

PERCUSSION ENSEMBLE

Aidan Conley
Emily Dominguez
Noah Parady
Samantha Pham
Matthew Tashima

BIOGRAPHY

Bill Schlitt has been an instructor at University of Redlands for 21 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 45 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 10 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 currently on the faculty at Azusa Pacific University, Vanguard University, California State Polytechnic University-Pomona, Concordia University-Irvine and the University of Redlands. He is also a member of Pi Kappa Lambda, Phi Mu Alpha, and Percussive Arts Society.

LAND ACKNOWLEDGMENT

We are gathered on the land of the Serrano and Cahuilla peoples, and we acknowledge the important contributions of this community, their elders both past and present, as well as future generations. The University of Redlands Conservatory of Music is committed to continuing to learn about the land we inhabit, the people who have been displaced from this land, and building community with its original caretakers.

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A NIGHT OF PERCUSSION

Bill Schlitt, director

Thursday, November 3, 2022 - 8 p.m.

UNIVERSITY HALL

Suite for Percussion

William Kraft
(1923-2021)

I. Fanfare
II. Ostinatos
III. Toccata

Transmigration

Phillip Richardson
(b.1986)

Kibo

Andrea Venet
(b. 1983)

Matthew Tashima, snare drum

INTERMISSION

Trio Per Uno

Nebojsa Jovan Zivkovic
(b. 1962)

I. Meccanico
II. Contemplativo
III. Molto Energico

PROGRAM NOTES

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.

Transmigration

Phillip Richardson is currently completing his coursework at Texas Christian University where he is studying both Music Composition and Music Education. Transmigration won the 2009 Jonathan Durlington Award for composition at TCU. “Written for marimba quartet, this work focuses not on the individual performers’ rhythm or melody, but instead on the composite lines and harmonic rhythms that result from their interplay. The melody is consistently divided amongst the four players. These layered entrances overlap, creating dense sonorities that highlight the resonant quality of the instrument. Transmigration is meant to exemplify the reflective nature of music, and it’s ability to (at least temporarily) transform us into rational beings.”

Kibo

Dr. Andrea Venet is Assistant Professor of Percussion at the University of North Florida. She holds a DMA in Performance and Literature with a minor in Pedagogy, and the prestigious Performer’s Certificate from Eastman School of Music. She is highly regarded as an international soloist and her percussion duo, Escape Ten, actively performs around the United States. “Kibo is inspired by the beloved ‘80’s tune, *Africa* by Toto. Kibo is actually the highest point and one of the three volcanic cones of Mt. Kilimanjaro in Tanzania. This piece has rhythmic cells and harmonic motives inspired by the original song. I have included in the piece inspirations of many rudimental snare drum styles making Kibo a synthesis fo many influences throughout the years and was my way to ‘song-write’ on snare drum.”

Trio Per Uno

Nobojsa Jovan Zivkovic is considered one of the top marimba and percussion soloists. In addition, he is one of the most performed composers for percussion music. “Trio Per Uno” consists of three movements. The first movement requires a bass drum (lying flat) played with timbale sticks by all three players. In addition to that sound, a pair of bongos and china-gongs are used by each player. The slow second movement is based on a contemplative melody played with crotales by one performer accompanied by vibraphone patterns with meditative character by two other performers. Movement three is full of speed and energy. The composer calls here for two tom-toms and one snare drum for each of the three performers. The composer describes “the outside movements as volcanoes with the middle movement an isle of quietness.”