



SOUTHWEST
CHAMBER
MUSIC

***Project Muse* Guide – October 2010**

LARRY KAPLAN AND PETER JACOBSON: FLUTE/CELLO DUO

This presentation will focus on music for the flute and cello. Larry Kaplan, flute, and Peter Jacobson, cello, will perform a piece by Gabriela Lena Frank

ABOUT LARRY KAPLAN



Larry Kaplan, flute/ piccolo, is one of Southern California's most sought after and versatile flutists, and he has appeared at virtually every major venue in the area. For five seasons he played piccolo with the Los Angeles Philharmonic, and has played Principal Flute for the Hollywood Bowl Orchestra, American Ballet Theater, Long Beach Symphony, and many other local ensembles. Mr. Kaplan has recorded for dozens of feature film soundtracks and is an avid jazz enthusiast and past recipient of the Outstanding Jazz Soloist at the Chaffee Jazz Festival. He attended California State University at Northridge and continued his studies in France with Jean-Pierre Rampal. He first performed with Southwest Chamber Music in January 2003, and performed on Southwest Chamber Music's *Complete Chamber Music of Carlos Chávez, Volume 2*, which received a 2004 GRAMMY Award.

ABOUT PETER JACOBSON



Peter Jacobson, cello, started on the cello at age nine and went on to graduate from the University of Southern California studying under the late Eleonore Schoenfeld. He also studied at CalArts and at the San Francisco Conservatory of Music. Peter has studied North Indian classical music with the late sitar master Rahul Sariputra and at the Ali Akbar College of Music. He won the Jennings Butterfield Young Artist competition, the San Diego Musical Merit competition and numerous local scholarships and competitions. Peter has performed as a soloist and premiered concertos by Jeffery Holmes and Roger Prytzytulsky. He has played locally and internationally with a list of fine classical ensembles, orchestras, rock bands, fusion projects, hip-hop producers and jazz artists with the intention of celebrating the wonderful effects of music. Currently, he plays regularly with Southwest Chamber Music, Quartetto Fantastico, and the Arohi Ensemble.

FEATURED WORK

Cuatro Bosquejos Pre-Incaicos (Four Pre-Inca Sketches)

This piece was commissioned by St. Luke's Chamber Ensemble with funding from the Jerome Foundation.

Whenever I visit Perú, I make a point to visit its museums. While the *museos nacionales* of Lima are gorgeous, I actually prefer the smaller collections scattered throughout the coastal, highland, and tropical regions. These sometimes feature no more than a dozen pieces, but even the humblest presentation of broken ceramics, warped metalwork, and faded textiles provides a tantalizing glimpse of the myriad of cultures that thrived before the dominant Incas. It is the Inca from whom many Peruvians today trace their heritage, but I'm always wondering what lies before the Inca and how much the racial soul of so many past cultures still persists... in me? In this composition for flute and cello duo, *bosquejos*, or sketches, portray four pre-Inca cultures. Indigenous tunes and performance mannerisms found in Peruvian music make brief appearances throughout.

I. Flautista Mochica (Mochica Flautist): The Moche civilization inhabited the north coast of Perú between approximately 100 and 800 AD. Most of what we have left of this culture exists in ceramics such as vessels forming shockingly lifelike heads with headdresses somewhat like turbans. Even simple pots are decorated with fine line drawings, and this musical sketch finds its inspiration in one such pot depicting flautists. A typical flute style entails the *tenuto* pulsing of held notes, which is done here.

II. Hombre-Pájaro de Parácas (Bird-Man of Parácas): This movement is inspired by one of the most important artifacts we have of pre-Colombian culture, the "bird-man" mantle from the Parácas culture (600-175 BC). As a culture that found hospitable the arid climate of the southern coast of Perú, its textiles are brilliantly preserved. The "bird-man" mantle features a dizzying repeating motif of figures that appear to be falling up AND down, the energy of which especially inspires the cello part.

