda Catlin Smith**  
*For Five Percussionists*

David Endean, Steve Nowakowski, John Henry Bishop,  
Tim Malone, Kenneth Cubillas  
Payton MacDonald - Conductor

**Burial (2013) \*** **Theo Metz**  
*For Vibraphone, sampler, looping station, and various effects*

Theo Metz

**Fuller Brush Music (2010)** **Christian Carey**  
*For Drum Set*

Peter Jarvis

**Ritmica No. 5 (1930)** **Amadeo Roldán**  
**Ritmica No. 6 (1930)** **Amadeo Roldán**  
*For Percussion Ensemble*

Percussion

Kenneth Cubillas, Samir Egusquiza, David Endean,  
Patrick Lapinsky, Timothy Malone, Steve Nowakowski, Ricky Rosa,  
Kiana Salameh, Travis Salim, Dakota Singerline  
Double Bass – Max Stehr  
Conductor – Peter Jarvis

**Night Music (1973)** **Jeffrey Kresky**  
*A serenade for Three Percussionists*

John Ferrari, Peter Jarvis, Payton MacDonald

## Program Notes

### ***Synchronisms No. 5*: Mario Davidovsky**

*Synchronisms No. 5* (1969) is a brilliant combination of idiomatic and against-the-grain percussion writing. In hindsight, one can hear how *Synchronisms No. 5* points the way to *No. 6*. The two share many similar sounds, gestures, and formal techniques. In *No. 5* though, the percussion themselves form an “electronic ensemble” that creates timbre phrases before the tape ever enters. When the tape finally does enter, it amplifies and intensifies music that is already underway. One fundamental premise of the piece is the use of the timpani, as Davidovsky describes it, “to push pitches into the unpitched percussion instruments”. One layer through the piece consists of a rumbling background chorale created by an imaginative lyrical use of the timpani.

- From the liner notes for a Bridge Records 2005 release

### ***Jessica*: Payton MacDonald**

I wrote *Jessica* for my dearest consort and partner in life, Jessica Johnson.

- Payton MacDonald

### ***Fuller Brush Music*: Christian Carey**

*Fuller Brush Music* for drum set is an etude for playing with brushes and for playing in a prevaillingly soft dynamic range. The performer employs various brushes and dampening techniques to balance the kit for this more delicate sound world. Commissioned by Calabrese Brothers Music, it is dedicated to Peter Jarvis.

Composed 2010 in South Amboy, NJ and New York, NY.

- Christian Carey

### ***Burial*: Theo Metz**

*Burial* is intended to push boundaries regarding electronic manipulation, electroacoustic devices, sampling, sequencing, and traditional performance as a part of one solo piece. It blends electronic, shoegaze, dub, and atonal music as an experiment to discover a new sound palette and break musical stereotypes.

- Theo Metz

### ***Ritmica No. 5 and Ritmica No. 6*: Amadeo Roldán**

Roldán wrote at least six pieces carrying the title *Ritmica*, the first was for flute, oboe, clarinet, bassoon, horn, and piano. The fifth and sixth called for eleven percussion players. As the title states, these latter items are purely rhythmic studies; even the tuned instruments are used exclusively as rhythmic devices. The musical inspiration, as usual with this composer, is Afro-Cuban. Despite the rather large personnel requirement, *Ritmica V* proceeds mainly with quiet taps from a garden of percussion instruments, with only occasional unruly outbursts. A polyrhythmic crescendo begins to build two-thirds of the way through, but Roldán refrains from ending with the expected crash; a few loud, decisive conga-drum beats suffice.

- From Allmusic.com

### ***Night Music*: Jeffrey Kresky**

*Night Music* was the first composition I wrote for the celebrated percussion group at William Paterson, when he first joined the faculty many years ago. It is dedicated to Raymond DesRoches, and is scored exclusively for non-pitched percussion instruments, arranged in scalar orders that generate ‘tunes’ that are used in counterpoint against each other.

