

WILLIAM PATERSON
UNIVERSITY

Department of Music

**The William Paterson University
Department of Music**

presents

**New Music Series
Peter Jarvis, director**

with

**WPU New Music Ensemble
and the**

WPU Percussion Ensemble

**Monday, December 1, 2014, 7:00 PM
Shea Center for the Performing Arts**

Program

Workers Union (1975)

For any loud sounding group of instruments

Louis Andriessen

Evan Chertok, Sean Dello Monaco, Giancarlo Cordasco, Anton Corozza,
Kenneth Cubillas, David Endean, John Ferrari, Patrick Lapinski,
Payton MacDonald, Richard Martinez,
Anthony Petruccello, Dakota Singerline

Peter Jarvis - Conductor

Vibraphone Solo VII (2014)*

David Saperstein

Peter Jarvis

Ten Mantra Tykes (2014)*

For Percussion Quartet

Payton MacDonald

Jeff Depetris, Sean Dello Monaco,
Matt Kohere, Kristyn Scrimo
Payton MacDonald - Conductor

Première communion de la Vierge (1944)

from *Vingt regards sur l'enfant-Jésus*

For Solo Piano

Oliver Messiaen

Carl Bolleia

Blunt (2011)

For Percussion Trio

Quinn Collins

Shane Adair, Evan Chertok, Dakota Singerline
John Ferrari - Conductor

To The Earth (1985)

For Speaking Percussionist

Frederic Rzewski
Homeric Hymn

Peter Jarvis

D-Tayls4 (2013)

For Mixed Ensemble

David Rozenblatt

Anton Corozza, Travis Salim,
Patrick Lapinski, Richard Martinez
Peter Jarvis - Coach

* - World Premiere

Program Notes

Workers Union: Louis Andriessen

Workers Union is a "symphonic movement for any loud sounding group of instruments." Pitches are not traditionally notated, but are spaced relative to a single horizontal line, which represents the center of the instrument's register. Much in the same aesthetic as other works of his same period, the composer requests that it "sound dissonant, chromatic and often aggressive."

Andriessen states that "only in the case that every player plays with such an intention that his part is an essential one, the work will succeed." Workers Union is usually played with six or more people.

- David Rozenblatt

Vibraphone Solo VII: David Saperstein

Vibraphone Solo VII is the latest in a series of Vibraphone solos I have composed for my distinguished colleague and friend, Peter Jarvis, Assistant Professor at Connecticut College. I believe it is the 14th work I have dedicated to Mr. Jarvis. The work was begun on the evening of September 9, 2014, when I was vacationing in Accra, Ghana. On that evening, I sketched the entire piece, returning to it again on November 14th, after my return to New York City. Overall, the work progresses in one slow and solemn movement, which tempo never varies throughout a 5-minute span. A motive of six tones, C, Ab, C, E, F#, C# is stated at the outset. Wide melodic skips abound throughout the piece. Contrasts occur between sustained and non-sustained tones. And, except for one two-measure stretch, in which the performer is asked to select the pitches, all the material is pre-determined. There are no other improvisatory elements.

- David Saperstein

Ten Mantra Tykes: Payton Macdonald

Ten Mantra Tykes is scored for four percussionists, each of whom has two different suspended cymbals (high and low) and a gong or tam tam. The title is from an obscure story by Henry James about a fly fisherman who travels to India, falls in love with his Bengali house maid, and ends up fathering ten children with her. Something about that story reminded me of cymbals and gongs and other metallic instruments. I dedicated this piece to my friend Eric Hollenbeck, who is both a world-class percussionist and an avid fly fisherman.

- Payton MacDonald

Première communion de la Vierge

from *Vingt regards sur l'enfant-Jésus*: Oliver Messiaen

"Painting of Mary represented on her knees - and she is folded onto herself... in the night... a halo falls on her womb.... her eyes are closed adoring the fruit hidden within her... between Annunciation and Nativity... greatest of all the communions... Theme of god - sweet or soft spirals.... interior embrace reminiscences of theme from nativity... heartbeats.. 2 and 2 ...vanishing of the God with in her... with my love"

- Olivier Messiaen

Blunt: Quinn Collins

Blunt is about the play of rhythmic patterns across space, where the materials knock each other around like projectiles, sometimes ricocheting and sometimes affixing themselves to each other. It vacillates between joint unisons and trifurcated intersections. Wordiness aside, I suppose the title speaks for itself. Part of a growing series of pieces I've written for small groups of like instruments, ***Blunt*** was written for Andy Miller in 2011 and premiered by his ensemble in Bogota, Colombia.

- Quinn Collins

To The Earth: Frederic Rzewski

To the Earth was written in 1985 at the request of the percussionist Jan Williams. Williams asked for a piece using small percussion instruments that could be easily transported. I decided to use four flower-pots. Not only do they have a beautiful sound, but they don't have to be carried around: In every place where one plays the piece, they can be bought for a total cost of about one dollar.