III. Mujer Lambayeque (Lambayeque Woman): A series of sculptures featuring women calling out while striking an hourglass-shaped drum is prominent among what exists of the Lambayeque (700 to 1100 AD), a culture that inherited the northern coast from the Moche. In this movement, the sound of a Lambayeque woman calling in the cello is interrupted by the desert wind of the coast.

IV. Zampoña Rota de la Nazca (Broken Panpipe from Nazca): At the Cahuachi Temple of southern coastal Perú, broken panpipes have been found, suggesting a ritualistic smashing of instruments by the inhabitants of this region, the Nazca (200 BC – 500AD). A typical panpipe performance style is presented in this movement – glissing tenuto fourths (in the cello part) punctuated by an opening attack of air stream (in the flute part). The ending is somewhat abrupt, suggesting where the last pipe of the panpipe has been broken off.

- Gabriela Lena Frank

MUSICAL VOCABULARY (from the California Standards for the Arts, unless noted otherwise)

DYNAMICS are various degrees of volume in the performance of music, such as loud and soft.

EXTENDED TECHNIQUES are unconventional, unorthodox or “improper” techniques of playing musical instruments, in order to expand and explore the possibilities of different instruments.

IMPROVISATION is the spontaneous creation of music.

An **INTERVAL** is the distance in pitch between two tones.

A **MELODY** is an organized sequence of single notes.

The **METER** is the grouping of beats by which a piece of music is measured.

PONTICELLO is a string instrument technique where one plays on the bridge of the instrument to achieve a special effect.

RHYTHM is the combination of long and short, even and uneven sounds that convey a sense of movement in time.

SCORDATURA is an alternate tuning used for the open strings of a string instrument. It is an extended technique used to allow the playing of otherwise impossible melodies, harmonies, figures, chords, or other note combinations.

A **SCORE** is the written form of the entire composition. All players have a part of the score for their instrument, unless they have memorized the notes.

SOUND PERCEPTION is how you interpret what you hear and where you hear it.

The **STRING FAMILY** (also called **Chordophones**) is the group of instruments that uses strings to produce sound. The strings are made of gut, steel, or nylon. Stringed instruments can be played with a bow- a long stick that has horsehair attached to it, or they can be played by plucking or strumming the strings with the fingers.

The **TIMBRE** is the tone color or character of sound heard.

The **TONALITY (KEY)** is the tonal center of a composition.

TREMOLO is a shaking sound which is achieved by repeating the same note extremely quickly or by playing two notes very quickly, one after the other.

TUNING is to adjust a music instrument to the desired frequency or pitch.

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*For more information on **Gabriela Lena Frank**, visit:*

http://en.wikipedia.org/wiki/Gabriela_Lena_Frank

<http://www.schirmer.com/>

*To try to **create your own composition** at:*

www.creatingmusic.com

*Another excellent interactive website for kids with **information about instruments** is:*

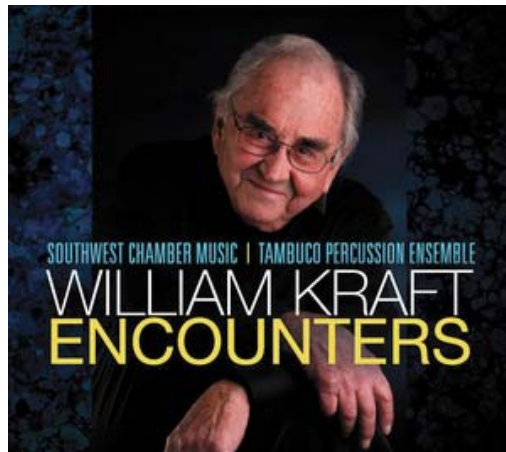
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145 N. Raymond Ave., Pasadena, CA 91103

Saturday, January 29 at 8 pm



Music of Wadada Leo Smith

Colburn School

Saturday, February 26 at 8 pm



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