- Jeffrey Kresky

## Biographical Information

### **Christian Carey:**

Composer **Christian Carey** is an Assistant Professor at Westminster Choir College of Rider University, where he teaches courses in music composition, history, choral literature, and theory. His Ph.D. in Music is from Rutgers University; he has also received degrees from Boston University and the Juilliard School. He has published articles in journals such as *Perspectives of New Music*, *Intégral*, and *Tempo*. Ensembles such as ACME, Locrian Chamber Players, Atlantic Chamber Orchestra, and the Cassatt String Quartet have performed his compositions. *Perspectives of New Music* and *Open Space Magazine* recently released his duo *For Milton* on their Milton Babbitt memorial CD. His compositions are published by File Under Music and Calabrese Brothers Music (ASCAP). (website: [www.sequenza21.com/carey](http://www.sequenza21.com/carey))

### **Mario Davidovsky:**

**Mario Davidovsky** was born in Médanos, Buenos Aires Province, Argentina, a town nearly 600 km southwest of the city of Buenos Aires and close to the seaport of Bahía Blanca. He is a first-generation Argentinian, his family having emigrated there from Lithuania.<sup>[citation needed]</sup> Along with the surrounding South American culture, including a strong agrarian economy and Catholic faith, his family's European values and Jewish history shaped his growth and education.<sup>[citation needed]</sup> At seven he began his musical studies on the violin. At thirteen he began composing. He studied composition and theory under Guillermo Graetzer at the University of Buenos Aires, from which he graduated. In 1958, he studied with Aaron Copland and Milton Babbitt at the Berkshire Music Center (now the Tanglewood Music Center) in Lenox, Massachusetts. Through Babbitt, who worked at the Columbia-Princeton Electronic Music Center, and others, Davidovsky developed an interest in electroacoustic music. Copland encouraged Davidovsky to emigrate to the United States, and in 1960, Davidovsky settled in New York City, where he was appointed associate director of the Columbia-Princeton Electronic Music Center.

During the early 1960s, he established himself internationally as a pioneer in electroacoustic music with his three *Electronic Studies* and the first few of his twelve *Synchronisms*. *Synchronisms No. 6* would win him the Pulitzer Prize in 1971. While the *Electronic Studies* were purely electroacoustic, each of the *Synchronisms* is performed by one or more musicians playing traditional instruments while a tape machine plays back recorded electroacoustic music previously created in a laboratory. The live performer partially serves to warm the audience to the electroacoustic side of the composition. The performer also adds a certain vitality to the piece since a purely electroacoustic piece is never truly performed.

In addition to composing, Davidovsky worked as Edgard Varèse's technician. Varèse would describe the sounds that he was looking for, and Davidovsky would help him configure the equipment in the lab to produce those sounds. Varèse and Davidovsky became close friends, and when Varèse died in 1965, Davidovsky dedicated his *Electronic Study No. 3* to him.

- From Wikipedia

### **John Ferrari:**

**John Ferrari** is active in classical, jazz, pop, Broadway, film, television and 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 and/or recorded with many other notable organizations such

as: Bang On A Can All-Stars, Da Capo Chamber Players, Manhattan Symphonietta, Perspectives Ensemble, The Group for Contemporary Music, Orpheus Chamber Players, Riverside Symphony, Locrian, Cygnus, Pittsburg Collective, John Hollenbeck Large Ensemble and others. He most recently has been heard in orchestras for the Shakespeare In The Park production of 'Into The Woods' and 'Evita' on Broadway. He also launched the premier concert of the Kag Ensemble this August at the DiMenna Center in New York. Mr. Ferrari holds DMA and MM degrees from SUNY Stony Brook, and a BM from William Paterson University where he has served on the performing arts faculty since 2002. In fall 2007 he joined the faculty of Manhattan School of Music's graduate Contemporary Performance program. He is also on the teaching artist rosters of Hunter College (since 2008) and Princeton University (since 2010).

#### **Peter Jarvis:**

**Peter Jarvis** is a percussionist, conductor, drummer, composer, copyist, print music editor, consultant and educator. Over the years he has performed as soloist, chamber player, principal percussionist in several orchestras and with choruses including the Chamber Music Society of Lincoln Center, The Group for Contemporary Music, The American Modern Ensemble, The New Jersey Percussion Ensemble (which he directs), The Greg Smith Singers, Bang On A Can All-Stars, Talujon and on new music/arts festivals throughout the United States and abroad.

