

# Faculty & Guest Artist Recital

Nancy Bean, violin  
Amy Barston, cello  
Sean Bailey, bass clarinet  
Phillip O'Banion, marimba  
Emilyrose Ristine, piano

*and*

**The Philadelphia Percussion + Piano Project**

Tuesday, March 15, 2022 • 7:30 PM  
Rock Hall Auditorium  
1715 N. Broad Street  
Philadelphia, PA 19122



## Program

Prim

Askell Massòn

This Too Shall Pass...

Ivan Trevino

Phillip O'Banion, solo percussion

Music for 5 Musicians

Marc Mellits

Nancy Bean, violin  
Amy Barston, cello  
Sean Bailey, bass clarinet  
Phillip O'Banion, marimba  
Emilyrose Ristine, piano

| Intermission |

Sextet

Steve Reich

**Philadelphia Percussion + Piano Project**  
Caleb Breidenbaugh and Zach Strickland, vibraphone  
Garret Davis and Alvin Macasero, marimba and bass drum  
Emilyrose Ristine and Adam Rudisill, piano

## Program Notes

**Prim** is a composition for solo snare drum written by Icelandic composer Askill Massón. The primary material for the composition is presented in bar one, and this motive is then transformed through various compositional processes of augmentation, diminution, development, and textural variation to create a virtuosic and engaging work for percussion. This motive is based on a rhythmic pattern derived from the first fifteen of the prime numbers when using 32nd notes as the basic unit of measurement. Those numbers are (1,2,3,5,7,11,13,17,19,23,29,31,37,41,43). Prim has become a standard in the solo percussion repertoire over the last thirty years.

***This too shall pass...*** is the middle movement of a suite for drumset and vibraphone entitled *Crossed Wires*. It was written by Ivan Trevino, at Phillip O'Banion's request, for a mutual friend going through incredibly difficult times as a reminder of better days ahead. Premiered and recorded by O'Banion in 2013 on his solo album *Digital Divide*, the work has become quite popular over the last several years. Numerous additional recordings have appeared during the pandemic since 2020.

***Sextet*** was commissioned by Laura Dean Dancers and Musicians and by the French Government for the Nexus Percussion Ensemble. The first performance under the title *Music for percussion and Keyboards* was given at the Centre Pompidou in Paris on 19 December 1984 by Nexus with guest artists playing keyboards. The last movement was then revised in January 1985 and the title shortened to *Sextet*. The American premiere was presented by Laura Dean Dancers and Musicians at Brooklyn Academy of Music's New Wave Festival on 31 October 1985 as the music for Ms. Dean's *Impact*. The American concert premiere by Steve Reich and Musicians was performed on the Great performers Series at Avery Fisher Hall on 20 January 1986. *Sextet* (1985) for 4 percussionists and 2 keyboard players is score for 3 marimbas, 2 vibraphones, 2 bass drums, crotales, sticks, tam-tam, 2 pianos and 2 synthesizers. The duration is about 28 minutes.

The work is in five movements played without pause. The relationship of the five movements is that of an arch form A-B-C-B-A. The first and last movements are fast, the second and fourth moderate and the third, slow. Changes of tempo are made abruptly at the beginning of new movements by metric modulation to either get slower or faster. Movements are also organized

harmonically with the chord cycle for the first and fifth, another for the second and fourth, and yet another for the third. The harmonies used are largely dominant chords with added tones creating a somewhat darker, chromatic and more varied harmonic language were suggested by *The Desert Music* (1984).

Percussion instruments mostly produce sounds of relatively short duration. In this piece I was interested in overcoming that limitation. The use of the bowed vibraphone, not merely as a passing effect, but as a basic instrumental voice in the second movement, was one means of getting long continuous sounds not possible with piano. The mallet instruments (marimba, vibraphone, etc.) are basically instruments of high and middle register without a low range. To overcome this limit the bass drum was used doubling the piano or synthesizer played in their lower register, particularly in the second, third and fourth movements.

Compositional techniques used include some introduced in my music as early as *Drumming* in 1971. In particular the substitution of beats for rests to "build-up" a canon between two or more identical instruments playing the same repeating pattern is used extensively in the first and last movements. Sudden change of rhythmic position (or phase) of one voice in an overall repeating contrapuntal web first occurs in my *Six Pianos* of 1973 and occurs throughout this work. Double canons, where one canon moves slowly (the bowed vibraphones) and the second moves quickly (the pianos), first appear in my music in *Octet* of 1979. Techniques influenced by African music, where the basic ambiguity in meters of 12 beats is between 3 groups of 4 and 4 groups of 3, appear in the third and fifth movements. A rhythmically ambiguous pattern is played by vibraphones in the third movement, but at a much faster tempo. The result is to change the perception of what is in fact not changing. Another related, more recent techniques appearing near the end of the fourth movement is to gradually remove the melodic material in the synthesizers leaving the accompaniment of the 2 vibraphones to become the new melodic focus. Similarly the accompaniment in the piano in the second movement becomes the melody for the synthesizer in the fourth movement. The ambiguity here is between which is melody and which is accompaniment. In music which uses a great deal of repetition I believe it is precisely these kinds of ambiguities that give vitality and life.

