

New Music Series Peter Jarvis, director

featuring

The William Paterson University
Percussion Ensemble

including performances of

Six Pieces by WPU Composers

Monday, April 23, 2012, 7:30 PM

Shea Center for Performing Arts

The 2011-2012 Season of the New Music Series is Dedicated to John Cage
In Celebration of his Centennial

Program

Music for Pieces of Wood (1973) Steve Reich
For Claves

Patrick Lapinsky, Samir Egusquiza, Mike Jacquot,
Travis J. Salim, Joe Scala
Peter Jarvis - Coach

Living Room Music (1940) John Cage
For Quartet of Unspecified Instruments

1. To Begin
2. Story
3. Melody
4. End

Samir Egusquiza, Joseph Scala,
Mike Jacquot, Patrick Lapinsky
Amanda Li - Piano
Gary Van Dyke - Coach

Fantasy-Quartet (1987) Steven R. Gerber
For Percussion Quartet

Samir Egusquiza, Patrick Lapinsky,
Anthony Fabrizio, Dan Graziano, percussion
Payton MacDonald - Conductor

First Construction (in metal) (1939) John Cage
For Percussion Ensemble

Steve Sarkissian, Patrick Lapinsky, Mike Jacquot
Jasmine Henry, Joseph Scala
Anthony Fabrizio – Piano, Samir Egusquiza – Piano Assistant
John Ferrari – Conductor

intermission

Music by William Paterson University Composers

Program Notes

Solo for Two Kick Drums (2007)	Peter Jarvis
Mark Hayes	
A Fantasy for Orchestral and Tubular Bells (2011) *	Travis J. Salim
Payton MacDonald - Orchestral Bells Travis J. Salim – Tubular Bells	
Bonk (2008) * <i>For Drum Set</i>	Payton MacDonald
Mark Hayes	
Two Movements for Vibraphone Trio (2011) *	Nicolas Doktor
1. Perception 2. Headrush	
Nicolas Doktor, Anthony Fabrizio, Dominick Michele	
Comparing Dreams (2012) * <i>Duo for Oboe and Percussion</i>	Kevin Norton
Sara Davol – Oboe Peter Jarvis – Percussion	
Bone Marrow (2012) *	Theo Metz
Theo Metz	

* = World Premiere

Steve Reich: *Music for Pieces of Wood*

Music for Pieces of Wood was written in 1973 and is designed for five players. It is written for claves, which are percussion instruments with particular pitches. There are two types used in this piece, the so-called standard and the "African" claves. The clave, which comes from Cuba (the word in Spanish means "key"), is made of two pieces of hardwood that the player beats. Audiences may be most familiar with the instrument in its use in the rumba and other Latin American dances. They have been used in orchestral works by Varèse, Copland (In Connnotations, among other works), and Berio. The claves in this piece are designed to create a particular pitch differentiation. The composer specifies the physical arrangement of the players. While the notation is precise, the composer asks the players to repeat each bar "approximately" the number of times indicated, perhaps giving the performers a chance to vary not only the character but the duration of each performance.

- Leon Botstein

John Cage: *Living Room Music*

Living Room Music is a musical composition by John Cage, composed in 1940. It is a quartet for unspecified instruments, all of which may be found in a living room of a typical house, hence the title (Pritchett, 1993, 20). *Living Room Music* is dedicated to Cage's then-wife Xenia. The work consists of four movements: "To Begin", "Story", "Melody", and "End". Cage instructs the performers to use any household objects or architectural elements as instruments, and gives examples: magazines, cardboard, "largish books", floor, wooden frame of window, etc. The first and the last movements are **percussion** music for said instruments. In the second movement the performers transform into a speech quartet: the music consists entirely of pieces of Gertrude Stein's short poem "The World Is Round" (Pritchett, 1998) spoken or sung. The third movement is optional. It includes a melody played by one of the performers on "any suitable instrument."

- From Wikipedia

Steven R. Gerber: *Fantasy-Quartet*

Fantasy-Quartet was written for Raymond DesRoches and The New Jersey Percussion Ensemble. It is my only work for percussion, unless you count *Nexus* for violin and one percussion player, or *Variations for Piano and Percussion* (2 players), the latter of which I premiered with Ray DesRoches in 1968.

