

WILLIAM PATERSON
UNIVERSITY

Department of Music

**The William Paterson University
Department of Music**

presents

New Music Series

Peter Jarvis, director

A Concert of Solos

performed by

**John Ferrari, Daniel Lippel,
Payton MacDonald**

and

William Schimmel

**Monday, February 1, 2016, 7:00 PM
Shea Center for the Performing Arts**

Program

*Some Rainy Day (2015)**

For Solo Accordion

William Schimmel

William Schimmel

Nobel Snare (1987)

For Snare Drum Solo

Stuart Saunders Smith

Payton MacDonald

Electric Counterpoint (1987)

For Guitar and Tape

Steve Reich

Arranged by D. Lippel (2016)

1. Fast

2. Slow

3. Fast

Daniel Lippel

Rolls/Roles (2016)

For Snare Drum Solo

Payton MacDonald

Payton MacDonald

*Five Twists (2016) **

For Solo Accordion

William Schimmel

1. Polly Wanna Cracker Twist - is a polytonal twist. The late Philadelphia composer, Romeo Cascarino, did not believe in polytonality. He called it: "Polly Wanna Cracker". So whenever I have a polytonal dimension in a piece I simply draw a parrot saying "awk"!

2. Park Avenue Tunnel Twist - When I was in Berlin last spring, The taxi took me through a lot of underpasses and tunnels. In my hotel room, I dreamt this twist number as I was driving in New York through the Park Avenue Tunnel.

3. Flamenco a go go - a flamenco twist with Del Shannon Runaway vibe

4. Minimal twist - Minimal! - Twist!

5. Twelve Tone Twist - imagine Arnold and Gertrude twisting. Imagine Kurt and Lotte twisting. Imagine Igor and Vera twisting. Imagine Karlheinz and Doris - or Mary or whoever - Imagine them all twisting at once. - Twisting the night away!

William Schimmel

...agua e sombra (2011)
For Marimba Solo

Andreia Pinto-Correia

John Ferrari

Blazer (1987)
For Snare Drum Solo

Barney Childs

Payton MacDonald

Like Minds (2014)
For Solo Guitar and Two-Channel Audio

John Link

Daniel Lippel

Accordion Music, Opus 37 (2015)
For Solo Accordion

Peter Jarvis

William Schimmel

* = World Premiere

Program Notes

Accordion Music: Peter Jarvis

Accordion Music (Opus 37) was completed on July 31, 2015. The piece is respectfully dedicated to the indefatigable virtuoso William Schimmel. Throughout the piece there are sections of fully notated music as well as sections of improvisation. It is my hope that at times it will be difficult to be sure when the notated music ends and the improvisations begin. I am also hopeful that it will be equally difficult to be sure of the reverse.

- Peter Jarvis

Electric Counterpoint: Steve Reich

Reich's iconic work for live electric guitar and 10 pre-recorded guitars is part of his series of four "counterpoint" works, and there are several wonderful existing versions of this piece. As with much of Reich's music, it draws influence from West and Central African traditions; in this case, the main canonic theme of the opening movement is borrowed from the performance practice of horn ensembles from the Banda-Linda tribe of Central Africa. With the guidance of South African born NYU ethnomusicologist faculty Martin Scherzinger, I have recorded a version of this piece that connects it back to its "roots" so to speak. By emphasizing timbral heterogeneity, metric duality, and characteristic embellishment of the canonic material, we were aiming to create

a version that is linked to the tradition that inspired its composition while remaining dynamic and fluid over the course of its fifteen minute duration.

- Daniel Lippel

Rolls/Roles: Payton MacDonald

I composed ***Rolls/Roles*** in a time of my life when I am required to fulfill many different roles each day: performer, composer, educator, father, husband, friend, administrator, film maker, writer, endurance athlete, and many more. It is a rich and busy life, and the greatest challenge is shifting seamlessly between those roles, which at times is a bit of a magic trick, much like the magic of the illusion of sustain in a snare drum roll.

- Payton MacDonald

...água e sombra: Andreia Pinto-Correia

...água e sombra (2010) (*...water and shadow*) is inspired by the poetry of Al-Mu'tamid (Beja, 1040-1095), the great king-poet from the Al-Andalûs. The title is derived from the poem "Os cortiços" ("The Sandgrouses") written while imprisoned during the last years of his life.

