

ABOUT NICHOLAS DEYOE Nicholas Deyoe is a composer, conductor, and guitarist born in Colorado and currently living and working in Southern California. Drawn to sounds that are inherently physical, Nicholas strives to create music that engages listeners intellectually and emotionally by appealing to their inner physicality. His compositions make use of noise, delicacy, drama, fantasy, brutality, and lyricism to create a diverse sonic experience. As a guitarist, Nicholas strives to further the already vast sound world of the electric guitar by experimenting with microtonal tunings, preparation, bows, and beer cans. He has received commissions from Carnegie Hall, USINESONORE Festival, The La Jolla Symphony, Palimpsest, and several soloists. His music has been performed in Germany, Switzerland, France, Spain, The Netherlands, Iceland, Japan, and throughout North America. As a conductor, Nicholas has performed with The La Jolla Symphony Orchestra, Red Fish Blue Fish, Ensemble Ascolta, The Darmstadt Preisträgerensemble, Noise, The University of Northern Colorado Symphony Orchestra, and many ad-hoc ensembles in the United States and Germany. He holds a Ph.D. in composition from UC San Diego where he studied with Roger Reynolds. Deyoe's compositions and improvisations can be heard on Populist, Spektral, and Eh? Records.

ABOUT LAPQ Los Angeles Percussion Quartet is an innovative and dynamic chamber music ensemble whose award-winning repertoire, featuring newly commissioned works by California's greatest composers, is touted as "championing composers of thought-provoking and uncompromisingly intelligent music." (Percussive Notes)

LAPQ's 2012 seminal album, *Rūpa-khandha*, broke new ground as the first 7.1 surround-sound high-fidelity recording of percussion chamber music. The quartet's recorded performance "presents the entire color-spectrum of global percussion instruments intelligently and with great competency," (Neue Musikzeitung) and subsequently earned the group multiple nominations in the 55th Grammy Awards, including in the prestigious category of Best Chamber Music/Small Ensemble Performance.

Throughout LAPQ's five-year history, their performances have delighted audiences in concert halls, museums, warehouses, and living room salons, with appearances in many of California's most distinguished concert series, including Monday Evening Concerts, Music and Conversations, People Inside Electronics, Morrison Artists, Fullerton Friends of Music, April in Santa Cruz, and the L.A. Composers Project. Equally committed to outreach and education, LAPQ have presented workshops and masterclasses to young musicians at the San Francisco Conservatory of Music, University of Southern California, California Institute of the Arts, CSU Sacramento/Bakersfield/East Bay, and Occidental College, among others.

The individual members of LAPQ are active freelance performers and educators throughout Southern California, and are graduates of leading music conservatories, including the University of California – San Diego, Oberlin Conservatory, Northwestern University, the Thornton School of Music (USC), and the Herb Alpert School of Music (CalArts). LAPQ exclusively makes music with Sabian Cymbals, Innovative Percussion sticks and mallets, REMO drumheads, and Black Swamp percussion.

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WWW.CSULB.EDU/COLECONSERVATORY

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THE BOB COLE CONSERVATORY OF MUSIC AT
CALIFORNIA STATE UNIVERSITY, LONG BEACH AND THE COLLEGE OF THE ARTS PROUDLY PRESENT:



COMPOSERS' GUILD
AND THE
LOS ANGELES
PERCUSSION QUARTET

SUNDAY, DECEMBER 1, 2013
8:00PM

GERALD R. DANIEL RECITAL HALL
PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM

<i>Paroxysm</i> (2013).....	Kaija Rose Hansen*
<i>Just...Calm Down</i> (2013).....	Marcus Carline*
<i>Day and Night</i> (2013).....	Elizabeth Chavez*
<i>Light Speed</i> (2013).....	Daniel Ellis*
<i>Bullet Train</i> (2013).....	Joe Sanders*
<i>Lost Worlds</i> (2013).....	Patrick Gibson*
<i>UNTITLED??</i> (2013).....	Zaq Kenefick*
<i>JAG (Sort Of)</i> (2013).....	Brandon K. Rivera*
<i>Lacandona</i> (2013).....	Edna Longoria*
<i>Mallet Quartet</i> (2013).....	Joseph Pereira (b. 1974)
<i>The Year Before Yesterday</i> (2012).....	Shaun Naidoo (1962-2012)
<i>Lullaby 5</i>	Nicholas Deyoe (b. 1981)*

