



CALIFORNIA STATE UNIVERSITY, SACRAMENTO
SCHOOL OF MUSIC
GRADUATE RECITAL

Chris Harris, percussion

no signal (2023) *	Evan French (b. 2002)
Visions from the Balete (2024)	Josiah Catalan (b. 1989)
Side by Side (1987)	Michio Kitazume (b. 1948)
Gypsum (2024) *	Chris Harris (b. 1997)
with Haven Axeline, Justin Respicio, Leslie Vazque, Lucas Hall, and Matt Amato	

INTERMISSION

Home (2024)	Justin Trujillo (b. 2004)
The Spaces in Between (2024)	Evan Wright (b. 2002)
De Chelly (2024)	Chris Harris
Lotus (2023)	Chris Harris

** world premiere*

*This recital is presented in partial fulfillment of the
requirements for the degree of Master of Music in Performance.
Chris Harris is a student of Dr. Jordan Shippy.*



WEDNESDAY, 6:00 P.M.
APRIL 17, 2024
CAPISTRANO CONCERT HALL

PROGRAM NOTES

CHRIS HARRIS – APRIL 17, 2024

no signal is an electroacoustic soundscape for vibraphone solo and fixed media by Evan French. The piece explores themes of technology addiction and the essential nature of the human experience through the use of contrasting electronic elements coupled with a dynamic vibraphone part that shifts between foreground and background roles. From the start of the piece, the listener is pummeled with a barrage of glitchy noises and unstable harmonies, which are intentionally “out of tune” so as to clash with the vibraphone. Contradicting these opening electronic sonorities is the sudden introduction of natural sounds, namely rain and thunder, during the middle section of the piece. These more familiar sounds highlight the juxtaposition between technology and nature; the listener is nearly “pulled into” the technological world several times before escaping back “outside”, where the comforting sounds of nature dominate the sonic landscape. The piece ends with a warped, disfigured reprise of the opening material, reminding the listener that while technology can take many forms, it should always be approached with caution and should never be allowed to replace genuine, human experiences.

“Technology is a useful servant but a dangerous master.” - *Christian Lous Lange*

Visions from the Balete by Josiah Catalan was a part of the AMPLIFY 2024 Percussion Consortium. In Filipino folklore, the iconic balete tree, is thought to hold various diwata, or spirits, through its various intertwined visible and invisible roots that grow outward and down toward the ground. There is a reverence toward these trees still to this day where it commonly taught that it should not be disturbed, otherwise it is believed that the spirits dwelling within these trees may cause illness or misfortune upon you. I have found Balete trees to embody a certain unexplainable charm and aura about them, and this piece looks to explore some of the mystical energy these trees contain.

Side by Side by Michio Kitazume is a multi-percussion solo piece originally composed for percussion and orchestra in 1987. The title originates from the ensemble’s physical arrangement in which the percussion soloist is positioned next to the orchestra.

Gypsum by Chris Harris was a piece composed in 2024. Inspired by movie soundtracks such as *Dune*, *Oppenheimer*, and *Inception*, Chris decided to blend that sound into the percussion literature. This work includes electronic playback and live electronics to mimic the sound of sand and the various ways a listener might connect with sand, whether through movie depictions, hourglasses, personal lived experiences, or in other ways.

Home by Justin Trujillo explores concepts of our expansive universe. In a broader sense of the word “home,” we encapsulate space and all its wonders. You will hear tremolos representing the vast dark vacuum of space, hits and short flurries of space dust and rocks, collisions, and chaos. As the piece ends, you will hear a final collision as the rocks break off and float away into the never-ending darkness.

The Spaces In Between by Evan Wright is a piece written for his brother Ethan. The minimalist texture is made up of two musical devices, a non-symmetric rhythmic ostinato, and a constantly repeated melodic motif. The interaction between these two voices is meant to mirror Ethan's interaction with the world around him, demonstrating how at times they align and at times they pull apart. Despite the moments of tension this piece is meant to maintain a humorous character, which is a reflection of Ethan's positive attitude in the face of seemingly insurmountable adversity. The dialogue created between the parts at the end of the piece is analogous to my own relationship with Ethan. They as brothers do not always agree but we always find a way to create space for each other, even when the world pulls us apart.

De Chelly by Chris Harris is written for Reverberated Double Bass, Multi-percussion, and Spoken Text in the winter of 2023/2024. This work is based on rock formations in Apache County, Arizona more directly seen in the Canyon de Chelly National Monument. The instruments chosen in this piece directly relate to the vastness and beauty found within the national park. With clay pots and rocks, reverberated double bass, and even spoken text this work should set you in the scene of the National Park alongside or within some of these inspiring rock formations. The spoken text is based on a poem from the poet Raven R (@rave_nr_23) entitled "The Present is Only a Fiction". It has helped to expand De Chelly by showing the importance of presence within one's life.

Lotus by Chris Harris is written for two snare drums and electronics. One snare drum is upside down exposing the snare wires and the other is amplified. This work is written to explore the process of rebloom. Similar to how lotus flowers tuck under the mud and then proceed to bloom every day.