

red fish blue fish with Terry Longshore

Wednesday, February 27, 2024 at 7:00 p.m.
Conrad Prebys Music Center | Experimental Theater

Third Construction* (1941)

John Cage

Michael Jones
Mitchell Carlstrom
Kosuke Matsuda
Steven Schick

Trap Hat (2022)

Mackxswell and Terry Longshore

Terry Longshore
Solo hi-hat and electronics

Kangaroopak Sardha (2015)

Terry Longshore

Terry Longshore

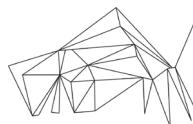
Mikrophonie (1965)

Karlheinz Stockhausen

Camilo Zamudio
Mitchell Carlstrom
Michael Jones
Kosuke Matsuda
Yongyun Zhang
David Aguila



Scan for Full Program pdf detail
including artist biographies and
program notes.



UC San Diego

SCHOOL OF ARTS AND HUMANITIES
Department of Music

PROGRAM NOTES

John Cage's *Third Construction* debuted on May 14, 1941 at the California Club Auditorium in San Francisco, performed by Xenia Cage, Doris Dennison, Lou Harrison and Margaret Jansen, conducted by John Cage. *Third Construction* was dedicated 'to Xenia for our anniversary'. The rhythmic structure is 24 times 24 measures. In each parts the phrase structure follows different proportion series, each of them being a rotation of the other: player 4: [8,2,4,5,3,2], player 1: [2,8,2,4,5,3], player 3: [3,2,8,2,4,5] and player 2: [5,3,2,8,2,4]. - TEK Percussion Database

Trap Hat was created in 2020 with my son, Maxwell Longshore (aka mackxswell), who was home for the holidays and wanting to learn some new chord progressions for use in his music production. I played him a chord progression I had heard jazz pianist Robert Glasper use, and then I went to my vibraphone and started improvising with a re-voiced version of the progression. Max immediately asked, "can I record you?" We set up a microphone, recorded a basic groove and some improvised ideas based on it, and Max disappeared into his bedroom and emerged a while later with essentially what you are hearing today. I loved what he did with the hi-hat on the track, and told him I'd like to perform a version with trades between his electronic hi-hats and my own live hi-hats. *Trap Hat* is the result of that collaboration, and in January 2023 became the theme music for Jefferson Public Radio's Jefferson Exchange program. I premiered the live version in October, 2022 at The Rugby School in England. - Terry Longshore

Kangaroopak Sardha (2015) was composed and dedicated to Vanessa Tomlinson and Ba Da Boom percussion of the Queensland Conservatorium, Griffith University, in Brisbane, Australia. It was premiered there on August 26, 2015 as part of the concert "Clocked Out presents Music of the Pacific Rim."

Kangaroopak Sardha is inspired by the music of John Bergamo and the Hands On'Semble. In particular its form was inspired by Wart Hog #3 by Austin Wrinkle of the Hands On'Semble. *Kangaroopak Sardha* is based largely on the North Indian tala, or rhythmic cycle, of Sardha Roopak, a cycle in 10.5 beats. It also uses the North Indian tala of Jhaptal, a cycle in 10 beats.

Kangaroopak Sardha's notation uses a combination of western rhythm and Indian bols - mnemonic syllables used in India to compose, teach, and remember pieces of music. The syllables have no meaning; they are merely a rhythmic language. The syllables used in *Kangaroopak Sardha* are a combination of bols from North and South India. The bols have been simplified in order to make translation to other instruments more straightforward, and also to ease in the pronunciation. The North Indian practice of khali, or an "empty" portion of the tala, is not observed.

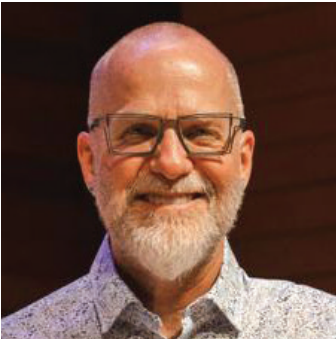
The instrumentation of *Kangaroopak Sardha* is open; any instruments may be used, or it may be performed a capella using only the bols. It was written with hand drums in mind, but it may be translated to any percussion, or non-percussion, instruments desired. Also, the parts may be doubled, tripled, etc. to accommodate more players. - Terry Longshore

After finishing the score of MIXTUR for orchestra and ring modulators, I searched for ways to compose – flexibly – also the process of microphone recording. The microphone, used until now as a rigid, passive recording device to reproduce sounds as faithfully as possible, would have to become a musical instrument and, through its manipulation, influence all the characteristics of the sounds. In other words, it would have to participate in forming the pitches – according to composed indications – harmonically and melodically, as well as the rhythm, dynamic level, timbre and spatial projection of the sounds.