The text, which is recited by the percussionist, is that of the pseudo-Homeric hymn "*To the Earth Mother of AH*", written probably in the seventh century before the Christian era. This simple, poem in nineteen lines of dactylic hexameter is a prayer to Ge, or Gaia, goddess of Earth. The music which accompanies it is a sequence of 35 (= 5x 7) seventeen-second periods. Four lines of text occur for every five periods of music.

The Earth ~ whatever it is — is a myth, both ancient and modern. For Heraclitus, it is a ball in the hands of a child. For the Kabbalists, it is the stuff of creation, an act so dangerous that it must never be undertaken alone. For Columbus, it is an egg. For us today as well, it appears increasingly as something fragile. Because of its humanly altered metabolism, it is rapidly becoming a symbol of the precarious human condition. In this piece the flower-pots are intended to convey this sense of fragility.

The writing of this piece was triggered by reading an article on some newly-discovered properties of clay, the substance of which pots, and golems, are made. Among these properties are its capacity to store energy for long periods of time and its complex molecular structure. It can function as a catalyzing template for the formation of large organic molecules, such as those of amino acids, the building-blocks of protein. This idea of clay as something half-alive, a kind of transitional medium between organic and inorganic materials, led me to take a look at flower-pots. I found, in fact, that some pots are "alive" while others are "dead": Some emit a disappointing "thunk" when you tap them, while others seem to burst into resonant song at the slightest touch.

My original design for the treatment of this text involved chorus, seven orchestras of different ethnic origin, and electronics (including the use of transducers for the simulation of seismic events). I am rather glad I dropped this project in favor of a simpler form.

- Frederic Rzewski

D-Tayls4: David Rozenblatt

After us joking around about it, the unsurpassably talented solo bass trombone wizard David Taylor dared me to write a solo piece for a bass trombonist equipped with tap shoes and a bag of sand. Yes, a tap dancing trombonist. It was originally in 3 movements and almost everything was centered around the very detailed tapping part. Naturally this had a profound effect on the rhythms, notes and places to breath.

The man never got around to performing it. After making two other versions of the 1st movement (senza tapping), one for bass trombone and bassoon (*D-Tayls2*) and the other for vibraphone, electric bass, soprano sax and vocalizations (*D-Tayls3*), here we have *D-Tayls4* where I took out the vocalizing and added the trusty (or sometimes not so trusty) drum-set. The piece(s) were named after and almost always dedicated to Mr. Taylor.

- David Rozenblatt

Biographical Information

Louis Andriessen:

Louis Andriessen was born in Utrecht in 1939 into a musical family: his father Hendrik, and his brother Juriaan were established composers in their own right. Andriessen studied with his father and Kees van Baaren at the Hague Conservatory, and between 1962 and 1964 undertook further studies in Milan and Berlin with Luciano Berio. Since 1974 he has combined teaching with his work as a composer and pianist. He is now widely regarded as the leading composer working in the Netherlands today and is a central figure in the international new music scene. From a background of jazz and avant-garde composition, Andriessen has evolved a style employing elemental harmonic, melodic and rhythmic materials, heard in totally distinctive instrumentation. His acknowledged admiration for Stravinsky is illustrated by a parallel vigour, clarity of expression, and acute ear for colour. The range of Andriessen's inspiration is wide, from the music of Charles Ives in *Anachronie I*, the art of *Mondriaan* in *De Stijl*, and medieval poetic visions in *Hadewijch*, to writings on shipbuilding and atomic theory in *De Materie Part I*. He has tackled complex creative issues, exploring the relation between music and politics in *De Staat*, the nature of time and velocity in *De Tijd* and *De Snelheid*, and questions of mortality in *Trilogy of the Last Day*.

- Extracted from: <http://www.yesaroun.com/notes/andriessen.html>

Carl Patrick Bolleia:

Carl Patrick Bolleia has been hailed as a "strong pianist" by New Music Connoisseur and his playing recognized by The And of One for being of an "...extremely high quality..." He has collaborated with members of the The Metropolitan Opera Orchestra, the New York Philharmonic, New Jersey Symphony Orchestra and the New Jersey Percussion Ensemble.

Recent performances as pianist include his Austrian debut as soloist in the Haydn D Major Keyboard Concerto with the Vienna International Orchestra in Austria, the world premiere of Jay Villnai's Bukowski Song Cycle at South Oxford Space Brooklyn, presenting the music of John Link and Frederic Rzewski at the Northwestern University New Music Conference in Evanston, Illinois, the Wuorinen Trombone Trio at Manhattan School of Music, performing solo and chamber music at the Vianden International Music Festival in Luxembourg, and numerous engagements on the New Music Series at William Paterson University. As a conductor, Mr. Bolleia recently conducted Beethoven's Second Symphony at the Vienna ConcertoFest/Altenburger Musik Akademie in Austria, and has served as Assistant Conductor for The Colonial Symphony Orchestra of New Jersey, ConTempo New Music Ensemble in Brooklyn, and the William Paterson University Concert Choir.

