

UNIVERSITY OF
RRedlands
SCHOOL OF MUSIC

A NIGHT OF PERCUSSION
FEATURING
THE PERCUSSION ENSEMBLE
Bill Schlitt, Director

Thursday, November 3rd, 2011 - 8 p.m.
UNIVERSITY HALL

Layers Alan Keown (b. 1957)

Four Pieces Aram Khachaturian (1903-1978)
from the *Gayane Ballet Suite* arr. Matt Springer

- I. Dance of the Rose Maidens
- II. Lullaby
- III. Dance of the Young Kurds
- IV. Lezghinka

Fifth Simfony for Percussion Quartet Lou Harrison (1917-2003)
I. Vigorous
II. Slow and dramatic
III. Brisk

~INTERMISSION~

Suite For Percussion William Kraft (b. 1923)
I. Fanfare
II. Ostinatos
III. Toccata

Clytemnestra and Agamemnon Blake VanVliet (b. 1977)
Take a Dirigible to the Adirondacks

Samba Classico Anthony J. Cirone (1941)

Layers

Alan Keown received his Bachelor of Music degree from the University of Oregon where he studied with Charles Dowd. He is currently working as a percussion specialist. *Layers* is a quartet scored for bass drum, bongos, congas and four cymbals. The quartet begins with a fanfare type introduction of rolls, which leads to one-measure rhythmic motifs or explosions. The main theme is a quick ostinato of steady eighth notes by the bongos, which are interrupted by punctuated accents by the other players. The thematic material is layered by including additional colors of doubling in the parts.

Four Pieces from the Gayane Ballet Suite

Matt Springer has played percussion with the Stanford University Orchestra, the Stanford Percussion Ensemble, the UC Berkeley Symphony Orchestra and the Santa Clara Vanguard Drum & Bugle Corps. *Four Pieces* from the *Gayane Ballet Suite* is an arrangement written for a quartet of keyboard percussion instruments taken from Khachaturian's famous stage production of 1940. Mark Springer captures the music of the Russian composer with exciting results. The ensemble of orchestra bells, xylophone, vibraphone and marimba lends itself well to the original music.

Fifth Simfony

Lou Harrison began his formal training in 1934 at San Francisco State College studying composition with Henry Cowell. After completing his tenure there in 1936, he began an association with John Cage with whom he began composing pieces for unconventional percussion instruments. They used articles found in junkyards, such as brake drums and flower pots, which they chose for their resonant qualities. This percussion quartet requires large set-up for all players. The instrumentation is virtually identical for all four players with the size of the instruments increasing in size from player one through player four. This is a three-movement work of contrasting moods and character.

Suite For Percussion

William Kraft received his BS and MA degrees from Columbia University and the Julliard School of Music. He has had a distinguished career as a composer, conductor, timpanist and percussionist with the Los Angeles Philharmonic. Suite for Percussion was premiered in Los Angeles in 1961 and dedicated to Remo Belli, the manufacturer of plastic drumheads. Originally the piece was entitled *Suite for Weatherkings*, named for the trade-name of the new synthetic drumheads. Movements I, III, and IV utilize membranophones exclusively.

Clytemnestra and Agamemnon Take A Dirigible To The Adirondacks

This is a composition by U of R Percussion Ensemble alumnus, Blake van Vliet. Concerning this work, the composer remarks, "Trojans can wait. Clang! Kling Klang. Lonely distant peals of pecked peaks pique the peakéd pair:--!Kling Klang!--can wait. We see you see they as it clumps you see clang clanging clinging to life a clipper ship in the sky as they wait--clenched, clamped--clangs, clomps KlingKlangKlingKlang across at a clip! Lonely peninsula lonely rock lonely peninsula lonely ocean lonely isthmus lonely wood lonely palace. Truncated clip clang--KlingKlang--clung clump. Clump. Clump. Catastrophe can wait."

Samba Classico

Anthony Cirone received his BA and MA from the Julliard School of Music. He is retired after 30 years as percussionist with the San Francisco Symphony. He recently retired from the faculty at Indiana University School of Music. *Samba Classico*, a percussion quartet, is scored for bongos, timbales and bass drum, four concert toms and four timpani. Most of the material consists of various rhythmic combinations that interact with one another over an ostinato pattern played by the timpanist, which occurs throughout much of the composition. The entire work is in common time except a *piu mosso* which closes the performance. The execution and interaction of the parts and the unison passages are a challenge for an ensemble.

PERCUSSION ENSEMBLE

Chris Abbiss	Natalie Moller
David Mantle	Patricia Valdez

Bill Schlitt has been an instructor at University of Redlands for 14 years teaching percussion and directing the percussion ensemble. He received his B.A. degree in Music and his B.S. degree in Communications from California State Polytechnic University. Bill has performed twelve years as a free-lance recording percussionist for various motion picture and television films as well as numerous audio recordings. He has performed twenty-eight years as a free-lance percussionist in various ensembles and orchestras throughout Southern California, including stage productions, concerts, commercial music and numerous church productions. He is currently the timpanist with the Redlands Symphony Orchestra and performs as an extra percussionist with the Los Angeles Philharmonic. He is an accomplished percussion educator, clinician, and author of the drumset method book *Rock Connection*. Bill is also currently on the faculty at Azusa Pacific University, California State Polytechnic University - Pomona, Concordia University - Irvine, Vanguard University, and the Idyllwild Arts Academy and Summer Program. Bill is also a member of Pi Kappa Lambda and Percussive Arts Society.

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