

WILLIAM PATERSON  
UNIVERSITY

Department of Music

**The William Paterson University  
Department of Music**  
*presents*

**New Music Series**

**Peter Jarvis, director**

*featuring the*

**William Paterson University  
Percussion & New Music Ensembles**

**Monday, April 18, 7:00 PM**  
**Shea Center for the Performing Arts**

**Dedicated to Christian Carey  
Program**

***Fuller Brush Music* (2010)  
For Solo Drum Set**

**Christian Carey**

**Peter Jarvis**

***Spherical Music* (1985, rev. 1998)  
For 12 Players on 6 Marimbas**

**Eve Beglarian**

Jose Alemany, Alex Bernhardt, John Henry Bishop,  
Evan Chertok, Sean Dello Monaco, David Endean,  
Jessie Gerbasi, Payton MacDonald, Elise McAloon,  
Chloe Norell, Christian Olivera, Matt Shindle,

**John Ferrari – Conductor**

***The Great Chain of Being* (2012)  
For Percussion Sextet**

**Music: Stuart Saunders Smith  
Text: Sylvia Smith**

Sean Dello Monaco, David Endean, Jesse Gerbasi,  
John Ferrari, Payton MacDonald, Elise McAloon

**Payton MacDonald - Coach**

**Program Notes**

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

***Fuller Brush Music*** for drum set is an etude for playing with brushes and for playing in a predominantly 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

***Spherical Music: Eve Beglarian***

***Spherical Music*** was written in 1985 as part of an electronic piece called ***The Garden of Cyrus***. (A recording of that piece is available on my CD ***Overstepping***.) At the time, I made a version for twelve marimbas which Daniel Druckman recorded and performed (with eleven parts on tape. Several

years later, Danny called and asked me to make a version for twelve players on six marimbas. I made substantial revisions in the orchestration for this version, and I think it's beginning to approach what I was hoping for it to be in the first place: an algorithmic music where the rule-based events feel like more than mere arithmetic, where they become a kind of magic numerology.

There's a quotation from the *Divine Comedy* that embodies what I was aiming for when I wrote the piece:

E come l'alma dentro a vostra polve  
per differenti membra e conformate  
a diverse potenze si resolve,  
così l'intelligenza sua bontate  
moltiplicata per le stelle spiega,  
girando sè sovra sua unitate.

Dante, *Paradiso*

II: 133-138

And as the soul within your mortal clay  
is spread through different organs, each of which  
is shaped to its own end; in the same way  
the high angelic Intelligence spreads its goodness  
diversified through all the many stars  
while yet revolving ever in its Oneness.

John Ciardi's translation

### ***The Great Chain of Being: Stuart Saunders Smith***

In the Great Chain of Being  
We are not separate,  
But bound tightly together.  
The binding is our comfort, our connection.

These songs, did they happen before in another life?  
When I die, shall I repeat myself?  
A song before I go?

The owl looks in the window.

Soon it will be morning prayers.

## **Biographical Information**

### **William Paterson University New Music Ensemble:**

Over the decades, the **William Paterson University New Music Ensemble**, founded in 1977, has been in the forefront of the new music scene.

The ensemble, along with the WPU Percussion Ensemble is the backbone of the of the highly distinguished New Music Series at WPU, which is known for high-level student performances, world class guests along with innovative programing and collaborations with countless composers.

### **William Paterson University Percussion Ensemble:**

The **William Paterson University Percussion Ensemble** is made up of music majors who specialize in percussion, as well as students from other areas of the university who are passionate about percussion. The ensemble explores 20th and 21st century percussion music written for a variety of ensemble sizes and instrumentation. In recent years the WP Percussion Ensemble has appeared at the New Jersey Day of Percussion, the New York Day of Percussion, PASIC, and has toured the East Coast of China, performing in cities such as Nanjing, Shanghai, and Beijing.

### **Eve Beglarian:**

**Eve Beglarian** “is a humane, idealistic rebel and a musical sensualist.”^ “One of new music’s truly free spirits,”\* and a “remarkable experimentalist,”+ she is a composer, performer, and audio producer whose music is “an eclectic and wide-open series of enticements.”^

She recently completed a four and a half month journey down the Mississippi River by kayak and bicycle, which is documented on her [RiverBlog](#).

Beglarian’s chamber, choral, and orchestral music has been commissioned and performed by the Los Angeles Master Chorale, the American Composers Orchestra, the Bang on a Can All-Stars, the Chamber Music Society of Lincoln Center, the California EAR Unit, St. Luke’s Chamber Orchestra, Relâche, the Paul Drescher Ensemble, and individual performers including Maya Beiser, Lauren Flanigan, Sarah Cahill, and Marya Martin.

