

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
New Music & Percussion Ensembles**

with guest

Carl Patrick Bolleia

**Monday, October 19, 2015, 7:00 PM
Shea Center for the Performing Arts**

Program

- Variations On A Ghanaian Theme* (1981) Daniel Levitan
For Percussion Trio
Sean Dello Monaco, Evan Chertok, Giancarlo Cardasco
Gary Van Dyke, Coach
- John Brown and Blue* (1999) Hannibal Lokumbe
Piano Solo
Carl Patrick Bolleia
- Solo #58 from Song Books* (1970) John Cage
Payton MacDonald
- IV* (1934) Johanna Magdalena Beyer
For Percussion Ensemble
Amanda Felten, Travis Salim, Chloe Norell, Alex Bernhardt, Jesse Gerbasi,
Kristyn Scrimo, Ryan Ayres, Matt Shindle, Elise McAloon
Payton MacDonald, Coach
- Guitar Music* (2013) * Peter Jarvis
Guitar Solo
Anthony Petruccello
Peter Jarvis, Coach
- Dear Mr. Bokhossi for Piano Solo* (2014) * Hyun-Kyung Lee
Carl Patrick Bolleia
- Take That* (1972) William Albright
Percussion Quartet
Sean Dello Monaco, David Endean,
Kenneth Cubillas, Stephen Nowakowski
Peter Jarvis, Coach

* World Premiere

Program Notes

Variations on a Ghanaian Theme: Daniel Levitan

Variations on a Ghanaian Theme is a rhythmic study based on a one-bar phrase, which opens the piece, that I once heard a Ghanaian drummer play. First, the three players state a theme based on that phrase; then, following a short secondary theme, each player develops the theme while the other players accompany with short figures in canon. At the end of the last variation the time is halved, then doubled, and the full theme is stated again in canon before the coda.

- Daniel Levitan

John Brown and Blue: Hannibal Lokumbe

As is the case with any pure warrior, John Brown (1800-1859) longed for a life of peace. Fate however, bestowed the life of a tidal wave upon him. A wave whose courage and momentum would expose the beast of slavery and those who loved it for the abomination that it and they truly were. His legacy among the lovers and practitioners of freedom were his actions. He did not coin prolific words of "the inalienable rights" of all of God's children then proceed in the darkness to the warm bed of one of his slaves. His judgements of a person were based simply upon whether they were for, or against, the enslavement of another human being. The wars he fought in Kansas and Virginia may very well have saved the Republic of America as we know it today. Commenting upon the life of John Brown in a seven-minute musical capsule was both challenging and inspiring. I was led to address three areas of the human phenomenon that fascinated me most about him: his suffering, his love, and the great courage with which he lived and died.

- Hannibal Lokumbe

Solo #58 from Song Books: John Cage

John Cage's seminal opera *Song Books* (1970) includes many short solos for singers, including #58, his "Raga Music". Cage offers the performer general guidelines for constructing a piece using the number sequences and staff notation he provides. I've developed this version of the piece using a quote from Cage's book *Silence*: "There is no such thing as silence." The singing techniques I employ are derived from my ongoing study of North Indian Dhrupad classical music, which I am learning from the acclaimed Gundecha Brothers.

- Payton MacDonald

IV: Johanna Magdalena Beyer

Johanna Magdalena Beyer's *IV* (1934) is scored for nine percussionists, each playing an instrument of his or her choice. This is one of the earliest

percussion ensemble works in the repertoire, and one of the first to use indeterminate notation.

- Payton MacDonald

Guitar Music: Peter Jarvis

Guitar Music, Opus 29, was completed on December 8, 2013. I composed the piece as my contribution to the 5th Annual 'Composers Play Composers Marathon,' produced by Composers Concordance and held at DROM in New York. The marathon, titled *Fretathon* included approximately 30 pieces each making use of a fretted instrument.

- Peter Jarvis

Dear Mr. Bokhossi for Piano Solo (2014): Hyun-Kyung Lee

I don't recall the last time I was able to enjoy playing the piano with freedom and joy. Drowning in busy schedules and deadlines, I found myself dreading the composition process – there was no happiness to be found in playing the piano. However, as of late, there are a number of instances where I desire nothing more than the freedom to play my piano and compose without constraints. Despite being unable to play the piano as passionately as I once did, I continue to play in the hope of rediscovering my love for the piano. I lift up this song to my (now gone) beloved canine companion Bokho, with the hope that he will hear this piece in the heavens above and enjoy it as he did during life. With his passing came sorrow, pain, and loneliness – however, he has gifted me with a renewed passion for the piano.

- Hyun-Kyung Lee

Take That: William Albright

Written in 1972 for the Blackearth Percussion Group, ***Take That*** is scored for "four drummers with sixteen drums." Sections of intense unison figures and compliment sections of passionate solos that require refined chamber music skills from the performers.

- From the Steve Weiss Music website