## About the Artists

The **PHILADELPHIA PERCUSSION + PIANO PROJECT** is a living chamber music consort with a mission to underscore the variety and depth of the chamber percussion and piano repertoire. Versatile in nature, the ensemble draws from a pool of virtuosic talent across the region, flexing in size and instrumentation to maximize the range of works it performs. The group's performances have included everything from Antheil to Reich, from 'classics' of the modern 20/21st century repertoire to newly commissioned works. The project has released two albums to date, 'Radiant Outbursts: (In)Human Progress' and 'No Strings Attached: the percussion music of Marc Mellits.' The ensemble is led by percussionist Phillip O'Banion, who serves as performer, conductor, and artistic director.

**PHILLIP O'BANION** is Associate Professor and Director of Percussion Studies at Temple University. O'Banion performs often with the Philadelphia Orchestra and other symphonic orchestras, new music groups, and theater productions. He serves as percussionist with Orchestra 2001 and Network for New Music, and as principal of the Mann Center Orchestra. O'Banion has appeared in concerts presented by the Philadelphia Chamber Music Society (as performer and conductor), and is a frequent guest with the Philadelphia Orchestra Percussion Group (POPG). O'Banion has been involved in the commission or premiere of over sixty new solo and chamber music works to date, and endorses instruments by Pearl/Adams, Sabian, Evans, Vic Firth, and Grover Pro Percussion.

**NANCY BEAN**, violin, became a member of The Philadelphia Orchestra in 1983 and was its Assistant Concertmaster from 1986 until 2009, when she retired to devote herself to chamber music and music education. She is Artistic Director of 1807 & Friends, founder and first violinist of the Wister Quartet, and first violinist of the Amerita Chamber Players. She is violinist with these 1807 & Friends constituent ensembles: the Wister Quartet, the Florian Trio, the Casimir Trio, Trio Montage, Duo Paganini and Duo Parisienne. She conducted The Liberty Strings for eighteen years.

She has been violinist and violist of 1807 & Friends ensembles in its innovative interactive educational presentations for students since it

began such presentations in 1992. They currently include “Sounds of the Strings” and “The Young Composers Project.”

A Seattle native, she is a graduate of The Curtis Institute of Music, where she studied with Jascha Brodsky and Felix Galimir. She has appeared as soloist with The Philadelphia Orchestra, the Seattle Symphony, the Seattle Philharmonic, the Wheeling Symphony, the North Carolina Symphony and Concerto Soloists of Philadelphia.

She has performed in chamber concerts with Wolfgang Sawallisch, Christoph Eschenbach, Emanuel Ax, Yefim Bronfman, Alicia de Larrocha, Radu Lupu, Yo-Yo Ma and Garrick Ohlsson. She has recorded with Koch International and Direct-to-Tape Records. Before joining The Philadelphia Orchestra she was Assistant Concertmaster of the Santa Fe Opera Company.

Praised as “passionate and elegant” by The New York Times, cellist **AMY SUE BARSTON** has performed as a soloist and chamber musician on stages all over the world, including Carnegie Hall, Alice Tully Hall, Ravinia, Bargemusic, Caramoor, Haan Hall (Jerusalem), The Banff Centre (Canada), The International Musicians’ Seminar (England), The Power House (Australia), and Chicago’s Symphony Center. At age seventeen, she appeared as soloist with the Chicago Symphony Orchestra on live television, was the Grand Prize winner in the Society of American Musicians’ Competition, and won First Place and the Audience Prize in the Fischhoff International Chamber Music Competition.

Beginning at age three, Amy studied with Nell Novak at the Music Institute of Chicago, Eleonore Schoenfeld at USC, and Joel Krosnick at Juilliard, where she earned her Masters degree. She also worked with Yo Ma, Gary Hoffman, Ralph Kirshbaum, Richard Aaron, Tim Eddy, David Geringas, and Pinchas Zukerman. Amy has performed as soloist with the Chicago Symphony, the Chicago Chamber Orchestra, the Prometheus Chamber Orchestra, the Rockford Symphony, the USC Symphony, the Westchester Symphony, and the University of Michigan Symphony Orchestra, among many others. She made her first solo appearance with an orchestra in Guelph, Canada when she was twelve.