- Steven R. Gerber

John Cage: *First Construction (in metal)*

Between 1939 and 1941 Cage wrote three pieces with the title *Construction*. The first one is for percussion sextet (with an assistant) the other two are for percussion quartet. The premiere of the ***First Construction in Metal*** was on the December 9, 1939 in Seattle, conducted by the composer. The title of this piece points to the fact that only metal percussion instruments are used in this construction. Those instruments are: Orchestra bells, Thunder sheets, Gongs, Cowbells, Japanese temple gongs, Brake drums, Anvils, Turkish and Chinese cymbals, Muted gongs, Water gong, Tam-tam. Piano (two players) is also employed.

Peter Jarvis: *Solo for Two Kick Drums*

Solo for Two Kick Drums, Op. 7 was composed for and is dedicated to Connor Donahue. Connor was preparing a recital when an injury to his arm, which led to surgery, forced him to cancel the program. I composed this piece so Connor could continue playing without needing to employ his arms.

- Peter Jarvis

Travis J. Salim: *A Fantasy for Orchestral and Tubular Bells*

A Fantasy for Orchestral and Tubular Bells describes itself- a duet for glockenspiel (orchestral bells) and chimes (tubular bells). Before composing this piece, I noticed that there are good orchestral excerpts for these instruments, but there is not a significant amount of solo/chamber repertoire for bells or chimes that is notably challenging. I then composed this piece in the fall of 2011, trying to keep this idea in mind. This piece is the result.

Payton MacDonald: *Bonk*

A bonk is a state of extreme exhaustion mainly caused by the depletion of glycogen in the muscles. When an athlete bonks he or she shuts down, both physically and mentally. In the outer sections of *Bonk* the performer is instructed to play as fast as possible and hold that speed until his or her hands fatigue and cramp—reaching a kind of localized bonk—then move on to the next measure. Thus, physical fatigue determines phrase length, a kind of hyper intense “breath” of the body. The inner section of ***Bonk*** presents contrasting material, soft and fluttery phrases played with brushes. The rhythms of that section will be familiar to connoisseurs of percussion music. *Bonk* is dedicated to and was written for my friend and colleague Peter Jarvis and was commissioned by Helmut Calabrese through his publishing company Calabrese Brothers Music.

- Payton MacDonald

Nicolas Doktor: *Two Movements for Vibraphone Trio*

In the piece ***Two Movements for Vibraphone Trio*** all three players explore different meters while also remaining linked by a single constant idea. In the first movement, *Perception*, the constant is the relentless ‘A’, which all three performers strike in unison. While remaining linked by the ‘A’, each player ventures into a different meter and therefore perceives the resulting composite melody differently. The panned arrangement of the three vibraphones also gives each audience member a different perception of the melody depending upon where they are seated. As the steady rhythm of the ‘A’ begins to fluctuate, the performers find a new constant by playing the previously staggered melody in unison. In the second movement, *Headrush*, the trio shares a constant four note pattern; however, they all enter in different meters. As the performers play through their respective cycles they evolve together harmonically, eventually coming full circle before moving on. The players then modulate metrically to an augmented and harmonized version of the opening four note pattern. A further augmented form of the pattern emerges as the constant in the low register before the players diverge for the climax. One by one the performers begin playing phrases of seven, ultimately creating a new composite phrase of seven at the peak. Slowly the patterns deteriorate until the constants from both the first and second movements are played by all three performers in unison.

- Nicolas Doktor

Kevin Norton: *Comparing Dreams*

Comparing Dreams (January 2012) was written expressly for oboist Sarah Davol and percussionist Peter Jarvis whose work as state-of-the-art instrumentalists I’ve enjoyed many times over the years. They are deservedly well respected in chamber music and new music circles and have been particularly encouraging to me as a composer and as an improviser. In fact, *Comparing Dreams* is informed by the improvising I’ve done in duo settings over the past 25-30 years. I’ve learned so much from duos with musicians like Connie Crothers, Joëlle Léandre, Anthony Braxton, John Zorn, Frode Gjerstad and John Lindberg, amongst others. The discoveries I’ve made about sound, extreme tempo changes, melodic interaction and the almost dramatic personal interaction, all come into play in this totally notated composition.