When Spanish virtuoso percussionist Miquel Bernat asked me to write an étude for him, he approached our collaboration with a specific technique in mind. This étude is built upon a very particular and challenging mallet technique, in which each individual mallet – of the four used by the performer – demonstrates independence within a block-chord texture.

The piece has a mirror-like formal structure in which two main sections – representing "water" – frame a set of variations. This structure creates an effect of shadowing, or reflection. While the "water" element is linked to the block-chord textures performed at the original, slower tempo, the fragmented echoing shadows are linked to the second, faster tempo. These two tempi are interspersed throughout the piece.

- Andreia Pinto-Correia

Like Minds: John Link

Like Minds is the second in a series of pieces for soloist and two-channel audio in which the accompaniment consists entirely of samples of the soloist's own instrument. Apart from mixing, the guitar samples are entirely unprocessed. The piece is a continuous suite of short contrasting movements, each with a different texture and character, which draws on the wide range of timbres possible on the classical guitar. ***Like Minds*** was composed for Daniel Lippel, to whom it is gratefully dedicated; the recording session for the guitar samples was engineered by Ted Clancy.

- John Link

Some Rainy Day: William Schimmel

This is a piece about rain. My late father, a blue collar worker and classical music buff, loved Semiramide by Rossini - He called it "Semi Rainy Day"

- and later refined it to "Some Rainy Day". This is not at all unusual. Gershwin's father thought "Come to Papa, Come to Papa do" from Embraceable You was about him. Some Rainy Day uses the Rossini Overture as actual structure of the piece. The rest of it is entirely referential - It literally "rains references" (reference spray).

Some are obvious - some less. Here is the list:

Semiramide - Rossini

14 ways of describing Rain - Hans Eisler

It's gonna Rain - Steve Reich

Here's that Rainy Day - Jimmy Van Heusen/Johnny Burke

Love Reign (Rain) down on me - Peter Townsend - The Who

Rain - Lennon/McCartney - the Beatles

Singing in the Rain - Comden/Green - Gene Kelly

Rain, Rain, go away - Bobby Vinton

William Schimmel uses pre-existing music in his compositions. It was the late Otto Luening who described Schimmel's work as a contemporary extension of Liszt and Busoni. Anthony Tommasini of The New York Times recently described Schimmel's work as "in the grand tradition of Liszt". Schimmel uses the term "Musical Reality" or "Realities" to describe his working processes and results - making a distinction between that and the nineteenth century concept of "Fantasy".

- William Schimmel

Biographical Information

Barney Childs:

Barney Childs was a remarkable composer of experimental music was born on February 13, 1926, in Spokane, WA. He received early musical influences at home from his mother, but his original intent was to become an aeronautical engineer, and much of his adolescence was spent building model aircraft. As a student Childs worked in a library and discovered Henry Cowell's New Musical Quarterly, which had a seminal effect in awakening him to the world of twentieth century music. He went on, however to become an aircraft designer, and served in the U.S. Army between 1943 and 1946. Upon leaving the army he entered the University of Nevada at Reno and received his bachelor of arts degree in 1949, and it was in this year that he wrote his first composition, a piano trio.

He is the composer of eight string quartets, five brass quintets, two symphonies, two violin sonatas, and 37 chamber and orchestral compositions.

Andreia Pinto-Correia:

The prestigious literary magazine *Jornal de Letras* describes Andreia Pinto-Correia's compositions as "a major contribution to the dissemination of

Portugal's culture and language, perhaps a contribution larger than could ever be imagined." Her music — described by the Boston Globe as "compellingly meditative" and by the New York Times as an "aural fabric" — is characterized by close attention to harmonic detail and timbral color. Following a family tradition of scholars and writers, her work often reflects the influence of literary sources from the Iberian Peninsula and beyond.

Ms. Pinto-Correia is a 2015 John Simon Guggenheim Memorial Foundation Fellow. Honors include commissions from the European Union Presidency, Fromm Music Foundation at Harvard University, Boston Symphony Orchestra Brass Quintet, American Composers Orchestra at Carnegie Hall, Tanglewood Music Center, Albany Symphony Orchestra, and Culturgest National Bank of Portugal. Her work *Timaeus*, a concerto for orchestra commissioned by the Boston Symphony's Tanglewood Music Center in memory of Elliott Carter, was recently premiered at the opening concert of the Contemporary Music Festival's 75th anniversary.

