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Guest Artist

Metaphor Percussion

Wednesday, 7:00 p.m.
October 28, 2026
Capistrano Concert Hall

Program

Methuselah * — Jessica Flannigan (b. 1988)

Okay, Take Me With You * — Patricia Islas (b. 1982)

Beams of Light * — Joe W. Moore III (b. 1986)

I. Gleam
II. Glimmer
III. Shine

Factory Reset — Jordan Shippy (b. 1991)

Painting the Roses Red — Vivienne Shippy (b. 1993)

The Storm — Christopher Harris (b. 1982)

No(w)here * — Adam Hopper (b. 1985)

Metaphor Percussion
Jordan Shippy
Vivienne Shippy

** part of the Sounding Out Project*

About the Group

Metaphor Percussion is a contemporary percussion duo founded in 2023 in Oklahoma by Dr. Jordan Shippy and Dr. Vivienne Shippy. Now based in Sacramento, California, Metaphor Percussion Duo is dedicated to expanding the artistic limits of percussion performance and creating engaging concert experiences focused on both new music and education. Metaphor Percussion performed as a featured artist for the 47th Annual Festival of New American Music in Sacramento, California where they premiered their popular multi-media program SHADES. Since its debut, SHADES has been featured at institutions nationwide, resulting in a rapidly growing reputation for thoughtful and imaginative programming.

In 2025 they were asked to return for the 48th annual FeNAM to play alongside world-renowned composer Clarice Assad, performing her well-known percussion quartet concerto "PLAY!", originally premiered by Third Coast Percussion.

Metaphor Percussion has toured across the United States, serving as guest artists, artists-in-residence, and collaborating with a wide range of artists and composers. In 2025 they were awarded a university-funded grant for their initiative entitled "Sounding Out" that commissioned four new percussion works for young percussionists in underfunded music programs. Sounding Out will also be performed for the 2026 Percussive Arts Society International Convention.

With every commission, Metaphor aims to further their commitment to cultivating the next generation of young percussionists. Metaphor proudly endorses Marimba One, Salyers Percussion and Black Swamp Percussion.

nowhere; we knew that grinding was going to be the way to see the world. Grinding was going to be how we went from nowhere to "Now Here."

This piece was commissioned by Metaphor Percussion in the summer of 2025 as part of the "Sounding Out" grant. The piece itself is a duet for Vibraphone and Marimba. Drawing on a standard "rock and roll" style harmonic structure, the melodic theme passes between the two performers. What makes this piece unique is that it features an electronic accompaniment track. Drawing from influences like Postal Service, Death Cab for Cutie, Alkaline Trio, Square Pusher, Jimmy Eat World, and Fugazi, as well as fellow Mountain musicians like Tyler Childers and Sturgill Simpson, the track allows the live performers to stretch their performance contribution and add energy and excitement to the piece. As the piece progresses, so does the energy and volume. The addition of traditional rock and roll instruments appear in the later section of the piece. Juxtaposed with the marimba and vibraphone voice, the ending is a soaring anthemic reintroduction of the main theme.

Will is now a college professor. Joe makes music for films. They both contributed their talents to this project." - *Adam Hopper*

In 2025, we embarked on a grant-funded initiative in partnership with Sacramento State. Dubbed the "**Sounding Out Project**", our initiative was aimed at providing musical resources for underfunded band programs. We commissioned four phenomenal composers to create compelling percussion duos that utilized basic band room instruments. In Spring 2026, Metaphor toured with the pieces across California, bringing them to local high schools and colleges. This December, the pieces will also be performed for the 2026 Percussive Arts Society International Convention.

Methuselah

"High in the mountains of the Inyo National Forest stand the oldest trees on the planet. Among them hides Methuselah, currently considered the oldest tree in the world at over 4,800 years, rooted in the Ancient Bristlecone Pine Forest atop the White Mountains of Eastern California. The twisted, contorted branches of the bristlecone pines felt like the perfect parallel to the interwoven lines and navigation of the shared space in this duet, and the narrative serves as a convenient California reference for Metaphor Percussion, for whom the piece was written." - *Jessica Flannigan*

Okay, Take Me With You

Okay, Take Me With You is an exhilarating percussion duo for two 4.3 marimbas. Inspired by movies such as Signs and Close Encounters, and classic video game Toe Jam and Earl, the piece centers on "realizing once the aliens have shown up that they are actually really cool." Fast-paced interlocking lines and fun musical easter eggs make this duo incredibly fun for audiences and performers alike.

