

Joseph Perez

Doctoral of Musical Arts Series
Katzin Hall | April 1 | 7:30pm

Program

Three Moves for Marimba (1998)

Hop
Turn
Slide

Paul Lansky
(b. 1944)

Stopping (2006, revised 2011)

featuring Eric Retterer

Samuel Andreyev
(b. 1981)

Music for Snare Drum and Computer (2007)

Cort Lippe
(b. 1953)

INTERMISSION

Electric Counterpoint (1987)

Steve Reich
(b. 1936)
arr. by Joseph Perez

I fast
II slow
III fast

**30 (2012)*
(Arizona Premiere)

Mark Applebaum
(b. 1967)

featuring Crossing 32nd Street and The Glendale Community College Percussion Ensemble

Doug Nottingham
Brett Reed
Simone Mancuso
Rob Esler
Jeremy Muller
Sam Rabouton
Chris Hodge
Adam Maynes
Dan Hatfield
Charlene Debonen Carpenter
Josh Brown
Brent Godbehere

*Co-commissioned by Joseph Perez

A special thanks goes to Dr. Mark Sunkett, Dr. J.B. Smith and Simone Mancuso
As well as Joseph Millea.

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Three Moves for Marimba is an acoustic marimba solo in three sections. The first, Hop, is a sort of funky ode for the marimba. Its bluesy patterns are seemingly simple, quirky, as well as varied. The second movement, Turn, is slower and maintains a certain reserved quality. The style of Turn is close to something from the Baroque era, in terms of its harmony. The third movement Slide is programmatic and clearly inflects the tension and release of climbing dramatically upwards and slipping down into resolution.

Stopping, with its instrumentation of two vibraphones, was chosen as an ideal way of treating attack, resonance and the cessation of sound in detail. As much emphasis is placed on the precise way each sound ends as the way it begins. In a larger sense, this mode of listening is present in the overall discourse of the piece. The gestures and figures of Stopping are all strongly inclined to their own dissolution; yet, a strategy for the continuation of the piece is always present. Stopping contains sudden proliferations of seemingly alien material, which are just as likely to disappear as to dominate. This tension between continuation and cessation forms the crux of the piece.

~Samuel Andreyev

The electronic part of *Music for Snare Drum and Computer* was created at the Hiller Computer Music Studios of the University at Buffalo, New York, using Max/Msp by Cort Lippe. Technically, the computer tracks parameters of the snare drum performance and uses this information to continuously influence and manipulate the computer sound output by directly affecting digital synthesis and compositional algorithms in real-time. The digital synthesis algorithms focus on frequency domain spectral processing of individual FFT channels, and include filtering, delay/feedback, spatialization, timbral snapshots, cross-synthesis, noise reduction/enhancement, and component reordering. The instrument/computer relationship moves on a continuum between the poles of an extended solo and a duo.

~Cort Lippe

Electric Counterpoint was written by guitarist Pat Metheny in 1987. This work is an example of what Steve Reich likes to refer to as "process" music, whereby one repeating melodic pattern or 'ostinato' occurs and then fades out while the electronics pick up the pattern. Next, the performer will play the same or similar pattern, this time, displaced by a small unit of time. A succession of introduced patterns will combine and a 'resultant' pattern will emerge. These new pattern variations will be highlighted by the tape as well as by the performer. The tape was arranged, recorded, edited and mixed by the performer for this performance.

Tonight's performance of *30* is that of three independent pieces that may be played individually or simultaneously. The groups Crossing 32nd Street, GCC and myself opted to play the piece simultaneously. The back row, or septet of percussionists will be looking a large clock in the back of the hall to play from graphic-spatial notation where they have almost 100 instruments between them to play in a very specific order creating a soundscape which is used to highlight specific moments in the other two pieces. Applebaum is influenced by rock & roll music and his percussion music and thus tends to borrow drum licks from various classic rock and pop tunes. That's where the quartet comes in. They play in unison for the most part and rock out whilst maintaining an aspect of visual interest and humor in the latter part of the piece with the 'GESTURE' section. The solo part is made of 6 instruments in two symmetrical setups. The setups are miced and panned hard right and hard left to get yet another spatial effect.

Thanks for your support and for coming to the event
Light refreshments will be in the lobby afterwards

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