Currently performing in *Elf* (The Musical) at The Al Hirschfeld Theater on Broadway he continues to be very active in the New York music scene. Some of his other recent and ongoing projects include scoring, orchestrating, arranging and performing for film and television including work on the award winning HBO series *Boardwalk Empire* (seasons 2 and 3) and for *Moonrise Kingdom*, a highly acclaimed film by Wes Anderson.

As conductor he has appeared with the Saint Luke's Chamber Ensemble, The New Jersey Percussion Ensemble, Ensemble21, Cygnus Festival Orchestra and numerous other groups. He has appeared as guest conductor on the San Francisco Symphony's 'New and Unusual Music Series.'

Jarvis teaches music at Connecticut College and William Paterson University. His teaching responsibilities include academic classes, percussion lessons, coaching/conducting chamber music and directing several concerts a year at Connecticut College and the New Music Series at William Paterson University where he is Director of New Music. He is frequently invited to do Masters Classes throughout the United States.

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

Additional information can be found at: [http://en.wikipedia.org/wiki/Peter\\_Jarvis](http://en.wikipedia.org/wiki/Peter_Jarvis)  
- From Wikipedia

#### **Jeffrey Kresky:**

This is **Jeffrey Kresky's** 40th year on the faculty at William Paterson, where he chairs the music theory area and directs the Program in Music Honors. When he first joined the faculty, he wrote three pieces for the already-famed percussion ensemble (of which "Night Music" is one), and just two years ago composed a fourth one — after a break in composing of 33 years.

#### **Payton MacDonald:**

**Payton MacDonald** (b. 1974, Idaho Falls, Idaho) is a composer/improviser/percussionist. He has created a unique body of work that draws upon his extensive experience with East Indian tabla drumming and Dhrupad vocal, American military rudimental drumming, Jazz, European classical music, and the American experimental tradition. He works across multiple musical genres, often at the same time. MacDonald studied music at the University of Michigan (BFA) and the Eastman School of

Music (MM, DMA, Performer's Certificate). 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 Ramakant Gundecha. MacDonald is a disciple of Mr. Sahai. *The New York Times* described MacDonald as an "energetic soloist" and *The Los Angeles Times* described him as an ". . . inventive, stylistically omnivorous composer and gifted performer . . ." MacDonald is an Associate Professor of Music at William Paterson University.

#### **Theo Metz:**

**Theo Metz** is a contemporary percussionist and composer from Alabama who earned his Bachelor of Music with honors from William Paterson University and his Master's of Music from SUNY Purchase. He has performed with Wires Under Tension, Slow Six, Dr T.V.Gopalakrishnan, Mimi Goese and Ben Neill, Qian Yi, DBR and the Mission, Christopher Tignor, Super Marimba, Ridgewood Symphony Orchestra, North Jersey Orchestra, New Jersey Percussion Ensemble, Brooklyn Riders and has toured the United States, Canada, India, Spain, Portugal, Italy, Poland, Japan, and China. His playing has been called "mesmerizing from beginning to end, robotic in its precision but organic in its warmth" (Adequacy). He is currently winner of the Exploring the Metropolis competition, composer in residence at Flushing Town Hall, and teaching music technology at William Paterson University.

#### **Amadeo Roldán:**

**Amadeo Roldán y Gardes** (Paris, 12 June 1900 – Havana, 7 March 1939) was a Cuban composer and violinist. Roldán was born in Paris to a Cuban mulatta and a Spanish father. It was his mother, the pianist Albertina Gardes, who initiated her children to music (his sister María Teresa was a mezzo-soprano and his brother Alberto a cellist).

Roldán came to Cuba in 1919 after studying music theory and violin at the Madrid Conservatory, graduating in 1916. He became the concert-master (first-chair violin) of the new *Orquesta Sinfónica de La Habana* in 1922. In the mid-1920s he was appointed concert-master of the *Orquesta Filarmonica of Havana* (he would assume the position of conductor in 1932) and founded the *Havana String Quartet*.