Beams of Light

Beams of Light is a groovy, three-movement work for multi-percussion. Written for Metaphor Percussion, inspirations from Sacramento and the surrounding areas are interwoven into the music. *Gleam* is a rocking first movement with funky bass beats and complex rhythmic solos written for each player. In contrast, *Glimmer* is a peaceful, ethereal movement for bowed vibraphone and

glockenspiel that eventually gives way to the third movement, *Shine,* which is an exciting combination of fast-paced keyboard lines and intense drum moments.

Factory Reset
Factory Reset is a percussion duo with a limited setup, making use of four splash cymbals and a shared octave of crotales. Loosely inspired by imagery of the Industrial Revolution, the piece employs interlocking rhythms that create descending melodies passed seamlessly between players evoking a sense of motion and precision, reminiscent of factory work. The bright metallic tones of the splash cymbals complement the ethereal quality of the crotales, enhancing the industrial theme while adding a rhythmic texture to support the melodic material. Factory Reset was written for Metaphor Percussion and premiered at the 47th Annual Festival of New American Music.

Painting The Roses Red
"*Painting the Roses Red* was originally a sketch written for myself and my duo partner Jordan. While the piece itself is not completely programmatic, *Painting* was inspired by our experiences in graduate school together and navigating the professional world. Even though sometimes running the "rat race" of paperwork, defenses, and general graduate studentdom could tire us out some days, we held fast to who we were and what we wanted to stand for, eventually leading to the birth of Metaphor Percussion. The title is a reference to Alice in Wonderland where the phrase is literal but also references the modern meaning of the phrase in which we sometimes lean on comfort and social acceptance rather than confronting our struggles and hard resolutions head on. *Painting the Roses Red* was composed for and premiered at the 47th Annual Festival of New American Music." - *Vivienne Shippy*

The Storm
"Recently commissioned by the Metaphor Percussion Duo, The Storm, is a work for multi- percussion duo and fixed media. The composition explores the sonic and emotional qualities of preparing

Program Notes

for or experiencing a hurricane. Within the electronic track there are snippets of news reports which help place the listener in the correct cognitive state. The interplay of the additional electronics and acoustic percussion aid in creating the atmosphere of the storm; either of rain pounding on a nearby window, the distant crashes of thunder or even the peace and tranquility within the eye of a storm." – *Christopher Harris*

No(W)here
"I am from nowhere. A dot on the map, with limited if any fame or contribution to speak of. Located in one of the one hundred poorest counties in America, Monticello, Kentucky is full of warm people and interesting characters. Despite being a community that struggled with economic hardships, drug addiction, poverty, violence, and overall poor outlook of the future, I wouldn't have wanted to be from anywhere else. I was very blessed to have wonderful friends who were brilliant and talented. From this unlikely area in the Appalachian foothills, a strange blend of brilliance, humor, and artistic expression emerged. The school I attended was incredibly small. Kindergarten through seniors in one giant maze of a building, and I went all thirteen years with almost all of my friends. When you spend your entire formative years together, you grow very close and friendships are deeper than just being with people a few hours a day. Early on, I knew that my people were going to do great things. They grew up to be authors, educators, physicians, professors, artists, actors, dancers, educators, and heroes.

My two friends Will and Joe and I started a rock band. Inspired by late nineties early two-thousands punk and hardcore music, we quickly outgrew our local area and soon hit the road to play gigs in bigger cities. We would take off after school Fridays and do a run of Lexington, Louisville, Cincinnati, Atlanta, or Nashville whatever bar, club, skatepark, or basement party that would have us, sleeping on floors and scraping together change for the dollar menu. We would roll back in late Sunday and be back at school Monday morning. This punk rock ethos and grind mentality was something that came naturally to us, and to everyone from Monticello. We were from