

A NIGHT OF PERCUSSION

Featuring

THE PERCUSSION ENSEMBLE
 Bill Schlitt, director

Thursday, November 15th, 2012 - 8 p.m.
 UNIVERSITY HALL

Sizzle	Nathan Daughtrey (b. 1975)
An Indian Story	George Hamilton Green (1893-1970) arr. Bob Becker (b. 1947)
Ogoun Badagris	Christopher Rouse (b. 1949)

~INTERMISSION~

Shock Factor	Nathan Daughtrey
Xylophonia	Joe Green (1892-1939) Arr. Bob Becker
Head Talk	Mark Ford (b. 1958)

Sizzle

Nathan Daughtrey is a nationally known marimba/xylophone soloist, chamber music musician, clinician and composer. He had taught at both the University of North Carolina and the University of Oklahoma. *Sizzle* is written for five percussionists playing small multiple percussion setups. Instruments have been selected according to their tonal characteristics, providing three different timbral categories: skins (bongos, snare drum, medium and low toms, bass drum), woods (woodblock, temple blocks, claves, slapstick, log drum), and metals (assorted cymbals including a hi-hat, splash and large China cymbals.) In addition, *Sizzle* incorporates five different vocal effects.

An Indian Story

George Hamilton Green was considered the first superstar mallet player of the 20th century. His career coincided with the golden age of xylophone and he attained popularity through radio and recordings. His musical talent went beyond that of a performer to include composing, arranging, and teaching. He died just a few years before a great revival of interest in his music and before his 1983 induction into the Percussive Arts Society's Hall of Fame. *An Indian Story* was published as a novelty xylophone solo with piano accompaniment in 1927. Written in a "light" classical style, this piece is nevertheless elegantly structured and clearly displays Green's gift for melodic and harmonic invention. In 1976 Bob Becker arranged this and other Green rags for the premier percussion ensemble, NEXUS. Becker's arrangement divided the accompaniment between four players on two marimbas.

Ogoun Bagagris

Christopher Rouse studied at Oberlin conservatory and Cornell University, later teaching at the University of Michigan and the Eastman School of Music. He has been a composer-in-residence for the Baltimore Symphony and his works are widely performed and recorded throughout the world. *Ogoun Badagris* derives its inspiration from Haitian drumming patterns, particularly those of the Juba Dance. Scored for five players, Rouse utilizes almost exclusively drums, rattles, and cymbals to achieve a rhythmic tapestry with a consistent use of "lead" instruments and an overall sweep that overwhelms at the end. Meters change for 6/8 to 2/4.

Shock Factor

Shock Factor is another composition by Nathan Daughtrey. The instruments required for this percussion quintet include bells and bongos played with sticks and hands, temple blocks and vibraphone, chimes and cowbell, four toms played with sticks, brushes and hands, and bass drum, tam-tam and suspended cymbal. Daughtrey strives for dramatic results and visceral impact. To this end he uses tension-building ostinatos, hammer-like blows (two consecutive, accented, fortissimo sixteenth notes), and vocal contributions in which participants whisper, speak and yell. A 7/8 section features the metallic timbres of bells, vibraphone, chimes and suspended cymbal.

Xylophonia

Joe Green was the brother of ragtime artist George Hamilton Green and collaborated on many projects. *Xylophonia* was published in 1925 by the Leedy Manufacturing Company as a xylophone solo with piano accompaniment. Joe Green made numerous recordings of this piece over a period of more than a decade. His playing on these recordings is always clear and precise, and occasionally includes interesting improvised variations. Although it was written in the 1920's, *Xylophonia* is something of a throwback to the style of xylophone solos for the previous two decades. It is basically a ragtime march, and avoids the elaborate cross-rhythms and sticking techniques popularized by Joe's brother George. This simplicity, however, is part of its charm, and the Trio is a classic stop-time chorus. In 1973, Bob Becker and his group Nexus arranged the piece for xylophone solo and marimba accompaniment.

Head Talk

Mark Ford received his BME from East Carolina University and his MM for the University of North Texas. He is currently the coordinator of percussion activities at the University of North Texas, and Past-President of the Percussive Arts Society. He is a marimba specialist as well as music educator, author and composer. *Head Talk* is a classic piece that provides the percussion quintet with a dose of sophisticated comic relief. Sitting in a semi-circle, the group makes use of a variety of drumheads, small to large. The opening rhythmic motive has a definitive "rock-samba groove" to it, and each performer ends up imitating the opening motive. The work uses a variety of performance techniques culminating in an ending that is a "burst" of excitement. *Head Talk* has been successfully performed at various Percussive Arts Festivals around the world.

Bill Schlitt has been an instructor at University of Redlands for 16 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 thirty-five 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, Concordia University-Irvine, Vanguard University, California State Polytechnic University-Pomona, and the Idyllwild Arts Academy and Summer Program and a member of Pi Kappa Lambda and Percussive Arts Society.

UNIVERSITY OF REDLANDS PERCUSSION ENSEMBLE

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