



EPISCOPAL
COLLEGIATE SCHOOL



Episcopal Collegiate School proudly welcomes

NEXUS

March 13th and 14th, 2012

*Special thanks to the following sponsors who made
NEXUS' visit, performance and classes possible!*

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Acknowledgments

Thanks to the following for their work in making this NEXUS residency possible:

The Fine Arts Department, Faculty, Staff, Administration and Foundation of
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Evan Barr, Rick Stein and Rick Dimond; Henderson State University Music
Department; Perryville High School bands; Doug Demorrow and Demorrow
Instruments

The Arkansas Symphony Orchestra

March 13-14, 2012
Schedule of Activities

<u>Tuesday, March 13th:</u>	<u>Location</u>
9:45am -- 10:15am: Nexus presentation/talk in chapel	Dining Hall
10:20am – 11:40am: Beginning Percussion class with <u>Nexus coaching</u>	Dining Hall
11:45am -- 12:30pm: Nexus lunch	Dining Hall
12:30pm – 2:05pm: Bob Becker Ragtime Workshop	Percussion Room
2:05pm – 3:35pm: Advanced Percussion Class with <u>Nexus coaching</u>	Dining Hall
3:45pm – 5:30pm: Percussion Ensemble Dress Rehearsal	Dining Hall Stage
5:30pm – 6:30pm: Nexus Rehearsal	Dining Hall Stage

<u>Wednesday, March 14th:</u>	<u>Location</u>
8:10am – 9:15am: Intermediate Percussion Class with <u>Nexus coaching</u>	Dining Hall
9:45am – 10:45am: Nexus Chapel concert	Dining Hall Stage
10:45am – 1:30pm: Nexus Lunch	Off Campus
1:30pm – 3:35pm: Bill Cahn Creative Music Making Workshop	Dining Hall
7:00pm – 8:30pm: Percussion Ensemble Concert with Nexus	Dining Hall

Nexus / *Episcopal Collegiate* School
2012 Percussion Ensembles Concert
CD/DVD Order Form

Quantity

_____ CD of performance \$20.00

_____ DVD \$30.00

_____ Combo - Both DVD & CD \$40.00

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Name: _____

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Composite recordings to be delivered within 2 weeks: Episcopal / Nexus
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Mail order form and check to:

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NEXUS

The first, entirely improvised NEXUS concert in 1971 marked the formation of a group that would touch and entertain people of all levels of musical learning, in all genres of percussion music. Bob Becker, Bill Cahn, Russell Hartenberger and Garry Kvistad are virtuosos alone, and bring elements of their knowledge and character to a distinct and powerful whole. They stand out in the contemporary music scene for the innovation and diversity of their programs, their impressive history of collaborations and commissions, their revival of 1920's novelty ragtime xylophone music, and their influential improvisatory ideas. NEXUS' firm commitment to music education and a steady output of quality CD recordings and compositions by its members continues to enhance the role of percussion in the 21st century.

NEXUS' music, with its widespread appeal, has taken the group on tours of Australia, New Zealand, Asia, Brazil, Scandinavia, Europe, and regularly to the United States and Canada. NEXUS is proud to have been the first Western percussion group to perform in the People's Republic of China. They have also enjoyed participating at international music festivals such as the Adelaide, Holland, Budapest Spring, Singapore Arts, Tanglewood, Ravinia, and Blossom Music Festivals, as well as the BBC Proms in London, Music Today and Music Joy festivals in Tokyo, and many World Drum Festivals. NEXUS is the recipient of the Banff Centre for the Arts National Award and the Toronto Arts Award. NEXUS was inducted into the Percussive Arts Society Hall of Fame in 1999, just before celebrating their 30th anniversary season.

NEXUS . . .

...is considered one of, if not the, premiere percussion ensemble in the world today. The New York Times has called them "the high priests of the percussion world." The influential composer Steve Reich has called them "probably the most acclaimed percussion group on earth."

...has been together for an astonishing 38 years, and continues to break new ground.

...has made over 25 recordings, many on its own label.

...has one of the most extensive collections of percussion instruments, from the traditional to the exotic, from all parts of the world.

... has toured in North America, Australia, Austria, Brazil, Czechoslovakia, Denmark, Finland, France, Germany, Great Britain, Greece, Holland, Hong Kong, Hungary, Japan, Korea, Luxembourg, New Zealand, Norway, Singapore, Sweden, and Taiwan.