*indicates CSULB Composers' Guild Selection

PROGRAM NOTES

The first part of tonight's program is a series of small-scale pieces, all composed by members of the CSULB Composers' Guild. The Composers' Guild members are excited to hear their works performed by the award-winning Los Angeles Percussion Quartet, and would like to express their sincere thanks to the LAPQ for taking on the challenge of premiering these works.

MALLET QUARTET I have always found it fascinating to discover ways to manipulate sound—how notes are played and more importantly what happens after you play them and how they resonate or speak in different ways.

Over the past twenty years or so he composed for ensembles and artists around the world. His music has been heard most recently at Carnegie Hall, Dartington Castle (England), Walt Disney Concert Hall, REDCAT Theater, the Lincoln Theater in Miami Beach, the Bang on a Can Festival at MassMoca in Massachusetts, and in Brisbane, Australia. Recent performances include premieres in Germany and Taiwan.

ABOUT JOSEPH PEREIRA In 2007, **Joseph Pereira** was appointed Principal Timpanist of the Los Angeles Philharmonic by Esa Pekka Salonen. Previously he was the Assistant Principal Timpanist/Section Percussionist of the New York Philharmonic, from January 1998 to September 2008. He currently runs the percussion department at USC's Thornton School of music. Pereira received his master's degree in percussion from The Juilliard School and a double bachelor's degree in performance and composition/theory from Boston University.

As a composer, Joseph Pereira's commissions for the 2013/14 season are from the Los Angeles Percussion Quartet, pianist Joanne Pearce Martin, pianist Vicki Ray, Colin Currie, and The Manhattan School of Music. Last season he wrote a new work for the Miro Quartet and percussionist Colin Currie, which was premiered as part of their US tour. His string trio *Bluu*, was selected as a winner of the 2013 American Composers Forum LA, String Trio Competition. In 2012, the Los Angeles Philharmonic commissioned and premiered his percussion concerto for soloist, Colin Currie. Pereira performed the work again this season with the Los Angeles Philharmonic and Gustavo Dudamel in Los Angeles and in London at the Barbican. In 2012, the LA Phil members premiered his new piece for amplified double bass quartet as part of the LA Phil Chamber Series. The Los Angeles Percussion Quartet, recorded his piece *Repousse'*, on a Sono Luminus release which was nominated for three 2013 Grammys. In the summer of 2010, he conducted the premiere of his new piece for seven percussionists at The Music Academy of the West in Santa Barbara. In 2007, his first orchestral piece, *Mask*, was selected by the American Composers Orchestra's annual new music readings for top emerging composers. At the New York Philharmonic, he conducted the premiere of his *Quintet for Winds* in 2005 on the Chamber Ensembles series at Merkin Concert Hall. *The New York Times* said, "it is a restless yet lucidly textured work with an astringent harmonic language." In 2006, chief music critic Anthony Tommasini featured Pereira's work as a composer and percussionist in *The New York Times* Arts section article. All of his percussion works are published by Bachovich Music Publications.

Pereira has also performed with the New York Percussion Quartet, the New York New Music Ensemble, Alea III, the Boston Symphony Orchestra, the Robert Shaw Festival Singers, and the New Zealand Symphony Orchestra as principal timpanist. He can also be heard on Telarc, Teldec, and Deutsche Grammophon/iTunes recordings and has recently been part of recording the soundtracks to major motion pictures. He regularly performs on the LA Phil's Green Umbrella series, of which he has performed solo works, and has premiered many pieces. His custom line of timpani mallets are manufactured and sold by JG Percussion.

LULLABIES 1-5

No. 1

If you go to sleep, daddy will buy you something.
When you break it, he'll buy you something new.
If you don't go to sleep, something terrible will happen.
Something bad might happen anyway.

No. 2

Eventually, you'll die.
You may be remembered fondly.
I may be remembered fondly.
It doesn't really matter.