In 1961, I had purchased a large tam-tam for the composition MOMENTE and set it up on the balcony and later in the garden. Time and again I would make experiments in which I excited the tam-tam using a great variety of implements – of glass, cardboard, metal, wood, rubber, plastic – which I had collected from around the house. One day I took some equipment from the WDR Studio for Electronic Music home with me. My collaborator Jaap Spek helped me. I played on the tam-tam with every possible utensil and during this, moved the microphone above the surface of the tam-tam. The microphone was connected to an electrical filter whose out put was connected to a volume control (potentiometer), and this in turn, was connected to amplifier and loudspeaker. During this, Jaap Spek changed the filter settings and dynamic levels, improvising. At the same time, we recorded the result on tape. This work was the genesis of a live electronic music with unconventional music instruments.

On the basis of this experiment I wrote the score of MIKROPHONIE I. Two players excite the tam-tam using a great variety of implements, two further players scan the tam-tam with microphones; and an appropriate notation prescribes the distance between the microphone and the tam-tam, the relative distance of the microphone from the point of excitation, and the rhythm of the movements of the microphone. Two further players– seated in the auditorium–each operate an electrical filter and two potentiometers. They, in turn, reshape the timbre and pitch, dynamic level, spatial effect, and the rhythm of the structures. In this way three mutually dependent, mutually interacting and simultaneously autonomous processes of sound-structuring are connected with each other. These were composed to be synchronous or temporally independent, homophonic or polyphonic layers. —Karlheinz Stockhausen

SPECIAL GUESTS

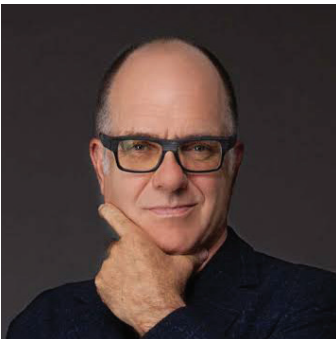


TERRY LONGSHORE is a percussionist whose genre-crossing work exhibits the artistry of the concert stage, the spontaneity of jazz, and the energy of a rock club. Based in Ashland, Oregon, he maintains an energetic career as a performer, composer, and educator. Blue Sky Music writes, “Longshore’s understated virtuosity is percussion poetry at its best.” He performs internationally as a soloist and ensemble member, collaborates with artists working in diverse media, and has premiered and recorded numerous works. He also champions new solo and chamber works for percussion by commissioning, organizing, and participating in consortium commissions for works from a diverse body of composers. Longshore is a Marimba One Vibe Artist, an artist endorser for Black Swamp Percussion, Zildjian Cymbals, Vic Firth Sticks and Mallets, Remo Drumheads, Gon Bops Percussion, and Beato Bags, and is a trained HealthRHYTHMS facilitator. Longshore is currently touring his solo program, “balance | flow – an intermedia percussion experience” featuring the music of Mark Applebaum, Erik Griswold, Yaz Lancaster, Joe W. Moore III, Emma O’Halloran, Phong Tran, Nick Zammuto, and mackxswell and Terry Longshore. He serves as Professor of Music, Artist in Residence and Director of Percussion Studies at Southern Oregon University.



DAVID AGUILA is a performer and composer currently based in San Diego, California where he is pursuing a Doctorate in Music in Trumpet Performance from the University of California San Diego. Aguila’s multifaceted practice focuses on the intersection of trumpet, electronics and music production; working in the fields of contemporary, experimental, electro-acoustic and improvised music. His current research is focused on parametric and gestural notation and performance, sound projection practices and alternative approaches to trumpet pedagogy.

ARTISTIC DIRECTOR



Percussionist, conductor, and author **STEVEN SCHICK** was born in Iowa and raised in a farming family. Hailed by Alex Ross in the New Yorker as, “one of our supreme living virtuosos, not just of percussion but of any instrument,” he has championed contemporary percussion music by commissioning or premiering more than one hundred-fifty new works. Steven Schick is Distinguished Professor of Music and holds the Reed Family Presidential Chair at the University of California San Diego. He was music director of the 2015 Ojai Festival, and starting in 2017, will be co-artistic director, with Claire Chase, of the Summer Music Program at the Banff Centre.

red fish blue fish



CAMILO ZAMUDIO is a passionate explorer of new sounds and an advocate of Latin American music. For him, percussion is an intimate way of expression that draws the listeners to his musical world. He converges in diverse musical worlds: the heritage from traditional Colombian musical communities, the chants of freedom of the Afro-diasporic voices, and the endless complexity of Contemporary sounds.

