



CONSERVATORY OF MUSIC

A NIGHT OF PERCUSSION

featuring the

University of Redlands Percussion Ensemble

Bill Schlitt, director

Thursday, November 2, 2023 - 8 p.m.

UNIVERSITY HALL

Teamwork Lynn Glassock
(b. 1946)

Sleep Eric Whitacre
(b. 1970)
arr. Ben Duinker Daniel Morphy

Roundabout Josh Gottry
(b. 1974)

Immortal Dream Nathan Daughtrey
(b. 1975)

- INTERMISSION -

Rhythmic Ceremonial Ritual Zachary Cairns
(b. 1978)

The Last Dance Daiki Kato
(b. 1987)

Mercury Rising Nathan Daughtrey
(b. 1975)

PROGRAM NOTES

Teamwork

Lynn Glassock

Lynn Glassock received his BM and MM degrees from North Texas State University. *Teamwork* was commissioned by the North Carolina chapter of the Percussion Arts Society. It begins with a majestic introduction that leads into a syncopated melody on the marimba, supported by the rest of the keyboard instruments. The middle section of the piece features everyone on wooden instruments, then on membrane instruments. Instrumentation includes; marimba, vibraphone, chimes, bells, timpani, 2 suspended cymbals, tambourine, triangle, temple blocks, woodblock, claves, three toms, two snare drums and bongos.

Sleep

Eric Whitacre, arr. Ben Duinker Daniel Morphy

Originally composed for chorus by Eric Whitacre, *Sleep* was adopted for marimba quartet for performance by the 2006 National Youth Orchestra of Canada. It has since been refined and popularized by the Toronto-based percussion quartet TorQ.

Roundabout

Josh Gottry

The title of this work is a reference to its two key elements; first, the circular set-up for the ensemble surrounding a single, shared ride cymbal; the second, the incorporation of various licks and pseudo-melodic or rhythmic fragments from jazz standards. In addition to the ride cymbal, the other instruments utilized are typical components of a drumset, along with commonly found Latin percussion add-ons. The key to a successful performance lies with the trio sounding like a single drumset player. Josh Gottry earned his BM in Percussion Performance at Northern Arizona University, and his MM in Composition at Arizona State University. He currently serves as adjunct music faculty at Chandler-Gilbert Community College.

Immortal Dream

Nathan Daughtrey

Nathan Daughtrey has distinguished himself as a percussionist and composer. He is extremely active and sought after as a performing artist and clinician for the Yamaha Corporation and Vic Firth, Inc. As a composer his works have been performed by soloists and ensembles of all levels at festivals and venues around the world. Dr. Daughtrey is the only composer to win 2nd and 3rd Place the same year in the Percussive Arts Society Composition Contest. *Immortal Dream* is taken from a verse of the traditional Irish ballad, "Old Skibereen." This poignant song is full of tragedy and passion, describing the Irish famine of 1846-47, in which Skibereen was one of the most severely stricken regions and thousands of people perished.

Rhythmic Ceremonial Ritual

Zachary Cairns

The concept behind *Rhythmic Ceremonial Ritual* was to compose a piece for tambourine ensemble that would work on tambourine technique in a fun entertaining setting. The piece was premiered by the University of Missouri-St. Louis Percussion Ensemble, conducted by Matthew Henry, at the Missouri Music Educators Conference in 2016. Zachary Cairns studied theory and Composition at the Eastman School of Music plus Music Education and Theory at Penn State University. Most recently he won the first prize at the PAS Composition Contest for his work, *Interactions for Baritone Sax and Percussion*.

The Last Dance

Daiki Kato

The Last Dance is an exciting work for marimba and multiple percussion that gives both performers the opportunity to shine. The piece was commissioned by two duo groups – Mizuki Shimomura & Satoshi Seki, and Nina Fujisawa & Majauki Nino. Daiki Kato is a Japanese marimbist, percussionist, and composer. He graduated from the Shubi College of Music where he studied percussion and composition.

Mercury Rising

Nathan Daughtrey

Featuring a balanced ensemble of keyboard and battery percussion, *Mercury Rising* is a double fugue that gives all players the opportunity to shine. After a brief introduction, the tempo picks up and the keyboard percussion introduces the primary fugue theme. The battery joins the excitement before taking over the fugue subject featuring the snare drum and concert toms. By the time the timpani takes over the subject, all members of the ensemble lead toward a climatic exposition. After a brief developmental $\frac{3}{4}$ section, the intensity builds to the end of the piece, as the theme appears in its loudest and fastest presentation yet.

UNIVERSITY OF REDLANDS PERCUSSION ENSEMBLE

Aidan Conley
Emily Dominguez
Alec Hier
Keegan Moore
Kaitlin Schaubmayer
Dylan Smith
Matthew Tashima

BILL SCHLITT, DIRECTOR

Bill Schlitt has been an instructor at University of Redlands for 22 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 46 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.

UNIVERSITY OF REDLANDS SCHOOL OF MUSIC

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 School 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.