As with many of my compositions, the titles can always be interpreted different ways. Without going into a big discussion of dreams – the piece could be thought of as a morning conversation of the previous night’s dreams: sometimes the oboe taking the lead, sometimes the percussion: sometimes the interaction between the two instruments is harmonious at other times there’s an emotional counterpoint. However, dreams can be “bigger” – like the collective dreams of peace, justice and end to poverty. The entire planet is comparing dreams. From a “nuts & bolts” perspective, the tempos change frequently and the extremes ranges of both the vibraphone and oboe are utilized. The bowed vibraphone notes are not a gimmick, they are part of my

personal improvising language as is the sort of stand-up drum set concept of the non-pitched percussion instruments.

Comparing Dreams is part of a series of duo compositions that I started about 6 years ago. *Etron Minor* (for violin & conga or flute & conga), *Endless Rain* (for viola & piano), *The Pilgrim Variations* (for clarinet & violin) to mention a few, all fall into the greater chamber music tradition except that they were written by a someone whose has spent almost three generations as a performing improviser. The basic idea behind these pieces was to bring an organic flow and unique sounds to concert music and concert musicians who are inspired by improvised music. This composition is to the memory of Marguerite W. Davol (1928-2012) prolific writer of children's books.

Theo Metz: Bone Marrow

I've recently been fascinated with the recent Mash-Up music genre and it's popularity as well as live electronic manipulation. For this piece I wanted to create a single synthetic sound from multiple natural sound sources. To create this I sampled audio clips from previous New Music concerts and manipulated the audio using some traditional methods such as cutting, stretching, reversing, and equalizing as well as some more modern techniques like frequency modulation synthesis and outboard effects. Once I created a sound or phrase I was content with I arranged the new audio into a new piece of music. There are over 15 pieces from 2011 and 2012 sampled in this piece that were all performed and recorded at the Shea Center. Unfortunately, I lost track of most of the original music sampled so there are no credits to the composers or performers. That being said, the music sampled was used out of respect for the composers and the caliber of music performed in the New Music Series.

To create the live aspect of this performance I built homemade microphones out of beeper speakers and placed them on various drums and cymbals on the drum kit. The signal from these microphones are triggered naturally from me playing the kit and are sent through a series of outboard effects that are controlled by me. The live manipulation is intended to blend with the electronic playback track while the drum set is utilized to unify and outline the sections of the piece.

Biographical Information

William Paterson University New Music Series:

2011-2012 marks the 34th season of the highly distinguished **New Music Series** at William Paterson University. Directed by Peter Jarvis, the series is widely known for innovative programming and excellence in performance. Throughout the season the series will include new and recent works by some of America's most distinguished composers with emphasis on the music of

composers from the William Paterson University community. Each concert of the 2011-2012 season will include at least one piece by American composer John Cage in celebration of his centennial. Performers will include the William Paterson University Percussion and New Music Ensembles, New Jersey Percussion Ensemble, Jarvis/Pritsker Duo, Composers Concordance and several distinguished guests including clarinetist Michiyo Suzuki, Judith Bettina among several others.

John Cage:

John Cage (September 5, 1912 – August 12, 1992) was an American composer, philosopher, poet, music theorist, artist, printmaker, amateur mycologist and mushroom collector. A pioneer of aleatoric music, electronic music and non-standard use of musical instruments, Cage was one of the leading figures of the post-war avant-garde. Critics have lauded him as one of the most influential American composers of the 20th century. He was also instrumental in the development of modern dance, mostly through his association with choreographer Merce Cunningham, who was also Cage's romantic partner for most of their lives.

Cage is perhaps best known for his 1952 composition *4♯33♯*, the three movements of which are performed without a single note being played. The content of the composition is meant to be perceived as the sounds of the environment that the listeners hear while it is performed, rather than merely as four minutes and 33 seconds of silence, and the piece became one of the most controversial compositions of the 20th century. Another famous creation of Cage's is the prepared piano (a piano with its sound altered by placing various objects in the strings), for which he wrote numerous dance-related works and a few concert pieces, the best known of which is *Sonatas and Interludes* (1946–48).

