

A NIGHT OF PERCUSSION

featuring the

UNIVERSITY OF REDLANDS PERCUSSION ENSEMBLE
 Bill Schlitt, director

Thursday, April 7, 2016 - 8 p.m.
 UNIVERSITY HALL

No Exit
 Lynn Glassock
 (b. 1946)

Debussy's Day at the Fair
 Claude Debussy
 (1862-1918)
 Arr. Gary Gilroy

Variations On A Ghanaian Theme
 Daniel Levitan
 (b. 1953)

Log Cabin Blues
 George Hamilton Green
 (1893-1970)
 Arr. Bob Becker

Danielle Kammer, xylophone

INTERMISSION

Clapping Music
 Steve Reich
 (b.1936)

Mudra
 Bob Becker
 (b.1947)

David Mantle, crotales and prepared drum

Head Talk
 Mark Ford
 (b.1958)

No Exit

Lynn Glassock received his BM and MM degrees from the University of North Texas. He is currently Associate Professor of Music at the University of North Carolina at Chapel Hill where he teaches percussion and conducts the UNC Percussion Ensemble. He has received several awards for compositions including three first place awards for the Percussive Arts Society. *No Exit* is an aggressive, rhythmic percussion ensemble composition for eight players. It requires precision and musicality on an energetic level from each performer. It was the first-prize winner of the PAS composition contest in 1997.

Debussy's Day At The Fair

Claude Debussy composed this famous *String Quartet* in 1893 for two violins, viola, and cello. The nature of the second movement makes it an ideal transcription for mallet percussion. *The String Quartet* reflects the profound effect made upon Debussy by the Javanese gamelan music he heard at the Paris Universal Exposition of 1889. Debussy used extensive pizzicato string articulations in this piece as well as many rapid 16th note passages. These compositional techniques have adapted quite well in the transcription. There are also interesting rhythmic complexities presented via the seldom use of duplet bass and melodic lines against an otherwise compound metric composition. Debussy's composition was innovative in that it made use of creative modal combinations in conjunction with more standard harmonic progressions.

Variations On A Ghanaian Theme

Daniel Levitan received his BA from Bennington College and has been a prize winner of the Percussive Arts Society composition contest. *Variations On A Ghanaian Theme* was written in 1981 as a percussion trio scored for cowbells, tom-toms and temple blocks. The composition is based on a 12 beat rhythmic theme which is stated in each instrument. Fragments of the theme are then used for rhythmic development before the theme returns in a fugue.

Log Cabin Blues

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. *Log Cabin Blues* is a classic George Hamilton Green rag for xylophone solo and piano accompaniment, first recorded in 1919. Bob Becker arranged this newer rendition to include marimba accompaniment instead. The form is typical of the style: a four bar introduction, A-BA-, concluding with a trio section and tag. Throughout the tune a certain amount of controlled improvisation occurs, referred to by ragtime musicians as "noodling", especially evident in the solo breaks in the final chorus.

Clapping Music

Steve Reich received his BA from Cornell University and his MA from Julliard School of Music. A major proponent of minimalistic music, Mr. Reich wrote *Clapping Music* in 1972. It was originally written for two players but more can be added to each part. A development of the phasing technique from Reich's earlier works such as *Piano Phase*, it was written when Reich wanted to (in his own words) "create a piece of music that needed no instruments beyond the human body." However, he quickly found that the mechanism of phasing slowly in and out of tempo with each other was inappropriate for the simple clapping involved in producing the actual sounds that made the music. Instead of phasing, one performer claps a basic rhythm, a variation of the fundamental African bell pattern in 12/8 time, for the entirety of the piece. The other claps the same pattern, but after every 8 or 12 bars shifts by one eighth note to the right. The two performers continue this until the second performer has shifted 12 eighth notes and is hence playing the pattern in unison with the first performer again (as at the beginning), some 144 bars later. The variation of the African bell pattern is minimal; it contains just one additional beat. However, this minimal addition results in a much more interesting piece from the point of view of the variation of syncopation as the piece progresses.

Mudra

Bob Becker received his BM and MM degrees from the Eastman School of Music. As a founding member of the percussion ensemble NEXUS, he has been involved with the development of an extensive and eclectic repertoire of chamber and concerto works for percussion. *Mudra* consists of music originally composed to accompany the dance "Urbhara Mudra." The music was subsequently edited and reorchestrated as a concert piece for NEXUS. *Mudra* is scored for marimba, vibraphone, songbells, glockenspiel, crotales, prepared snare drum, and bass drum. The term "mudra" refers in general to the narrative use of torso, facial, hand and arm gestures in many dance forms of India. In traditional Indian dance concerts, the solo drum is the principal voice. In this arrangement the snare drum is used to create tension and ultimately accord.

Head Talk

Mark Ford received his BM from East Carolina University and his MM from 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.

UNIVERSITY OF REDLANDS PERCUSSION ENSEMBLE

Kevin Bellefeuille	Tyler Neill
Alicia Fuller	Jessica Ramos
Danielle Kammer	Emily Rosales
Katherine Lumsden	Darius Warren
David Mantle, graduate assistant	

BIOGRAPHY

Bill Schlitt, director

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, Vanguard University, California State Polytechnic University-Pomona, Concordia University-Irvine, and a member of Pi Kappa Lambda and Percussive Arts Society.

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