- From <http://andreiapintocorreia.com>

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 (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.

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

John Link:

John Link has composed for diverse media including orchestra, chamber and jazz ensembles, rock bands, and electroacoustic instruments. He has received commissions from guitarist Daniel Lippel, cellist Caroline Stinson, the Athabasca String Trio, the New Jersey Arts Collective (the Ionisation Commission for pianist Anthony de Mare), Flexible Music, clarinetist Marianne Gythfeldt, the Lincoln Friends of Chamber Music (for the Ames Piano Quartet), The High Mountain Symphony, and the Composers Guild of New Jersey. His music is recorded on the New Focus Recordings, Bridge Records, and 60x60 labels. He lives in New York City and is Professor in the Music Department at William Paterson. During his sabbatical semester in the spring of 2016 he will be the first Visiting Scholar at Mannes College The New School for Music.

Daniel Lippel:

Guitarist **Daniel Lippel**, called an "exciting soloist" (New York Times), "precise and sensitive" (Boston Globe), and a "modern guitar polymath" (Guitar Review) enjoys a diverse career that ranges through solo and chamber music performances, innovative commissioning and recording projects, and performances in diverse contexts. He has premiered more than fifty new solo and chamber works, recording several on the independent label he owns and directs, New Focus Recordings. Lippel has been the guitarist for the International Contemporary Ensemble (ICE) since 2005, and new music quartet

Flexible Music since 2003. As a chamber musician, Lippel has performed at the Macau Music Festival (China), Teatro Amazonas (Manaus, Brasil), Sibelius Academy (Finland), Acht Brücken Festival (Cologne, Germany), and the Mostly Mozart Festival at Lincoln Center, and has been a guest with the St. Paul Chamber Orchestra, New York New Music Ensemble, Either/Or Ensemble, Argento Ensemble, Metropolis Ensemble, counter(induction, Red Light New Music, and the Monadnock, Alpenglow, Cooperstown, and Manchester Music Festivals. In addition to New Focus, he has recorded for several labels including Kairos, Tzadik, Bridge, Albany, Centaur, Starkland, Temporary Residence, and Fat Cat. Recent recital highlights include the Sinus Ton Festival (Germany), Sydney Conservatorium of Music (as one of two finalists in their international search for Full-time Lecturer in guitar), University of Texas at San Antonio, Tangents Guitar Series at the Center for New Music in San Francisco, and the Cleveland Classical Guitar Society at the Museum of Contemporary Art in Cleveland. Lippel has worked with many eminent composers including Mario Davidovsky, Magnus Lindberg, Ursula Mamlok, and Nils Vigeland, and also collaborated on new works with several of contemporary music's most active younger composers, including Dai Fujikura, Ken Ueno, Nico Muhly, and Reiko Fueting. Lippel has given masterclasses and lecture presentations at Curtis Institute of Music, San Francisco Conservatory of Music, Hanns Eisler Hochschule in Berlin, Peabody Conservatory of Music, among many others. He received his DMA from the Manhattan School of Music, under the guidance of David Starobin, studying previously with Jason Vieaux, John Holmquist, Stephen Aron, David Leisner, and Nicholas Goluses.

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, JACK 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 that brings together the music of India and the West.

Steve Reich:

Steve Reich (b.1936) is one of America's leading composers. He was trained as a drummer and quickly became interested in the music of Asia and Africa. He has also developed extensive interest in the traditions of Jewish music. During the late 1960s, Reich experimented with combining composition and performance, integrating the traditions of notation and improvisation. Perhaps his most famous work is a piece called *Drumming*, first performed in 1971, which incorporates aspects of ritual into performance. Reich's music has consistently focused on issues of rhythmic variation and repetition. Within a minimalist texture he has achieved a subtlety of timbre and listening that projects an intensity of color, mood, and contemplation we might associate with the luminosity of certain minimalist painters and sculptors, including Agnes Martin and Sol LeWitt. Reich is one of America's genuine innovators and perhaps the greatest exponent of musical minimalism. But his minimalism, ironically, is truly one of surface. Depth and variation are apparent beneath the externals of his work.