Highlights of her experience in music theater include music for Mabou Mines’ Obie-winning *Dollhouse*, *Animal Magnetism*, **Ecco Porco**, and *Choephorai*, all directed by Lee Breuer; *Forgiveness*, a collaboration with Chen Shi-Zheng and Noh master Akira Matsui; and the China National Beijing Opera Theater’s production of *The Bacchae*, also directed by Chen Shi-Zheng. She has collaborated with a number of choreographers, including Ann Carlson, Robert LaFosse, Victoria Marks, Susan Marshall, and David Neumann, and with visual and video artists including Cory Arcangel, Anne Bray, Vittoria Chierici, Barbara Hammer, Kevork Mourad, Shirin Neshat, and Judson Wright.

Performance projects include the new RiverProject band *Brim*, *Songs from a Book of Days*, *The Story of B*, *Open Secrets*, *Hildegur’s Ordo Virtutum*, *twisted tutu*, and *typOpera*.

Recordings of Eve’s music are available on Koch, New World, Cantaloupe, CRI Emergency Music, OO Discs, Open Space, Accurate Distortion, Atavistic, Innova, Naxos, and Kill Rock Stars.

**Christian Carey:**

**Christian Carey** is Associate Professor of Music Composition, History, and Theory at Westminster Choir College of Rider University. His music has been performed by ACME, organist Joseph Arndt, Aspen Contemporary Ensemble, Atlantic Chamber Orchestra, C4 Choral Ensemble, Cassatt String Quartet, the Choral Fellows at Harvard's Memorial Church, Chamber Players of the League of Composers/ISCM, percussionist Peter Jarvis, loadbang, Locrian Chamber Players, Manhattan Choral Ensemble, New York New Music Ensemble, singing cellist Jody Redhage, Righteous Girls, and the Urban Playground Chamber Orchestra. Recordings of his music have appeared on New Focus Records and Perspectives of New Music/Open Space.

**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.

- Extracted from Wikipedia

### **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.

### **Stuart Saunders Smith**

**Stuart Saunders Smith** was born in Portland Maine, and began his percussion and composition studies at the age of six with Charles Newcomb. He

studied harmony, counterpoint, and arranging at the Berklee School of Music in 1966, and continued his percussion and composition studies at the Hartt College of Music (1967–1972) and the University of Illinois at Urbana (1973–1977). He currently resides in the state of Vermont with his wife Sylvia.

Over a hundred of Smith's works are for percussion instruments with a special emphasis on vibraphone literature. His *Links Series of Vibraphone Essays* (1974-1994) is considered as groundbreaking music.<sup>[citation needed]</sup> Also *Plenty* (I-XXXIV) and *New England* are concert length compositions for vibraphone that extend the intellectual and emotional range of that instrument.<sup>[citation needed]</sup> Smith also has composed extensively for drumset, orchestra bells, xylophone, marimba, chimes, and multi-percussion.

Stuart Saunders Smith's percussion-theater music forms the core of that literature with such pieces as *Poems I II III, ...And Points North, Tunnels, Clay Singing* and twenty-six compositions of that genre.<sup>[citation needed]</sup>

Stuart Saunders Smith is widely recorded with well over 80 recordings of individual compositions on such labels as New World Records, Ravello Records, Centaur, Innova, 11 West Records, O.O. Discs, Equilibrium, GAC, and Soundset Recordings.

In addition, anthologies of new music have included his theater music, and music of rhythmic intricacy: *Here and There*, MacMillan Publishing, NYC; *Return and Recall*, Assembling Press, NYC; *Faces*, ASOC, NYC; and *Transitions and Leaps*, Mark Batty Publications, NYC. Articles on his music have been published regularly throughout the years in such journals as: *Perspectives of New Music*, *Percussive Notes*, *Interface*, and *ex tempore*.

His awards and honors include three UMBC Research Grants, The Hartt College Distinguished Alumni Award, East/West Artist Award, three Maryland State Artists Fellowships, the National Endowment for the Arts Composer's Fellowship, Percussive Arts Society Service Award and the Atlantic Center's Master Artist Award.

- Extracted from Wikipedia

**Next Concert: September 19, 2016, 7:00PM Shea Auditorium  
New Jersey Percussion Ensemble and Composer Concordance  
Celebrate the 70<sup>th</sup> Year of William Schimmel**

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

**New Music at William Paterson University**

**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 Concertos – Featuring Soloists: John Ferrari, Peter Jarvis and Glen Velez. Music by Glen Velez, Peter Jarvis and Payton MacDonald. Masterclass with Glen Velez at 4:00 in Shea Auditorium.**

**February 22, 2016 – WPU New Music and Percussion Ensembles.**

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

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

**Composer in Residence Day featuring our 4<sup>th</sup> annual WPU Composer concert.**

**Music by WPU students, alumni and faculty including Kevin Norton, Peter Jarvis, Mile Sperone, Anthony Petruccello and others.**

**March 21, 2016 – WPU Wind Ensemble, WPU Percussion Ensemble, WPU New Music Ensemble & the West Orange High School Symphonic Winds. Music by Andreissen, MacDonald, Cage and Trevino**

**April 18, 2016 – WPU New Music and Percussion Ensembles. Music by Eve Beglarian, George Crumb and Stuart Saunders Smith.**