His teachers included Henry Cowell (1933) and Arnold Schoenberg (1933–35), both known for their radical innovations in music, but Cage's major influences lay in various Eastern cultures. Through his studies of Indian philosophy and Zen Buddhism in the late 1940s, Cage came to the idea of aleatoric or chance-controlled music, which he started composing in 1951. The *I Ching*, an ancient Chinese classic text on changing events, became Cage's standard composition tool for the rest of his life. In a 1957 lecture, *Experimental Music*, he described music as "a purposeless play" which is "an affirmation of life – not an attempt to bring order out of chaos nor to suggest improvements in creation, but simply a way of waking up to the very life we're living."

- from Wikipedia

Sarah Davol:

Sarah Davol, oboe, has been featured as oboe soloist with Vox Amai Deus, Amor Artis, Concert Royal, Los Angeles Baroque Orchestra, on tour with

Bachanalia in South America, with Publick Musick in Germany, and with the vocal ensemble Chanticleer in Mexico. She is a member of The American Classical Orchestra, the Connecticut Early Music Festival Orchestra, Grand Tour Orchestra, La Follia, Texas Camerata, and she has performed at Tanglewood, Mostly Mozart, and Ravinia festivals. Recordings include Vivaldi's Oboe Concertos in d minor and C Major with Vox Ama Deus Orchestra on Lyrachord label, and composer Sunbin Kim's "Aphorisms" for solo oboe, which won a national ASCAP award. She has also recorded over fifty early music CD's on various labels, and you may hear Ms. Davol on the Audioguide at the Metropolitan Museum of Art demonstrating the oboes of the Musical Instrument Collection. She was the solo shawm and oboist for LaChiusa's "Bernarda Alba" at Lincoln Center, and plays on Broadway for numerous productions. As composer, Ms. Davol's music may be heard on the soundtrack of the documentary film "Our Spirits Don't Speak English: Indian Boarding School" and she is the recipient of awards from Meet the Composer. She is on the faculty of William Paterson University and Sarah Lawrence College.

"outstanding solo work - Boston Globe

Nicolas Doktor:

Nicolas Doktor is a New Jersey based percussionist and music educator. As a member of various ensembles including the William Paterson University Percussion Ensemble, William Paterson University Orchestra, William Paterson University Concert Band, the New Jersey Intercollegiate Band, and many other groups he has performed at venues in and around New York City and New Jersey. As a soloist, Nick has performed works throughout New Jersey, including the New Jersey Music Educators Association Conference. Nick has also composed a number of contemporary percussion pieces and electronic music pieces.

Steven R. Gerber:

Steven R. Gerber was born in 1948 in Washington, D.C. and now lives in New York City. He received degrees from Haverford College and from Princeton University, which awarded him a 4-year fellowship. 4 CDs of Gerber's music have been released on major labels since 2000 - a chamber music CD featuring violinist Kurt Nikkanen on Naxos's American Masters series, and orchestral CDs on Chandos, KOCH International, and Arabesque. Gerber has written concertos for cellist Carter Brey, violist Yuri Bashmet, and clarinetist Jon Manasse among others, as well as works for the Fine Arts and Amernet String Quartets.

Gerber recently completed an orchestral work, "Music in Dark Times," commissioned by Vladimir Ashkenazy. The four world premiere performances took place in March, 2009, with Maestro Ashkenazy conducting the San Francisco Symphony. 2013 will see the world premiere of Two Lyrics

for violin and string orchestra by the National Philharmonic Orchestra at Strathmore Hall in Maryland, with violinist Elena Urioste.

John Ferrari:

John Ferrari is active in classical, jazz, pop, Broadway, film, television and dance music, the avant-garde, and multi-media. He performs and gives 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, and many others. He holds DMA and MM degrees from SUNY Stony Brook, and a BM from William Paterson University where he serves on the performing arts faculty. With the Meridian Arts Ensemble in residence, in fall of 2007 he joined the faculty of Manhattan School of Music's graduate Contemporary Performance program.

