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Sonoma State University
Department of Music
2021 - 22 Concert Series



SPRING 2022 CONCERTS

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FEB 10-20		The Pirates of Penzance	Person
FEB 26	2:00 PM	Symphony Orchestra Family Concert	Weill
MARCH 2	1:00 PM	Instrumental Repertory Recital	Schroeder
MARCH 3	7:30 PM	Latin Band and Jazz Combos	Schroeder
MARCH 4	7:30 PM	Jazz Orchestra	Weill
MARCH 8	7:30 PM	Concert Band with High School Guest	Weill
MARCH 9-11		Sonoma Invitational 2022	Weill
MARCH 11	7:30 PM	Sonoma Musica Viva	Schroeder
MARCH 16	1:00 PM	Department Repertory Recital	Schroeder
MARCH 17	7:30 PM	Faculty Composers	Schroeder
MARCH 29	8:00–6:00 PM	Sonoma State Sings	GMC
APRIL 1	7:30 PM	New Music Sonoma	Schroeder
APRIL 9	7:30 PM	Guitar Guest- Thomas Viloteau	Schroeder
APRIL 20	1:00 PM	Instrumental Repertory Recital	Weill
APRIL 23	7:30 PM	Concert Choir and SonoVoce	Schroeder
APRIL 24	2:00 PM	Brass Ensemble	Schroeder
APRIL 30	7:30 PM	Symphony Orchestra	Weill
MAY 1	2:00 PM	Navarro Trio	Schroeder
MAY 1	7:30 PM	Student Composers	Schroeder
MAY 3	7:30 PM	Jazz Combos	Schroeder
MAY 6	7:30 PM	Guitar Ensemble	Schroeder
MAY 11	1:00 PM	Department Repertory Recital	Schroeder
MAY 11	7:30 PM	Music Theater Scenes	Schroeder
MAY 12	7:30 PM	SSU Symphonic Wind Ensemble & Concert Band	Weill
MAY 13	7:30 PM	Jazz Orchestra	Weill
MAY 17	7:30 PM	Vocal Repertory Recital	Schroeder

Sonoma State University
Department of Music
Presents

New Music Sonoma ***(LOOPS!)***

A concert devoted to music featuring cyclical sounds, repeated grooves, and live looping

Friday, April 1, 2022
7:30 pm
Schroeder Hall

PROGRAM

Automata (world premiere)

John Mayrose (b. 1975)

John Mayrose, electric guitar and electronics

Bird Loop Study No. 1 (Thrush)

Thomas Limbert (b. 1974)

Thom Limbert, vibraphone and electronics

Bird Loop Study No. 2 (Meadowlark) (world premiere)

Limbert

John Mayrose, electric guitar and electronics

Electric Counterpoint, II. Slow

Steve Reich (b. 1936)

arr. Limbert

Thom Limbert, vibraphone

Down River by the Rhythm of Rowers

Mayrose

John Mayrose, electric guitar and electronics

PROGRAM NOTES

In most ways, **Automata** is an experiment written for a live electric guitarist and electronics, where the computer tracks gestures played by a guitarist via a MIDI guitar pickup. The computer then improvises musical textures using several different methods. These methods include retrieving notes randomly, generating evolving patterns, and creating drum beats.

The Bird Loop studies incorporate recordings made as part of *Soundscapes to Landscapes* (S2L, soundscapes2landscapes.org), a NASA-funded Sonoma County biodiversity study overseen by Sonoma State University Geography, Environment, and Planning Professor Dr. Matt Clark. Since Dr. Clark graciously granted me access to the project's audio database, I have sorted through the thousands of remote recordings and spectrograms to find the most musically rich bird songs that could serve as raw material and inspiration for future compositions. All of the pitch content for the Bird Loop Studies is directly related to the recorded bird song I discovered. These pieces are a celebration of the sheer musicality of certain local bird species, highlighting the unique nature of our beautiful county.

Bird Loop Study No. 1 (Thrush) uses S2L recordings made in the Jenner Headlands on the mornings of June 7th and 8th, 2018 where a single hermit thrush was repeating five distinct musical motives accompanied by the sounds of the wind, ocean, and some occasional cicadas and a Stellar Jay call. The piece opens with the vibraphone imitating all five of the thrush's sweet and florid motives before pausing so that the vibraphone may be bowed to generate the sustained tones that are looped to provide the harmonic background to the rest of the piece. The piece then moves into sections that explore the motives and their underlying source recordings in more detail, adding additional electronic components as the piece progresses.