Amy is a devoted teacher, both in her home and at The Juilliard School Pre-College Division; several of her students commute for

lessons from hundreds of miles away, some from as far away as Alaska and Japan. She is also currently visiting cello professor at Xiamen University in China. Amy is Artistic Director of the Canandaigua Lake Music Festival in New York, and the cellist of The Corigliano Quartet, which has been hailed by *Strad Magazine* as having "abundant commitment and mastery," and whose latest Naxos CD was named one of the top recordings of the year by both the *New Yorker* and *Gramophone Magazine*. Amy has performed sonatas and chamber music with many of the world's leading musicians, including Leon Fleisher, Jon Kimura Parker, Arnold Steinhardt, Bernard Greenhouse, Ani Kavafian, and Mark O'Connor. Amy's recent solo recital performances include Bali, Australia, Taiwan, New Zealand, Canada, New York, Los Angeles, Salt Lake City, Baltimore, Rochester, Seattle, Chicago, and China.

**SEAN BAILEY**, multi-instrumentalist, is a frequent performer and substitute with many of the area's most respected ensembles, including the *Philadelphia Orchestra*, *Philly POPS*, *Philadelphia Ballet Orchestra*, *Opera Philly*, *Delaware Symphony*, *Opera Delaware Orchestra*, *Orchestra 2001!*, *Mann Center Festival Orchestra*, *Relâche*, and many more. Sean is a member of the *Philly POPS Big Band*, has been a regular clarinet soloist with the *Jazz Orchestra of Philadelphia* since 2014, and is frequently engaged in musical theater and commercial productions. He holds M.M. and B.M degrees in Clarinet Performance from Temple University, where he studied under Ricardo Morales.

Sean is an adjunct woodwind instructor at Rutgers University-Camden, Widener University, West Chester University, and the Community College of Philadelphia, and he has served as a chamber music coach at Temple University. Sean has presented masterclasses on Clarinet and Saxophone at universities across the country, including Drexel University, Temple University, and Eastern New Mexico University.

An advocate for the continued advancement of arts education, Sean has written and taught courses on arts business and technology topics for Temple University and Rutgers University-Camden. Sean also serves on the Music Technology Advisory Committee for the Community College of Philadelphia, and he has taught for the Business minor at the Moore College of Art and Design. In 2021, Sean was awarded a grant by Rutgers University to develop a free,



open online textbook on Arts Entrepreneurship, and he is exploring the relationship between music analysis and technology under a University Fellowship at Temple.

His work as an audio engineer can be found on the Naxos label.

Philadelphia native **EMILYROSE RISTINE** is currently pursuing a Master's degree in Percussion Performance at the Boyer College of Music and Dance at Temple University, where she also completed her Bachelor's degree in Music Theory with a concentration in Piano Performance.

Ms. Ristine enjoys an active freelance performing and teaching career. She currently teaches at the Lumberton School of Music and Elite Music Academy and has performed with the Lancaster Symphony Orchestra, and has served as assistant music director and accompanist for the Delaware Valley Opera Company. She has also performed and recorded several albums with The Philadelphia Percussion + Piano Project, a chamber music ensemble which seeks to underscore the variety and depth of the chamber percussion and piano repertoire. Ms. Ristine can be heard on both percussion and piano on a number of their recent chamber music albums and recordings, including *No Strings Attached*, *Radiant Outbursts: (In)Human Progress*, George Antheil's *Ballet Mécanique*, and the Philadelphia premiere of Steve Reich's *Music for 18 Musicians*. Recently, she appeared at the 100th anniversary Vibraphone Festival at Penn State University performing Juri Seo's solo work for vibraphone.

During her collegiate career, Emilyrose has frequently performed with the Temple University Wind Symphony, Symphony Orchestra, Opera Orchestra, Contemporary Music Ensemble, New Music Ensemble, and Percussion Ensemble. Her primary teachers have included pianist Mikhail Yanovitsky, percussionists Phillip O'Banion, Angela Zator-Nelson, and William Wozniak, jazz vibraphonist Tony Miceli, and Latin percussion specialist Rolando Morales-Matos.

## **Boyer College of Music and Dance**

The Boyer College of Music and Dance is part of the Center for the Performing and Cinematic Arts at Temple University. Students at the Boyer College have the unique opportunity to interact with leading composers, conductors, educators, performers and choreographers while experiencing a challenging and diverse academic curriculum. The Boyer faculty is recognized globally as leaders in their respective fields. Boyer alumni are ambassadors of artistic leadership and perform with major orchestras, opera and dance companies, teach at schools and colleges and work as professional music therapists, choreographers and composers.