Peter Jarvis:

Peter Jarvis is a percussionist, conductor, drummer, composer, copyist, print music editor and educator. Over the years he has appeared as conductor and/or percussionist with many important new music ensembles in the United States and abroad including performances on new music/arts festivals such as the Europe/Asia Festival and the Hong Kong Arts Festival. 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." According to the *New Music Connoisseur*: "While the new music scene abounds with percussionists, only a very few can match the awesome musicianship of Peter Jarvis."

Some of his recent projects include scoring and arranging for film and television including work on the HBO series *Boardwalk Empire* (season 2, episode 10 – *Georgia Peaches*) Jarvis will be heard performing his *On the Boardwalk*, which is a percussion solo on various percussion instruments culminating with an improvisation on drum set.

Jarvis has worked closely with feature film director Wes Anderson on Anderson's latest movie *Moonrise Kingdom* due to be released on May 25, 2012. The movie will include several arrangements, transcriptions, performances and "additional music" composing efforts by Jarvis. During the recording of the music, he served as section leader and played many of the key parts.

He has performed and/or recorded with composers and musicians such as John Cage and Kung Chi Shing among other prominent figures. He has been invited to conduct the United States Coast Guard Chamber Players in a performance of Messiaen's *Oiseaux Exotiques (Exotic Birds)*.

Jarvis teaches music at Connecticut College and William Paterson University. His teaching responsibilities include academic classes, percussion lessons, coaching/conducting chamber music and directing the New Music Series at William Paterson University and several concerts a year at Connecticut College.

His compositions are published by Calabrese Brothers Music, LLC and he is a member of BMI.

- Extracted from Wikipedia

Payton MacDonald:

Payton MacDonald (b. 1974, Idaho Falls, Idaho) is a composer, improviser, and percussionist. He has created a unique body of work that draws upon his extensive experience with East Indian tabla drumming, American military rudimental drumming, Jazz, European classical music, and the American experimental tradition. He works across multiple musical genres, often at the same time. Several recordings of MacDonald's music exist, including the critically acclaimed *Payton MacDonald: Works for Tabla* on the ATMA label.

In 2009, MacDonald performed his percussion concerto in Denver with Alarm Will Sound for the Friends of Chamber Music. *The Denver Post* wrote ". . . one of the highlights, "Cowboy Tabla/Cowboy Raga" . . . The two pieces fuse into a 20-minute whole, creating an alluring, ever-changing exotic musical journey." He also performed the piece at Carnegie Hall with Alarm Will Sound and again at the Walt Disney Concert Hall in L.A. with the L.A. Philharmonic with John Adams. *The New York Times* described him as an "energetic soloist." *The Los Angeles Times* described him as an ". . . inventive, stylistically omnivorous composer and gifted performer . . ." His music has also been described as ". . . engaging and utterly beautiful." (*Sequenza 21*) MacDonald has been a featured performer of his own music on numerous including those in Montreal (Voyages) and Minneapolis (Electric Eyes).

Numerous ensembles have performed his music around the world, including So Percussion, Alarm Will Sound, the Los Angeles Philharmonic, Quintet Mont Royal, Classical Jam, guitarist Mak Grgic, and tabla soloist Shawn Mativetsky. He has received grants and awards from ASCAP, Meet the Composer, The American Music Center, American Institute of Indian Studies, as well as fellowships from Yaddo and Ragdale. He has also composed music for the Silken Dance Company. Upcoming projects include commissions for the JACK Quartet and Alan Sener at the University of Iowa Dance Program and a commission for an arrangement of Gavin Bryars *Sinking of the Titanic*.

As a performer he is a founding member of Alarm Will Sound, a chamber orchestra. Alarm Will Sound is currently regarded as one of the foremost new music ensembles in the country and they have made five recordings on the Nonesuch and Cantaloupe labels. The New York Times wrote that they are "the future of classical music." MacDonald also frequently appears as a marimba soloist with Super Marimba. With this project MacDonald performs his own music using looping machines and delay pedals. MacDonald expands the project with the Super Marimba Band, which includes drums, bass, and two bari saxophones. He also performs full-length concerts of freely improvised music.

