

UPCOMING AT THE SCHOOL OF MUSIC

Monday, April 4 – 7:00 p.m.

**Faculty Recital: Cindy Behmer, oboe**

Capistrano Hall 151 (\$10 gen., \$7 senior, \$5 student)

Friday, April 15 – 4:00 p.m.

**Faculty Recital: Cathie Apple, flute**

Capistrano Hall 151 (\$10 gen., \$7 senior, \$5 student)

Friday, April 22 – 7:00 p.m.

**Opera Theatre**

Capistrano Concert Hall (\$10 gen., \$7 senior, \$5 student)

Sunday, April 24 – 2:00 p.m.

**Opera Theatre**

Capistrano Concert Hall (\$10 gen., \$7 senior, \$5 student)

Visit [csus.edu/music](https://csus.edu/music) for tickets

*Guest Artist*

**Colour Me Crimson**

Percussion Quartet

FRIDAY, 7:00 P.M.  
MARCH 18, 2022  
CAPISTRANO HALL 151

Wooden Timepiece (2021) Benjamin Holmes (b. 1991)

Jordan Shippy, Carlos Ibarra,  
Vivienne Boudreaux, Bee Trinh, marimbas

Drumming (1971) Steve Reich (b. 1936)

Jordan Shippy, Carlos Ibarra,  
Vivienne Boudreaux, Jonah Wagner, percussion

Shell (2019) Emma O'Halloran (b. 1983)

Vivienne Boudreaux, Eva Ruiz, Nancy Hamaker,  
Jenna Boone, marimbas

Tinplay (2008) Per Andreasson (b. 1957)

Jordan Shippy, Carlos Ibarra, Chris Harris,  
Eric Wombaugh, percussion

Off Noon (2021) Jacob Lane

Grant Johnson, soloist

**Colour Me Crimson** is the resident chamber percussion group at the University of Oklahoma. CMC is an advocate for new music and searches for ways to encourage creativity in innovation in percussion performance. The group frequently performs at universities and conducts clinics across the Midwest region, including performances at Lindenwood University, Southeastern Oklahoma State University, and the Oklahoma PAS Day of Percussion. Colour Me Crimson will also be featured at the National Conference of Percussion Pedagogy this coming May. The CMC group members are Jordan Shippy, Vivienne Boudreaux, Carlos Ibarra, and Aurica Rising (not appearing today).

*Wooden Timepiece* was written to sound like a wooden clock and is based on the sounds of Westminster Church Bells. Ben Holmes also incorporates elements of Dies Irae and is strictly uses quintuplets and septuplets.

Steve Reich began composing *Drumming* in August of 1970, shortly after returning from a five-week stay in Ghana to study West African drumming. According to Reich, his visit to Ghana confirmed some of the ideas he had about composition prior to his trip. "First, the idea of phasing that I had before I went to Ghana was not something that the Africans do, and the rhythmic techniques used in African drumming are not what I do, but they are related to what I do. The important thing is that there is a tradition of *rhythmic* counterpoint in Africa." He continued, "Second, percussion is the dominant voice in African music as opposed to the Western orchestra where strings are the dominant voice. So, the message to me was there's a tradition for repeating percussion patterns, you're not all by yourself; go, both in terms of the contrapuntal structure of the music and the instrumentation of the music. This is a solid, well-trodden path. There's a past and that means there's a future."

*Drumming* begins with a drummer playing a single attack on a bongo. The drummer is soon joined by a second drummer, and together in a technique Reich calls substituting beats for rests they add bongo attacks until a rhythmic pattern on four pitches is fully constructed. Once the pattern is built-up, one drummer gradually phases by moving forward until his/her pattern is one beat ahead of the other drummer, creating a composite rhythm with an ambiguous feel. A third drummer then enters playing resultant patterns (sometimes called resulting patterns), "melodic patterns that result from the combination of two or more identical instruments playing the same repeating melodic pattern one or more beats out of phase with each other."<sup>2</sup> These elements of phasing, resultant patterns, changes of timbre, and the substitution of beats for rests (or the opposite technique of substituting rests for beats) are the only compositional devices used to create all four sections of *Drumming*. Reich's exiguous use of structure, pitch, melody, harmony, timbre, and rhythm made *Drumming* a pivotal work in the compositional genre known as "minimalism."

*Shell* was inspired by the work of photojournalist Seph Lawless who has traveled across the United States capturing images of abandoned

shopping malls. There's a certain feeling evoked from places that should be full of people but are now empty and decaying. Before online shopping, these were vibrant communal places, now the emptiness is amplified. Every so often, I listen to a version of Toto's "Africa" that has been remixed to sound like it's playing in an empty mall. In this increasingly virtual world, it conjures up a scenario that is strangely comforting, something to hold on to when we feel like we're losing parts of ourselves. For this piece, I wanted to re-create that feeling, to project a moment of warmth and nostalgia into the void. *SHELL* is about remembering these ghostly spaces in their former glory, full of life and laughter.

*Tin Play* by Per Andreasson is written for percussion quartet and is heavily influenced by funk and funk beats. Even in the most dense and complex sections, there always seems to be an underlying polyrhythmic motive that is funk inspired. At the start of the piece, there are many motivic fragments that are presented and later repeated, but never repeated just straight forward. These motives are manipulated and distorted before being played again. Also, included are ever-changing time signatures. Per Andreasson studies music at the Malmö Academy of Music in Sweden. He is a drummer, rock singer and songwriter, and co-founder of the Swedish rock band Royal Republic.

*Off Noon* explores the limitations of a musician's ability to emulate what they are hearing. Of the ensemble, only percussionist 1 is playing from a score. The remaining, "emulating," percussionists copy percussionist 1 as closely as possible, by ear, in real time—not in a "call and response" style. Given the repetitive yet variable nature of the music, at times this will be easy, but at other moments there will of course be errors—some passages are even meant to be impossible to replicate, and the effort of emulation is as important as the rhythm itself. To ensure that the music does not become predictable for the emulating performers over the course of repeated rehearsals and performances (in fact, limiting the number of total rehearsals per performance to 1 is optimal), many elements of the composition allow for substantial variability from performance to performance.