If the hermit thrush is the Billy Holiday of the bird world, the western meadowlark is certainly the Jimi Hendrix. **Bird Loop Study No. 2** (Meadowlark) uses S2L recordings of western meadowlark songs made in late March, 2019 at Sears Point and during the early Spring of 2021 at Toley Lake. In both spots, the meadowlark songs rang out over a soundscape that included traffic and plane noise, other birds, and frog choruses. After a swelling harmonic introduction of the Sears Point motives, a grooving section has the guitar alternating between delayed chord arpeggios and direct imitations of these same motives. The third section uses the recordings from Toley Lake, alternating between repetitions of slowed and real-time fragments of meadowlark motives over a series of accelerating trill-like chords, before arriving at a faster and rousing conclusion. I am forever grateful for the talents and energies of my friend, John Mayrose, for whom this piece was written.

Commissioned by the Brooklyn Academy of Music's Next Wave Festival for guitarist Pat Metheny, Steve Reich's 1987 work, **Electric Counterpoint** is the third in a series of pieces all dealing with a soloist playing against a pre-recorded tape of themselves. In *Electric Counterpoint*, the soloist pre-records as many as 10 guitars and 2 electric bass parts and then plays the final 11th guitar part live against the tape. In this version, the guitars have been replaced with vibraphone and marimba parts. The second movement introduces a theme, which is then slowly built up in nine vibraphones in canon. The marimbas supply harmony while the soloist brings out melodic patterns that result from the overall contrapuntal web.

Down River by the Rhythm of Rowers is a controlled improvisation for electric guitar and electronics using the music programming environment, MaxMSP. The work demonstrates the unusual aural phenomenon of a sound's anonymity when the attack is removed. Throughout the work, the volume of the guitar fades in shortly after the string is plucked. The sounds pile up through a series of delays with a very high feedback. There is no processing in the piece; everything you hear is produced live with the guitar.

BIOGRAPHIES

John Mayrose's compositions have been performed throughout the world and at festivals including the CBDNA conference, SEAMUS, Toronto International Electro-acoustic Symposium, Boston Early Music Festival, the Oregon Bach Festival, and the Aspen Music Festival by, among others, Drew Whiting, Michael Mizrahi, Duo 46, Fireworks Ensemble, Pulsoptional, and several university wind and percussion ensembles. Mayrose has received prizes from the Percussive Arts Society and the ASCAP Morton Gould Award. His music is recorded on New Amsterdam, Innova, Fugu Fish, and Classic Concert labels. An active performer on guitar and electric bass, he is a founding member of Pulsoptional, a new music ensemble with recordings on Innova and Fugu Fish labels. Mayrose holds degrees from Duke University (Ph.D. Music Composition) and the University of South Carolina (B.M. Guitar Performance). John Mayrose resides in Oshkosh, WI and is an Associate Professor of Music at the University of Wisconsin Oshkosh.

Thomas Limbert is a composer, percussionist, music technologist, and audio engineer with interests in temporality, the intersections of technology and performance, global music aesthetics, and acoustic ecology – concerns which continually inform his creative work. Thom’s music has been commissioned and/or performed across North America and abroad by orchestras, choirs, chamber ensembles, soloists, theater groups, and opera companies. His engineered recordings of Pulsoptional, a new music group for which Thom performs and composes, appear on the Fugu Fish and Innova labels. Thom has recently been working closely with renowned ethnomusicologist, Paul Berliner, to record, edit, and mix the audio material that accompanies Berliner’s multiple publications on the Mbira Dzavadzimu music of Zimbabwe featuring the repertory of Berliner’s longtime collaborator and co-author, mbira master, Cosmas Magaya (mbiraplatform.org). He holds degrees from Duke University (Ph.D. Music Composition) and the University of North Carolina at Chapel Hill (B.A. Music and Philosophy). Thom is Associate Professor of Music at SSU where he directs the composition and recording arts programs.

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Latin Band
Jazz Combos
Rock Collegium

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