As an interpreter he has commissioned works from other composers, including Charles Wuorinen, Robert Morris, Caleb Burhans, David Saperstein, and Stuart Saunders Smith. From 1994-2004 MacDonald performed with Verederos, a flute and percussion duo. Verederos recorded two CDs under the Equilibrium label. He has also appeared as a soloist in England and Croatia, performed with Present Music and the New Jersey Percussion Ensemble, and toured Japan with Keiko Abe and the Galaxy percussion group. He has also performed with singer/songwriter Noe Venable.

MacDonald studied music at the University of Michigan and the Eastman School of Music. His composition teachers included Sydney Hodkinson, Robert Morris, Dave Rivello, Bright Sheng, and Augusta Read Thomas. His percussion teachers included John Beck and Michael Udow. Further studies include tabla with Bob Becker and Pandit Sharda Sahai. MacDonald is a disciple of Mr. Sahai.

MacDonald is an Associate Professor of Music at William Paterson University, where he teaches contemporary music, percussion, improvisation, and Hindustani music. When not creating music, MacDonald is an endurance athlete, competing in triathlons and trail run races. Last year he completed seven triathlons. He keeps a blog called *Soul of Triathlon*. He and his wife are also busy raising two young girls, Madeline and Maia, ages three and one. See www.paytonmacdonald.com for more information about his life and work.

Theo Metz:

Theo Metz is a contemporary percussionist and composer from Alabama who earned his Bachelor of Music with honors from William Paterson University in percussion performance and his Masters of Music from SUNY Purchase in studio composition. He has performed with Wires Under Tension, Slow Six, Alexander Turnquist, Dr. T.V. Gopalakrishnan, Du Yun, 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. He has been noted as a "bad-ass percussive technician" (The Silent Ballet) and his playing

has been called "mesmerizing from beginning to end, robotic in its precision but organic in its warmth"(Adequacy).

He is currently teaching music technology at William Paterson University and performing and composing for multiple artists of varying genres. www.theometz.com

Kevin Norton:

Kevin Norton, born in Brooklyn and raised in Staten Island, NY, the composer/percussionist came to jazz in an unlikely setting, but befriended drummer and fellow record collector Kenny Washington as a teenager. Studies at Hunter College (in NYC) introduced Kevin to Milt Hinton and after a short period, Kevin began to perform with Milt, eventually recording *The Judge's Decision* with a quartet led by Milt. Under Milt's encouragement, Kevin went back to school to get his Masters Degree from Manhattan School of Music. After graduation he played every kind of gig available to a versatile percussionist: classical, jazz, blues, Dixieland, off-Broadway shows, rock, but especially taking part in the blossoming downtown New York City scene that strove to combine all these "styles". This led to him playing with Fred Frith's band Keep the Dog, which also included harpist Zeena Parkins and saxophonist John Zorn. Soon Mr. Norton was asked to play with a vast amount of downtown New York (sometimes called the Knitting Factory scene) ensembles. However, he longed to return to his jazz roots and began to devote himself to his own projects featuring his composition work and his improvising on total percussion (predominately vibes and drums). Kevin has composed several multi-movement pieces sometimes based on extra-musical subject matter. *For Guy Debord (in nine events)* is a composition for quintet and woodwind soloist (originally Anthony Braxton) based on the texts of the radical French philosopher whose thought proved central to the riots of Paris, 1968. *Change Dance (Troubled) Energy* draws its inspiration from another radical political activist, Kathy Change (born Kathleen Chang). Both suites are approximately an hour in duration. On February 23rd 2006 Kevin's *Water and Fire Suite* was premiered. It was commissioned as part of the national series of works from Meet The Composer Commissioning Music/USA, which is made possible by generous support from the National Endowment for the Arts, The Helen F. Whitaker Fund, and the Target Foundation. In less than 10 years he has lead and/or co-lead about 20 critically acclaimed recordings, many of them making year-end "Best of" lists. One of the recent recordings, *Time-Space Modulator* integrates intricate, sophisticated composition work with the deep improvisatory skills of Kevin, Tony Malaby, John Lindberg and Dave Ballou. Kevin has also played with many highly esteemed European improvisers such as Paul Rogers, Joëlle Léandre, Paul Dunmall and Frode Gjerstad. Also, for about then years, Mr. Norton was Anthony Braxton's main percussionist in both the "ghost trance" phase and the "standards" phase, plotting out the course for all percussionists who followed him. In June of 2002, Kevin Norton was a resident