During this period, Roldán, one of the leaders of the *Afrocubanismo* movement, wrote the first symphonic pieces to incorporate Afro-Cuban percussion instruments.<sup>[1]</sup> The fifth and sixth of his *Rítmicas* (1930) appear to be the first works in the Western classical music tradition scored for percussion alone. Roldán's best known composition is the 1928 ballet *La Rebambaramba*, described by a critic of the era as "a multicolored musicorama...depicting an Afro-Cuban fiesta in a gorgeous display of Caribbean melorhythms, with the participation of a multifarious fauna of native percussion effects, including a polydental glissando on the jawbone of an ass."<sup>[1]</sup>

Roldán's compositions included *Overture on Cuban themes* (1925), Three little poems (*Oriente, Pregón, Fiesta negra*: 1926), and two ballets: *La Rebambaramba* (a ballet colonial in two parts: 1928) and *El milagro de Anaquille* (1929). There followed a series of *Rítmicas* and *Poema negra* (1930) and *Tres toques* (march, rites, dance) (1931). In *Motivos de son*(1934) he wrote eight pieces for voice and instruments based on the poet Nicolas Guillen's set of poems with the same title. His last composition was two *Piezas infantiles* for piano (1937). His work was regularly featured in concerts sponsored by the Pan-American Association of Composers, founded by Henry Cowell, including the inaugural, March 1929 performance in New York.<sup>[2][3]</sup>

Roldán died at the peak of his creative powers at 38, of a disfiguring facial cancer (he had been an inveterate smoker). His career followed a similar path to Alejandro García Caturla, and the two men are considered to be pioneers of modern Cuban symphonic art.

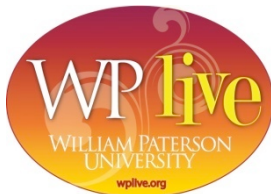
- From Wikipedia

**Linda Catlin Smith:**

**Linda Catlin Smith** grew up in New York and lives in Toronto. Her music has been performed and/or recorded by: Other Minds Festival, California Ear Unit, Tafelmusik, CBC Radio Orchestra, Windsor and Kitchener-Waterloo Symphonies, Ensemble Kore, Arraymusic, Turning Point, Continuum, Tapestry New Opera, Evergreen Club Gamelan, Eve Egoyan, Louis Goldstein, the Del Sol, Penderecki, and Bozzini quartets, among many others. Her work is supported by the Canada Council, Ontario Arts Council, Chalmers Foundation, Banff Centre, SOCAN Foundation and Toronto Arts Council; in 2005 her work Garland was awarded Canada's prestigious Jules Legér Prize. Her work *Ballad* was recently released as a solo cd on the World Editions label. She teaches composition privately and at Wilfrid Laurier University, Canada.

**Max Stehr:**

Originally from Birmingham, Alabama, **Max Stehr** is a bassist, pianist and composer who holds a BM in performance and an MM in arranging from the William Paterson University jazz program. As a bassist, Max has performed at numerous venues and settings in the New York and New Jersey area. He has been a member of the New Jersey Percussion Ensemble since 2006 and has been featured as soloist on many occasions; in 2010, he premiered an electric bass solo by Peter Jarvis and an upright bass solo by David Saperstien. Max's deep interest in ethnomusicology led him to Kenya, with the help of a research grant, to study native music and to India to study with renowned South Indian classical percussionist and singer T.V. Gopalkrishnan. He has studied with Steve Laspina, Jim McNeely, Kevin Norton, Armen Donelian, and Peter Jarvis. He performs currently as the bassist for the Erica Seguire Jazz Orchestra and with the Ba Ban Chinese Music Society.