...was the first Western percussion group to perform in the People's Republic of China.

...has performed with every major symphony orchestra in Canada and the United States, as well as with orchestras in London, Birmingham, Germany, Tokyo, France, Norway, Taipei, and Finland.

...compositions by its members now form part of the canon of standard percussion literature wherever Western art music is performed.

Bob Becker

Born on June 22, 1947 in Allentown, Pennsylvania, Bob Becker holds the degrees Bachelor of Music with Distinction, and Master of Music (Performance and Literature) from the Eastman School of Music where he studied percussion with William G. Street and John H. Beck, and composition with Warren Benson and Aldo Provenzano. As an undergraduate he was also awarded the school's prestigious Performer's Certificate for his concerto performance with the Rochester Philharmonic. He later spent four years doing post-graduate study in the World Music program at Wesleyan University where he became intensely involved with the music cultures of North and South India, Africa and Indonesia.



Becker's performing experience spans nearly all of the musical disciplines where percussion is found. He has performed and recorded with such diverse groups as the Ensemble Intercontemporaine under Pierre Boulez, the Ensemble Modern of Germany, the Schoenberg Ensemble of Amsterdam, and the Boston Chamber Players. He has worked with today's most significant conductors including, among many others, Seiji Ozawa, Zubin Mehta, Christoph Eschenbach, Sir Andrew Davis, and Michael Tilson Thomas.

Bill Cahn

Bill Cahn has been a member of the NEXUS percussion quintet since 1971, and was the principal percussionist in the Rochester Philharmonic Orchestra from 1968 to 1995. Born in Philadelphia in 1946, Bill has performed with conductors, composers, ensembles, and artists representing diverse musical styles - Chet Atkins, John Cage, Aaron Copland, Chuck Mangione, Mitch Miller, Seiji Ozawa, Steve Reich, Doc Severensen, Leopold Stokowski, Igor Stravinsky, Edgar Varèse and Paul Winter.



Since 2006 Bill has been an Associate Professor of Percussion at the Eastman School of Music in Rochester, New York. He is also a faculty artist-in-residence at the Showa Academy of the Arts in Kawasaki, Japan since 1998, and he has been a guest faculty member at the Banff Centre for the Arts in Canada.

Bill has conducted pops and education programs with symphony orchestras, and his compositions for solo percussion, percussion ensemble and percussion with orchestra/band are widely performed. His fourth book, "Creative Music Making," on freeform improvisation was published by Routledge Books in 2005.

Russell Hartenberger

Russell Hartenberger is Professor of Percussion at the University of Toronto. He is a member of Nexus and has been a member of Steve Reich and Musicians since 1971.

Russell began his percussion studies in Oklahoma City with Alan Abel. After Mr. Abel left Oklahoma City to join the Philadelphia Orchestra, Russell studied with Tom Gauger and K. Dean Walker. He received his B.Mus degree from Curtis Institute where he studied with Fred D. Hinger. Upon graduation from Curtis, he joined the U. S. Air Force Band and toured throughout the U.S., Europe and South America as xylophone soloist. While in the Air Force Band, Russell received his M. Mus degree from Catholic University where he again studied with Alan Abel.

Russell holds a PhD in World Music from Wesleyan University where he studied mrdangam with Ramnad Raghavan of South India, tabla with Sharda Sahai of North India, Javanese Gamelan with Prawotosaputro and West African Drumming with Abraham Adzinyah.

Garry Kvistad

Garry Kvistad joined Nexus in the fall of 2002 when John Wyre, one of the group's original members, retired. He has been performing and recording with Nexus co-founders Bob Becker and Russell Hartenberger since joining Steve Reich and Musicians in 1980. Garry is one of 18 musicians to win a Grammy award for the 1998 recording of Steve Reich's *Music for 18 Musicians*.

Garry attended the Interlochen Arts Academy where he studied with Jack McKenzie and Michael Ranta. He earned his BM from the Oberlin Conservatory of Music where he studied with Cloyd Duff and Richard Weiner and his MM from Northern Illinois University, where he studied music, art and physics in the pursuit of musical instrument building. In 1993 Northern Illinois University honored him with its Distinguished Alumni Award.

