



A NIGHT OF PERCUSSION

featuring the

UNIVERSITY OF REDLANDS PERCUSSION ENSEMBLE

Bill Schlitt, director

Thursday, April 11, 2019 - 8 p.m.

UNIVERSITY HALL

Japanese Overture

Ney Rosauero
(b. 1952)

Wind Up

Collin Tarr
(b. 1998)

Moonrise

Blake Tyson
(b. 1954)

Mudra

Bob Becker
(b.1947)

Tate Kinsella, prepared drum, crotales

- Intermission -

Suite for Solo Drumset & Percussion Ensemble

David Mancini
(b.1952)

Adam Joseph, drumset

Valse Billiante

G.H. Green
(1893-1970)
arr. Bob Becker

Abigail Mellado, xylophone

Vespertine Formations

Christopher Deane
(b. 1957)

Concerto for Marimba & Percussion Ensemble

Ney Rosauero

Julian Kley, marimba

BIOGRAPHIES

Bill Schlitt, director

Bill Schlitt has been an instructor at University of Redlands for 19 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 43 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 served as principal percussionist with Music Theater of Southern California for ten years. Bill has retired from the faculty at the Idyllwild Arts Academy and Summer Program after 26 years. He has performed as an extra percussionist with the Los Angeles Philharmonic Orchestra and is currently the principal timpanist with the Redlands Symphony Orchestra. 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.

PROGRAM NOTES

Japanese Overture

Ney Rosauero

Ney Rosauero is recognized as one of the most original and dynamic symphonic percussionists and composers today. He studied composition and conducting at the Universidade de Brasilia, then received his Master's Degree in Percussion and the Hochschule für Musik Würzburg in Germany. Rosauero completed his doctorate at the University of Miami, and as a composer has published more than 50 pieces for percussion. *Japanese Overture* uses the Japanese children song Sakura-Sakura as thematic material, as well as a fragment of a theme from Brazilian composer Heitor Villa-Lobos.

Wind Up

Collin Tarr

Collin Tarr is currently completing a Bachelor of Music in Composition at the University of Redlands, studying under Dr. Anthony Suter. *Wind up* is written for four players on two marimbas. Collin says, "This marimba quartet is meant to mimic the feeling that is evocative of a wind-up toy. The different timbres present, from the scraping of resonators to the cascading runs later on in the piece, are meant to convey whimsy and joy, as well as intrigue and excitement."

Moonrise

Blake Tyson

Blake Tyson holds a Bachelor of Music in Performance from the University of Alabama, a Master of Music from Kent State University and Doctor of Musical Arts from the Eastman School of Music. While at Eastman, he was awarded the prestigious Performer's Certificate. Mr. Tyson's compositions are performed in concert halls around the world and his own performances have taken him to five continents and over 30 states. *Moonrise* is written as a keyboard percussion work utilizing marimbas, vibraphones, glockenspiel and crotales. Speaking about the piece, Tyson says, "*Moonrise* is about the moments when everything changes, when what we've seen as ordinary suddenly becomes inspirational, when what we've taken for granted becomes unexpectedly amazing. It is about those times when we can see, and hear, what we have always missed before."

Mudra

Bob Becker

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 "Urbhanna 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.

Suite for Solo Drumset and Percussion

David Mancini

Suite for Solo Drumset and Percussion Ensemble is a one-movement, three-part concerto for drumset soloist with seven percussionists accompanying. The piece contrasts the definitive styles of funk-rock, Afro-Cuban, compound meter and a lively samba. David Mancini received his Bachelor of Music from Eastman School of Music where he studied with John Beck.

Valse Brillante

George Hamilton Green

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. *Valse Brillante* was composed in 1927 originally titled Concert Waltz in G. 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.

Vespertine Formations

Christopher Deane

Christopher Deane is a Professor of Percussion at the University of North Texas College of Music teaching orchestral timpani, mallets, and directing the UNT Percussion Players percussion ensemble. He holds performance degrees from the University of North Carolina School of the Arts and the Cincinnati College-Conservatory of Music. Deane is currently Principal Percussionist with the Las Colinas Symphony Orchestra and is Principal Timpanist of the East Texas Symphony Orchestra. As a composer, his music has been performed and recorded internationally and a number of his compositions have become standard literature on concerts and recitals worldwide. *Vespertine Formations* explores the idea of using different kinds of sustain on four marimbas.

Also interesting, as opposed to using the typical soprano, alto, tenor, bass voicing, Deane writes for each part to predominantly be in the same registers at the same time in order to create a sort of unity between the parts. This goes great to musically show the formations that the work's title is named after where giant flocks of birds soar through the sky in impressive sync

Ney Rosauero's *Concerto for Marimba* was originally written for marimba and orchestra, but has been adapted for percussion ensemble accompaniment. Rosauero arranges his piece into four movements: Saudacao (Greetings), Lamento (Lament), Danca (Dance), and Despedida (Farewell). Saudacao opens up with a driving multi-metered theme in the bass. As the piece progresses, this theme is contrasted with shifts in style and dynamics, moving from an "oriental" section through legato lines that predictably rise and fall. The main theme keeps returning and finally comes to an end. Lamento is adagio with the introduction floating gently, yet heavily, in open fourths. An expressive chorale gradually brings the fast and animated Danca where the marimbist is required to play quick sixteenth note permutations and double stops as the themes jump back and fourth. The middle section also has a repeated theme being played in each hand while independent from each other. Despedida combines themes from all of the previous movements building-up with speed and intensity then settles down to the cadenza, where the marimbist explores the themes even further. The *Concerto for Marimba* concludes with a fast-paced coda of sixteenth notes.

University of Redlands Percussion Ensemble

Skyler Cain
Alicia Femath
Eric Fortson
Adam Joseph
Tate Kinsella
Julian Kley*
Tim Laguna*
Abigail Mellado
Zach Salmeron
Bodi Stern
Collin Tarr
Danilo Virata

*graduate assistant