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

**New Music Series – 2012-2013**

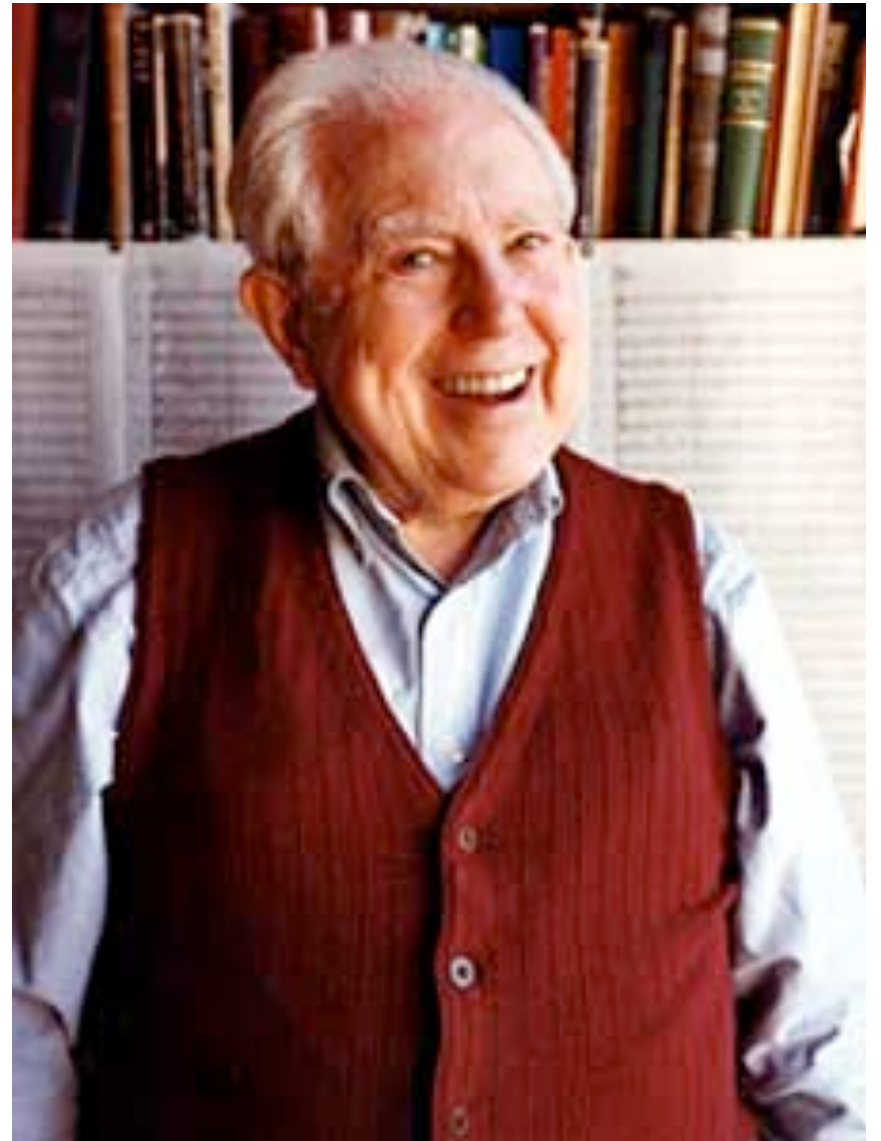
**All Concerts are at 7:30 PM unless otherwise stated.  
All performances are in Shea Auditorium unless otherwise  
stated.**

*All programs are subject to change without notice.*

**October 29, 2012 ; 7:30PM – Shea Center, Shea Auditorium:**  
Works by Pierre Boulez, Earle Brown , Christian Carey, Peter Jarvis,  
György Ligeti, Gene Pritsker, Igor Stravinsky and James Tenney.  
Two world premieres will be performed. Guest artist: Taka Kigawa  
and the New Jersey Percussion Ensemble  
**November 26, 2010; 7:30PM - Shea Center, Shea Auditorium:**  
WPU Percussion and New Music Ensembles. Featuring “Stream  
Runner” by Robert Morris. Robert Morris will be our guest at the  
concert. Other composers include: Elliott Carter, Daniel Levitan,  
Pierre Boulez, Igor Stravinsky, György Ligeti and Peter Jarvis

**Please Note – Beginning February 4, 2013, all concerts  
on the New Music Series will start at 7:00PM**

**February 4, 2013; 7:00PM - Shea Center, Shea Auditorium:**  
Featuring Composers Concordance  
**March 4, 2013; 7:00PM – Shea Center. Shea Auditorium:** WPU  
Percussion and New Music Ensembles  
**March 14, 2013, 12:30PM - Shea Center, Shea Auditorium:**  
Composer in Residence Day performed on the Midday Artist Series.  
**March 21, 2013; 7:00PM - Shea Center, Shea Auditorium:** As part  
of the William Paterson University Cross Cultural Arts Festival:  
works by Qu Xiao-Song and others.  
**April 1, 2012; 7:00PM - Shea Center, Shea Auditorium:** WPU  
Percussion and New Music Ensembles  
**April 22, 2013; 7:00PM - Shea Center, Shea Auditorium:** WPU  
Percussion and New Music Ensembles



**Elliott Carter (1908-2012)**