[boyer.temple.edu](http://boyer.temple.edu)

## **The Center for the Performing and Cinematic Arts**

The Center for the Performing and Cinematic Arts consists of the Boyer College of Music and Dance, School of Theater, Film and Media Arts, the George and Joy Abbott Center for Musical Theater and the Temple Performing Arts Center. Boyer is home to the three-time Grammy nominated Temple University Symphony Orchestra, award-winning Jazz Program and research and scholarly advancements in music therapy, music theory, history, education, conducting, keyboard, voice and dance. The College also manages its own record label, BCM&D Records, which has released more than thirty recordings. The School of Theater, Film and Media Arts engages gifted students with nationally and internationally recognized faculty scholars and professionals. A hallmark of the School of Theater, Film and Media Arts is the Los Angeles Study Away program, housed at historic Raleigh Studios. The George and Joy Abbott Center for Musical Theater engages visiting performers, guest artists, set designers, playwrights and other Broadway professionals. The Temple Performing Arts Center (TPAC), a historic landmark on campus, is home to a state-of-the-art 1,200 seat auditorium and 200 seat chapel. More than 300 concerts, lectures and performances take place at TPAC each year.

[arts.temple.edu](http://arts.temple.edu)

## **Temple University**

Since 1884 when founder Reverend Russell Conwell began teaching students, Temple University has evolved into a comprehensive urban research and academic institution. Temple has a world-class reputation and an international presence with campuses in Philadelphia, Ambler and Harrisburg in Pennsylvania, in Tokyo, Rome and educational centers in Seoul, Beijing, London, Paris and Mumbai. Temple's seventeen schools and colleges, nine campuses, hundreds of degree programs and 35,000 students combine to create one of the nation's most comprehensive and diverse learning environments.

Temple University 2021-2022 Season  
Upcoming Events

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**Wednesday, March 16 at 4:00pm**

Master Class: Nathalie Joachim, flute  
Rock Hall Auditorium

**Wednesday, March 16 at 7:30pm**

Master's Recital: Dylan Band, jazz saxophone  
Klein Recital Hall

**Thursday, March 17 at 4:30-6:30pm**

Rite of Swing Jazz Café: Brian Morris Quintet  
Brian Morris, saxophone; Banks Sapnar, trumpet; Neil Podgurski,  
piano; Mike Boone, bass; Mekhi Boone, drums  
Temple Performing Arts Center Lobby

**Thursday, March 17 at 5:30pm**

Final Doctoral Recital: Chen Chen, cello  
Rock Hall Auditorium

**Thursday, March 17 at 7:00pm**

MFA Thesis Concert - *Anchored*  
New work by Uriah Huffman & Elise Mele  
Tickets are free but registration is required.  
Presented virtually

**Thursday, March 17 at 7:30pm**

Collaborative Piano Recital: Andrew Samlal  
Rock Hall Auditorium

**Friday, March 18 at 1:00pm**

Music Studies Colloquium: Danielle Sofer, "Electronic Music and  
Style"  
Presser 142

**Friday, March 18 at 2:00pm**

Master Class: Lester Lynch, baritone  
Rock Hall Auditorium

Temple University 2021-2022 Season  
Upcoming Events

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**Friday, March 18 at 7:30pm**

Master's Recital: Jared Lampshire, jazz saxophone  
Klein Recital Hall

**Friday, March 18 at 7:30pm**

Guest Artist Recital: Matthew Holm, percussion  
Rock Hall Auditorium

**Saturday, March 19 at 2:30pm**

CGYM Master Class Series: Marcy Rosen, cellist  
Music Prep YouTube channel

**Sunday, March 20 at 7:30pm**

19th Annual Concert at the Kimmel Cultural Campus  
BEETHOVEN Symphony No. 9, Op. 125  
Kensho Watanabe, guest conductor  
Tickets: \$20-35 general admission, \$10 students/senior citizens  
Available at the Kimmel Center Box Office, 215.893.1999 or  
kimmelculturalcampus.org  
Verizon Hall, Kimmel Cultural Campus  
300 S. Broad Street, Philadelphia

**Monday, March 21 at 7:30pm**

Senior Recital: Dan Hein, trumpet  
Rock Hall Auditorium

**Tuesday, March 22 at 2:30pm**

Virtual Dance Studies Colloquium  
Special Cluster: Indigenous Movements  
Dolma Jover Agulló, "Post-Cachucha": Reenacting Fanny Elssler's  
Solo La Cachucha  
Registration required

**Tuesday, March 22 at 5:30pm**

Master's Recital: Isaac Duquette, French horn  
Rock Hall Auditorium