In the 1970s, Garry worked with composer/conductor Lucas Foss as a Creative Associate in Buffalo, New York, after which he joined the faculties of Northern Illinois University and the University of Cincinnati Conservatory of Music. During that time he co-founded the Blackearth Percussion Group which recorded and toured in the US, Canada, and Europe. Kvistad has served as the timpanist and percussionist with the Chicago Grant Park Symphony, was a summer Tanglewood Fellow, and a percussionist with the Cabrillo Music Festival Orchestra, California.



March 14th—9:45am

NEXUS PROGRAM

Music for Pieces of Wood (1973)	Steve Reich, (b.1936)
Drumming Part 1 (1971)	Steve Reich
Novelty Ragtime Selections	arranged by Bob Becker and Bill Cahn
Tongues	Traditional (Zimbabwe) arranged by NEXUS
Ancient Military Aires	Traditional, Arr. Nexus

NEXUS NOTES

Music for Pieces of Wood (1973) Steve Reich, (b. 1936)

Music for Pieces of Wood relies on the composer's process of "rhythmic construction", or substitution of beats for rests in a rhythmic pattern. The piece requires five performers each playing a tuned pair of large wooden dowels called claves. One player maintains a steady pulse throughout the piece while another performs a short rhythmic pattern over and over. One by one the other players build up this same pattern one note at a time, but several beats out of phase with the original pattern. This process is carried out in three sections with patterns of six, four, and three beats.

Drumming Part 1 (1971) Steve Reich

Drumming, in the context of Steve Reich's music, is the final refinement of the phasing process where two or three identical instruments playing the same repeating melodic pattern gradually move out of synchronization with each other. The canons, or "rounds" that result from this procedure produce new rhythmic and melodic motives that are then selected and reinforced by other performers. Drumming also introduced the technique of gradually substituting beats for rests (or rests for beats) within a constantly repeating rhythmic cycle. Part 1 of Drumming begins with two drummers constructing the basic rhythmic pattern of the entire piece from a single drum beat. Gradually, additional drum beats are substituted for rests, one at a time, until the pattern is constructed. The reduction process is simply the reverse, where rests are substituted for beats, one at a time. Part 1 is scored for eight small tuned drums.

Novelty Ragtime Selections

Arranged by Bob Becker and Bill Cahn

During the “roaring” 1920s an exciting king of ragtime music became the rage in North America. Popularly known as “novelty ragtime”, this music was associated with the various dance styles in vogue at the time. Highly technical, often programmatic and certainly speedier than previous ragtime music, it was a perfect vehicle for the xylophone. Propelled by the newly-popular phonograph, the xylophone as a solo instrument enjoyed a true golden age during the 1920s and 1930s. Xylophone soloists appeared with piano accompaniment, in dance orchestras and concert bands, and were heard regularly on radio broadcasts and in animated cartoons and motion pictures. The selections on this program are a typical sampling from that era of great energy and positive spirit.

(Notes by Bob Becker)

Tongues

Traditional (Zimbabwe)/arranged by NEXUS

The featured voice in this music is the African mbira, an instrument whose name literally translates as “tongues”, albeit tongues of metal rather than flesh. It is a type of plucked idiophone found throughout Africa and sometimes called a “thumb piano” in the west. The mbira performing the leading part is a 22-keyed Shona mbira, known as “mbira dza Vadzimu” (mbira of the ancestral spirits). Accompanying instruments include a marimbula (bass mbira from the Caribbean Islands), gankogui (iron bell), Axatse (gourd rattle) and a drum.

The music is NEXUS’ own interpretation of a traditional Zimbabwean melody. In the Shona culture of Zimbabwe, the mbira is strongly associated with memories of departed ancestors and with the experience of remembering in general.

Ancient Military Aires

Traditional, Arr. Nexus

These three military drum beatings which accompanied fife tunes during the 18th and 19th centuries are preceded by a drummer’s exercise, the “Closing of the Long Roll”. The first beating is called “Three Camps” or “Points of War” and was played to awaken troops in an encampment just after sunrise but not, as Gen. George Washington said, “before a sentry can see clearly one thousand yards around him”. “Ça ira” dates from the early French Revolution (1790). Its title means “everything will be alright” or “it will happen”. After Napoleon’s defeat at Waterloo in 1815 the tune was called the “Downfall of Paris”. “Hell on the Wabash” has as yet to be accurately dated. There were two famous military engagements on or near the Wabash River in the Ohio/Indiana territories. One was in 1791 and the other in 1811. As with “Ça ira”, tunes were often re-named to commemorate a special event. “Hell on the Wabash” became for a time “Hell on the Rappahannock”, probably in reference to the horrific battle of Fredericksburg (1862) during the United States Civil War. The versions rendered by NEXUS appear in the famous 1862 “Drummer’s and Fifer’s Guide” by Drum-Major George B. Bruce and Daniel Decatur Emmett, composer of “Dixie”.