No. 3

Our experiences shape our memories.
Our memories color our experiences.
All memory tends to be suspect.

No. 4

We all live amidst filth.
Our fondest memories are tainted by our surroundings.
Who cares.
Degradation makes the heart grow fonder?

No. 5

We can't change the world around us.
We can never truly change ourselves.
We can only learn to tune the relationship we have with our surroundings.

ABOUT SHAUN NAIDOO Born in South Africa, **Shaun Naidoo** composed extensively for cabaret, musical theater, and modern dance in the late 1980s. During that period a series of collaborations with Warrick Sony and the Kalahari Surfers culminated in the *Found Opera Season of Violence*, which received an Honorable Mention at the Prix Ars Electronica in Linz, Austria in 1990. His cabaret troupe, "Shaun Naidoo and the Panic Attacks" received the Fringe Award at the South African National Festival of the Arts in 1988 for the revue *Everything but the Shower Scene*. Collaborations with the City Theater and Dance group as composer and musical director resulted in the acclaimed musicals *Hotel Polana* (1989) and *Sunrise City* (1988). The latter work incidentally became the last work to be banned by the apartheid regime in South Africa.

In 1990 he was awarded a Fulbright Fellowship and settled in Los Angeles, where he received Masters and Doctoral degrees in composition at USC. His output during the 1990s include numerous electro-acoustic works, which can be heard on C.R.I., New World Records, Evander Music, and Capstone Records.

My Mallet Quartet, written for the Los Angeles Percussion Quartet, for two vibraphones and two marimbas, attempts to consider all elements of sound on these instruments. Each pitch is considered on its own as a scale, of many timbral particles waiting to be examined. For the most part the focus is on the resonances, the attacks, and the overtones. Whether it's the playing technique used or simply the natural sounds of the instrument, these can all be exposed and manipulated in different ways, depending on the register they are in. For example, an sfz chord played with a sharp attack has two distinct elements to its fundamental sound. The first is the percussive unpitched attack, which on marimba in the lower register may have a sound similar to a wood plank or a woodblock in the upper register. On the vibes, there are more obvious metallic spectral overtones, which with hard mallets can be as obvious as the fundamental pitch, especially at louder dynamics. A sharp attack becomes a dead stroke, and/or a muffled tone, naturally implying some sense of space between sounds, and can be filled by a particular resonance or even the use of silence. A fast run can be given shape in the traditional melodic way, but can also be echoed by different kinds of glissing. One of the timbral techniques requires the player to play a "ricochet" on the frame of the instrument with the rattan handles of the mallets-producing an echo effect of unpitched glissando from low to high. Some other notable devices are the use of hand muffling, which naturally bends the pitches to quarter tones and then with more pressure, transforms pitches into unpitched sounds. There is also the use of harmonics on the vibraphone as part of the normal playing technique and the use of bass drum mallets to expose the vibrato "beats" of the lowest notes of the marimba.

By constantly drawing parallels between all the particles of sound, I was able to develop multiple scales of material to structure the piece as a whole. The introduction contains all the elements of the piece. From here on, all sections are to be developed, layered and woven onto and over each other. They often appear either clearly developed or completely disguised, dependent on the varied dimensions applied to their appearance. This idea of using a 3 dimensional approach to sound, which on one hand goes towards unpitched sounds, and on the other hand digs deeper beyond the fundamental tones into the natural overtones, constantly creates a shifting focus of tension. Pivoting between this axis of sound appearance creates an endless spectrum for each pitch used, relating back to all the elements of creating structure though a total consideration of sound. The playing techniques, the pitch structure, and the timbres are all of equal importance, not one dominating the other.

THE YEAR BEFORE YESTERDAY This work was commissioned by and dedicated to the Los Angeles Percussion Quartet in 2012 by the group's longtime friend and collaborator, Shaun Naidoo. When finished with the score, Shaun expressed to us his pleasant surprise at the ease and clarity with which the music came to him. While composing at his computer, he left the default title "Song" remaining at the top of the score, which he felt best captured the essence of this particular mallet quartet.

—Nick Terry