Mr. Bolleia is a Doctor of Musical Arts candidate for Classical Piano Performance at Rutgers University Mason Gross School of the Arts, where he studies with Min Kwon. Previous piano studies have been with Ursula Oppens and Gary Kirkpatrick. He has participated in masterclasses with Alan Feinberg, Nic Hodges and Fred Hersch.

Committed to music education, Mr. Bolleia has presented and lectured at Caldwell College and William Paterson University, where he has also served as Director of Music Admissions. Additional pursuits include the study of sacred music at The Institute of Sacred Music at Yale University, organ at the Cathedral Basilica of the Sacred Heart in Newark, and harpsichord at Rutgers University. He has served in liturgical music from monasteries in rural Illinois to cathedrals and churches from Florence to Barbados. Mr. Bolleia is currently the Director of Sacred Music at the Church of St. Elizabeth of Hungary in Wyckoff, NJ.

Quinn Collins:

Quinn Collins (b. 1983) is a composer of rhythmically engaging acoustic and electroacoustic music who aims to combine rigorous formal schemes and processes with rock energy, occupying a space where brains and adrenaline collide. He is currently pursuing graduate studies as a PhD candidate at Princeton University. Previously, he studied at the University of Cincinnati's College-Conservatory of music with Frederic Rzewski and Michael Fiday and at the University of Illinois with Zack Browning and Erik

Lund. His music has been performed by ensembles such as loadbang, the Ogni Suono Saxophone Duo, Newspeak, So Percussion, The Guidonian Hand, and Dither. He is also active as an improviser and bass guitarist, and plays turntable and electronics in the digital hardcore band The Miz'ries. A native of Bloomsburg, Pennsylvania, Collins currently resides in Princeton, New Jersey.

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, drummer, conductor, composer, music copyist, print music editor, and college professor. He teaches music at Connecticut College and William Paterson University. He serves on 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 and third 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, Talujon, 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. The New York Times has said about Jarvis's conducting: ". . .[He] did full justice to its rhythmic complexities; Mr. Jarvis and his forces richly deserved the standing ovation they received."

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

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

- Excerpt from Wikipedia

Oliver Messiaen:

The French composer **Oliver Messiaen** was one of the most influential figures in Twentieth century music. His intensely personal and emotional language stemmed from influences as diverse as birdsong and ancient Greek and Hindu rhythms, governed by a deep faith in Catholicism. Also a pioneer in the use of electronic instruments, he used the Ondes Martenot (similar to the Theremin) in such works as his *Turangalîla-Symphonie* and opera *Saint-François d'Assise*. Messiaen's largest work for solo piano, *Vingt Regards sur l'Enfant-Jésus* is a meditation on the infant Christ in twenty movements. Each movement vividly portrays Messiaen's fascination with birdsong, expanding or contracting rhythmic patterns and clashing harmonies, all unified by the reappearance of several themes. The eleventh movement, *Première communion de la Vierge*, depicts the first communion of the Blessed Virgin. The movement opens with solemn chords in the left hand depicting the theme of God, which reappears at the close of the movement. Glittering figures in the right hand portray the luminous halo around the Virgin's womb, and later, birds. Towards the end, the pulsations in the bass represent the heartbeat of the infant in his mother's womb. One of the most popular movements of the *Vingt Regards*, *Première communion de la Vierge* is a brilliant example of Messiaen's ingenious use of register, rhythm and sonority to create the magical atmosphere of the Communion.

- Henry Wong Doe

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" 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.

David Rozenblatt:

David Rozenblatt's talents have drawn him to all corners of the globe and all styles of music, performing in the world's most revered concert halls as well as intimate nightclubs. He has collaborated with some of the finest talents in Pop, Jazz and Classical music. Having joined Barry Manilow's band in 2003, David has been appearing to sold out arenas all over the world and recording Grammy nominated, Emmy winning and chart topping CDs and DVDs ever since.

Barry's Grammy-nominated album, "*In The Swing Of Christmas*," which went Gold in the U.S., features The Matt Herskowitz Trio, with whom David tours nationally and internationally. The trio's albums, *Forget Me Not* and *Jerusalem Trilogy* were released to rave reviews and were nominated for both the Felix and the Juno Awards for "Best Contemporary Jazz Album(s) of the Year".