composer at the prestigious MacDowell Colony. He has served on the faculty of several schools and is currently on the faculty of William Paterson University. Some of his most recent composition work can be heard in the film *Anna May Wong: In Her Own Words*, dir. By Y. Hong.

Travis J. Salim:

Travis J. Salim is a composer, arranger, and performer. He is currently attending William Paterson University in Wayne, NJ pursuing a B.M. in Music Education on the Classical track. He is a percussionist, and has studied with Gary Van Dyke and Payton MacDonald. In addition, he enjoys playing guitar and singing. He is a composer, having studied composition with Dr. John Link. He will continue to study composition privately in the near future. Salim is also works with Morris Hills High School in Rockaway, NJ, working as the front ensemble coach and technician for their award-winning marching band during the fall, and teaching their percussion ensemble during the winter/spring.

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.

Gary Van Dyke

Gary Van Dyke is an accomplished percussionist who is active as a performer, conductor and educator. He studied percussion with Raymond DesRoches for six years and earned music degrees from William Paterson College and the State University of New York at Stony Brook. Mr. Van Dyke performs and conducts with the New Jersey New Music Ensemble and the New Jersey Percussion Ensemble. He can be heard on Nonesuch, Composer's Recording Inc., New World and Capstone recording labels with the New Jersey Percussion Ensemble under Charles Wuorinen, Harvey Solberger and Raymond DesRoches.

Mr. Van Dyke has held teaching positions since 1978 and currently teaches/conducts for the Teaneck Public School system in New Jersey, serving seven schools, grades 4 – 12, and is an Adjunct Faculty at William Paterson University, conducting and performing new music and percussion ensemble literature.

Mr. Van Dyke makes his home in Ramsey, New Jersey with his wife, Linea and their three children, Amanda, Kyle and Briana.

Many thanks to the tech crew under the direction of Al Schaefer.

New Music Series – 2011-2012

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.

November 7, 2011; 7:30PM – Shea Center, Shea Auditorium: Featuring the Jarvis – Pritsker Duo, Nickolas Doktor, Payton MacDonald and Michiyo Suzuki – works by John Cage, Helmut Christoforus Calabrese, Gérard Grisey, Peter Jarvis, Jeffrey Kresky, Gene Pritsker and David Saperstein. Three world premieres will be performed.

November 28, 2010; 7:30PM - Shea Center, Shea Auditorium: WPU Percussion and New Music Ensembles. Music by: Lou Harrison/John Cage, Carson Cooman, Mario Davidovsky, and Peter Jarvis

February 6, 2011; 7:30PM - Shea Center, Shea Auditorium: Composers Concordance

March 5, 2011; CageFest – Music by John Cage in celebration of his centennial. Guests include Judith Bettina, Megan Sipe, and the New Jersey Percussion Ensemble.

March 12, 2012; 7:30PM – Shea Center, Shea Auditorium: WPU Percussion and New Music Ensembles – A program of Solos and Duos, works by Kevin Norton, Elliott Carter, Arthur Kreiger, Travis J. Salim, John Cage, Patrick Grant, György Ligeti, and others

April 2, 2012; 7:30PM - Shea Center, Shea Auditorium: As part of the William Paterson University Cross Cultural Arts Festival: works by Villa Lobos, Carlos Chavez, Peter Westergaard, and others.

April 23, 2012; 7:30PM - Shea Center, Shea Auditorium: WPU Percussion and New Music Ensembles works by Payton MacDonald, John Cage, Steve Reich, Travis J. Salim, and others

Special Thanks To
The Tech Crew as directed by Al Schaefer.