William Schimmel:

William Schimmel is a virtuoso accordionist, author, philosopher and composer. He is one of the principle architects in the tango revival in America, the resurgence of the accordion and the philosophy of Musical Reality (composition with pre-existing music). He received his diploma from the Neupauer Conservatory of Music and his BM, MS and DMA degrees from the Juilliard School. He has taught at the Juilliard School, Brooklyn College CUNY, Upsala College, New School University, Neupauer Conservatory (dean) and has lectured on accordion related subjects at Princeton, Columbia, Brandeis, University of Missouri, Duke University, Manhattan School of Music, the Graduate Center CUNY, Santa Clara University, The Janacek Conservatory in Ostrava, Czech Republic and at Microsoft.

Regarded as the world's greatest accordionist by National Public Radio, he has performed with virtually every major symphony orchestra in America (and the Kirov) including a longstanding relationship with the Minnesota Orchestra, as well as virtually every chamber music group in New York including Ensemble Sospeso and the Odeon Jazz Ensemble. Pop star colleagues range from Sting to Tom Waits, who has made the legendary statement: "Bill Schimmel doesn't play the accordion, he is the accordion". He is founder of the Tango Project, which, in addition to his hit recordings with them, has appeared with Al Pacino in the film: *Scent of a Woman*, for which Pacino won an Oscar. The Tango Project also won the Stereo Review Album of

the Year Award, received a Grammy nomination and rose to number 1 on the Billboard Classical Charts. He can be heard in other films including *True Lies*, *Kun Dun* and many others including films that he both scored and performed and a series of films for the Nature Conservancy which have won numerous prizes in documentary categories.

Dr. Schimmel, and his wife, choreographer, director, filmmaker Micki Goodman co-founded and co-directs the Institute for Private Studies, a pluralistic think-tank. They have a 34 year old son, Michael, an accordionist and visual artist---and a Special Olympics gold medal winner.

- From billschimmel.com

Stuart Saunders Smith:

Stuart Saunders Smith's compositions fall into four areas of creative research:

1. Inventing music of extreme rhythmic and melodic complexity
2. Making musical mobiles where there is no fixed musical score but rather instrumental parts that freely interact
3. Composing for spoken texts
4. Creating trans-media systems for groups of performance artists (dancers, mimes, actors, etc.).

Smith's music is regularly performed throughout North America, Western Europe, and has had notable performances in Asia. His music is recorded on O.O. Discs, Capstone Records, and on European labels in Austria, France, and Germany. He has received the East/West Artist Award, the Maryland State Artists Fellowship, the Pittsburgh Film Forum Grant, the National Endowment for the Arts Composer's Fellowship, and the Atlantic Center for the Arts Master Artist Award. Smith's music is published by Sonic Art Editions. Articles on Stuart Saunders Smith's music have appeared in *Percussive Notes Research Edition*, *Perspectives of New Music*, *Interface*, and *Ex Tempore*. In 1997 *The Music of Stuart of Saunders Smith*, by John Welsh, was published by Excelsior Press, NYC, NY. For further information see *The New Groves Dictionary of Music and Musicians*.

- From umbc.edu

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

New Music Series – 2015 - 2016

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.

September 14, 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.

October 19, 2015 – WPU New Music and Percussion Ensembles.

November 9, 2015 – WPU New Music and Percussion Ensembles.

November 23, 2015 – WPU Percussion Ensemble & New Jersey Percussion Ensemble with guest Kevin Norton

February 1, 2016 – Concert of Solos – Featuring Soloists: John Ferrari, Daniel Lippel, Payton MacDonald and William Schimmel

February 22, 2016 - New Jersey Percussion Ensemble performs a concert featuring 4 concertos and other works. Glen Velez will be featured as concerto soloist and composer of 3 pieces.

March 3, 2016: This concert is on a Thursday and it begins at 12:30PM.

Composer in Residence Day featuring our 4th annual WPU Composer concert. Music by WPU students, alumni and faculty.

March 7, 2016 – WPU New Music and Percussion Ensembles.

April 18, 2016 - TBA