Through the inspired collaboration with world renowned coreographer, Dwight Rhoden, David composed three critically acclaimed ballets entitled *Three Point Turn*, *Othello* and *Dirty Wire*, all of which are successfully touring the world and in the repertoires of Mariinsky Ballet, North Carolina Dance Theater and Complexions Modern Ballet. *Three Point Turn*, composed for prima Ballerina Diana Vishneva, Desmond Richardson and members of the former Kirov Ballet, premiered at New York City Center, The Orange County Performing Arts Center and the Stanislavsky Musical Theater in Moscow. As part of the highly acclaimed Dance spectacle "Beauty In Motion" Vishneva won the 2009 Golden Mask Award for "Best Female Performer in Ballet or Modern Dance".

Born in the Ukraine, David moved to the United States at the age of four. He received his Bachelor's and Master's degrees from the Juilliard School. David proudly endorses Yamaha Drums, Latin Percussion (LP), Remo and Vic Firth, and is an adjunct professor of percussion at Hofstra University. From his recording studio in Greenpoint, Brooklyn, David devotes his time to composing and/or recording many styles of music for various artists, TV shows and movies.

Frederic Rzewski:

Born in Westfield, Massachusetts in 1938, **Frederic Rzewski** studied music at first with Charles Mackey of Springfield, and subsequently with Walter Piston, Roger Sessions, and Milton Babbitt at Harvard and Princeton Universities. He went to Italy in 1960, where he studied with Luigi Dallapiccola and met Severino Gazzelloni, with whom he performed in a number of concerts, thus beginning a career as a performer of new piano music. Rzewski's early friendship with Christian Wolff and David Behrman, and (through Wolff) his acquaintance with John Cage and David Tudor strongly influenced his development in both composition and performance. In Rome in the mid-sixties, together with Alvin Curran and Richard Teitelbaum, he formed the MEV (Musica Elettronica Viva) group, which quickly became known for its pioneering work in live electronics and improvisation. Bringing together both classical and jazz avant-gardists (like Steve Lacy and Anthony Braxton), MEV developed an esthetic of music as a spontaneous collective process, an esthetic which was shared with other experimental groups of the same period (e.g. the Living Theatre and the Scratch Orchestra).

Since 1977 Rzewski has been Professor of Composition at the Conservatoire Royal de Musique in Liege, Belgium. He has also taught at the Yale School of Music, the University of Cincinnati, the State University of New York at Buffalo, the California Institute of the Arts, the University of California at San Diego, Mills College, the Royal Conservatory of the Hague, the Hochschule der Kuenste in Berlin, and the Hochschule fuer Musik in Karlsruhe.

David Saperstein:

David Saperstein was born in Brooklyn and grew up on Long Island and in New Jersey. His first musical studies were at home with his father. His first formal studies in Musical Composition were with Jacob Druckman at the Juilliard Pre-College Division. He continued his musical studies at Princeton University, where he was a student of Milton Babbitt, and at Brandeis University. An award winner at an early age, David was one of the youngest winners of the BMI Awards to Student Composers, and is a seven-time winner of the ASCAP Standard Award. He was awarded a Fulbright Fellowship in Musical Composition and was an Associate Fellow at the Berkshire Music Center at Tanglewood. A former member of the music faculty at Brooklyn College, Mr. Saperstein's music has been heard in the United States as well as abroad, with performances taking place at such venues as Alice Tully Hall, Town Hall, Symphony Space and the Weill Recital Hall at Carnegie Hall in New York City, the American Academy and Villa La Pariola (the American Ambassador's Residence) in Rome, Villa Schifanoia in Florence, the Arnold Schoenberg Institute in Los Angeles, and at many colleges and conservatories around the country.

To The Earth Homeric Hymn

To the Earth, Mother of all, I will sing, the well-established, the oldest, who nourishes on her surface everything that lives.

Those things that walk upon the holy ground and those that swim in the sea and those that fly, all these are nourished by your abundance.

It is thanks to you if we humans have healthy children and rich harvests.

Great Earth, you have the power to give life to and to take it away from creatures that must die.

Happy are the ones whom you honor with your kindness and gifts; what they have built will not vanish.

Their fields are fertile, their herds prosper, and their houses are full of good things.

Their cities are governed with just laws, their women are beautiful; good fortune and wealth follow them.

Their children are radiant with the joy of youth, the young women play in the flowery meadows, dancing with happiness in their hearts.

Holy Earth, undying spirit, so it is with those whom you honor.

Hail to you, Mother of life, you who are loved by the starry sky; be generous and give me a happy life in return for my song so that I can continue to praise you with my music.

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. Music of:
Louis Andriessen, Quinn Collins, Payton MacDonald, Oliver Messiaen, David Rozenblatt, Frederic Rzewski and David Saperstein

February 2, 2015 – Composers Concordance. A multi media event featuring 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 5, 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.

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