(Notes by Robin Engelman)

Program

Percussion Ensembles Concert

Erick Saoud, director

March 14th, 2012

Pre-concert and stage-change steel band music provided by the intermediate percussion class

Music for Pieces of Wood	Steve Reich (b. 1936)
Run Pandas!	Blake Tyson (b. 1969)
Watcha Baion	Josh Gottry (b. 1974)
Socaing Wet	Josh Gottry
Cross Currents	Lynn Glassock
Log Cabin Blues	G.H. Green (1893-1970), arr. Becker
Taylor Barton, soloist	
Fluffy Ruffles	G.H. Green, arr. Cahn
Jordan Stepka, soloist	
Cross Corners	G. H. Green, arr. Becker
Wyatt Davis, soloist	
Improvisation	William Cahn, leader
Gahu	traditional African
Dancers: beginning and intermediate percussion	
Kpanlogo	traditional African
Dancers: beginning percussion, 6 th grade percussion club	

2011-2012 ECS Percussion

Calendar of Events

<u>Date</u>	<u>Event</u>	<u>Ensemble</u>	<u>Time</u>
August 18	Heights 3 rd Thursday	Steel Band	5:30 – 7pm
September 16	Football Game	Beginning African	7pm
September 30	Football Game	Beginning African	7pm
October 5	Chapel Performance	Advanced/Intermediate	9:45am
October 12	Choir Concert	Select members	7pm
October 21	Football Game	Beginning African	7pm
November 4	Football Game	Beginning African	7pm
November 12, 13	ASO Youth Orchestra	Wyatt Davis	7pm, 3pm
	ASO Tailgate Party	Steel Band	6pm, 1pm
November 13	Country Club of LR	Steel Band	4-7pm
November 17	Chapel Performance	Steel Band, Intermediate	10am
December 16-18	ASO Holiday Pops	Steel Band	8pm, 3pm
February 16	Chapel Performance	Advanced/Intermediate	10am
February 21	Shrove Tuesday March	Advanced	2:30pm
February 27	Fine Arts Showcase	Ragtime Marimba Band	7pm
March 5	St. Mary's—Memphis	Select members	6am – 3pm
March 9	Grandparent's Day-Chapel	Advanced/Intermediate/Beg.	10am
March 13-14	NEXUS Residency		
March 13	Dress Rehearsal	All groups/Percussion Club	3:45 – 5:30pm
March 14	NEXUS Chapel Concert		9:45am
March 14	Percussion Ens. Concert	All groups/Percussion Club	7pm
April 5	Hillcrest—1 st Thursday	Steel Band	5:30pm
April 29	St. Luke's Episcopal Church	Steel Band	5:30pm
May 18	Class Day	All Groups	10am

Episcopal Collegiate School Percussion Ensembles

2011-2012



Advanced Percussion Ensemble

Taylor Barton, Ethan Brass, Wyatt Davis, Zack Farrar, Hannah Hooper, Foster Pollock, William Pollock, Shelby Powers, Jordan Stepka, Mason Thompson, Jordan Yankah

Intermediate Percussion Ensemble

Will Baker, Jackson Bridges, Jerry Conyer, James Eubanks, Chelsea Flowers, Reid Harrington, Mahlon Martin, Blake Russell, Collin Soulsby, Jonathan Stepka, Samuel Sutton, Kihwan Yoo

Beginning Percussion Ensemble

Tristan Brass, Caleb Dowell, Eriq Goode-Cohens, Nick Hopkins, Nash Jordan, Joseph Krowski, Grant Shelton, Kory Winning

6th Grade Percussion Club

Caroline Bell, Catherine Bridges, Colin Bridges, Calloway Clark, Jasmine Crawford, Jacob Howard, Lilly Jackson, Mandy Jeffery, Caroline Johnson, Paige Raborn, R.J. Rice, Mitchell Roberts, Warren Robertson, Jake Shelton, Emma Towe, Carson Walker