He graduated from the National University of Colombia in 2020, studied at The National Autonomous University of Mexico, and is currently a DMA student at the University of California San Diego with Steve Schick and rfbf percussion ensemble. Zamudio obtained 1st place at the I Latin American Percussion Competition RAZAM in 2017 and played on the BLAA Young Performers Series by The Central Bank of Colombia in 2018. He joined the National Symphony Orchestra of Colombia and performed at major festivals such as the 77 Ojai Music Festival and The XIII Cartagena International Music Festival. At present, Camilo holds the chair of the timpanist of the La Jolla Symphony and Chorus.



MICHAEL JONES is a percussionist based in San Diego, California. His creative and scholarly work focuses on touch, resonance, rhythm, and the phenomenology of percussion objects. He regularly appears with the percussion ensemble red fish blue fish and other contemporary music projects around southern California. He has performed on the the Ojai Music Festival, LA Philharmonic's Noon-to-Midnight Festival, the Other Minds Festival, the Dog Star Orchestra Festival, and the Hartford New Music Festival. He has completed residences at the Nief-Norf Summer Festival (Tennessee), the Darmstadt Courses for New Music (Germany), the Banff Centre for Arts and

Creativity (Canada) and others. He can be heard on the Naxos, New Focus, Edition Wandelweiser, Cold Blue, and New World labels. He holds degrees from the University of Hartford, where he studied with Benjamin Toth, and the University of California San Diego, where he studies with Steven Schick. His solo album, *Between Time and After*, is now available from Chen Li Music.



MITCHELL CARLSTROM is a percussionist dedicated to creating thought-provoking musical experiences. Through interpretation of compositions, he strives to challenge the meaning of sound in space, creating unique soundscapes for audiences to enjoy. Carlstrom's performance experience ranges from solo repertoire to large ensembles, with his best musicianship found while working in chamber groups creating intimate music with friends. As a member of red fish blue fish, a founding member of the MinusOne Percussion Quartet, and a former member of Left Edge Percussion, he has toured throughout the United States and Mexico. Currently Mitchell is a DMA student at UC San

Diego studying under Steven Schick, while having earned a Masters in Percussion Performance from Southern Oregon University under the direction of Terry Longshore, and a Bachelor of Music in Theory/Composition from Concordia College in Moorhead, Minnesota.

red fish blue fish



KOSUKE MATSUDA has been pursuing artistic ambitions as a music performer, artistic director, and producer. Matsuda is originally from Nagasaki, Japan, where he began his music career as a percussionist. The natural soundscape and landscape in Nagasaki, such as wind patterns on a mountain, waterfalls, and cricket sounds from fields, influenced his humanity and musicality.

In 2015, he moved his base to Aichi prefecture in central Japan to earn his first master's degree at Aichi University of the Fine Arts in Music Performance, where he studied with Kunihiko Komori.

Matsuda moved to the United States in 2018 to study with Svet Stoyanov and Matthew Strauss at the Frost School of Music, University of Miami, where he earned his second master's degree and Artist Diploma in Music Performance.

Matsuda lives in San Diego as a doctoral student at the University of California San Diego. He has collaborated and performed with renowned artists and groups such as Steven Schick, Roger Reynolds, Rand Steiger, Svet Stoyanov, Kunihiko Komori, Aiyun Huang, Palimpsest Ensemble, Lancaster Symphonic Orchestra, La Jolla Symphony Orchestra, and New World Symphony Orchestra. Matsuda is an active Red Fish Blue Fish member and director of LAMP(Lighting Art Music Projection) Production director.



YONGYUN ZHANG, a dedicated force in contemporary percussion, brings a dynamic and immersive experience to this musical presentation. Focused on showcasing works by living composers, particularly those seamlessly intertwining the spoken voice, Yongyun explores the profound impact of literature on the modern percussion repertoire. Globally recognized for her artistic achievements, Yongyun's residencies and grants underscore her influential presence. Embark on a captivating journey through esteemed venues in China, the United States, and Europe, including the prestigious Guangzhou Opera House, China Center Conservatory of Music, Shandong

University, Women Composers Festival of Hartford, Chosen Vale, Percussive Arts Society International Convention, Akademie Schloß Solitude, the La Jolla Music Society, and more Yongyun's diverse portfolio, encompassing solo performances, concerto appearances, and collaborations. with unique ensembles like red fish blue fish, enriches the sonic tapestry of the presentation. As part of the Chou Wen-chung Music Research Center Series, her contribution to the recording of *Echoes from the Gorge* <谷应> further emphasizes her scholarly exploration of percussion music. Currently pursuing a Doctor of Musical Arts (DMA) in percussion at the University of California San Diego, Yongyun contributions shape a contemporary dialogue between Asian culture and experimental music, offering a unique and transformative experience.