

UNIVERSITY OF
R Redlands
SCHOOL OF MUSIC

A NIGHT OF PERCUSSION

Bill Schlitt, Director

Naoko Takada, Guest Artist

Thursday, April 7th, 8:15 p.m.

UNIVERSITY HALL

Gigue in D Minor from Cello Suite No. 2 J.S. Bach (1685-1750)
Naoko Takada, marimba

Yesterday Paul McCartney (b.1942)
arr. Naoko Takada
Naoko Takada, marimba

Concerto for Marimba and Percussion Ensemble Ney Rosauero (b.1952)
I. Sudação (Greetings)
II. Lamento (Lament)
III. Dança (Dance)
IV. Despedida (Farewell)
Naoko Takada, marimba
University of Redlands Percussion Ensemble

~INTERMISSION~

Trio for Percussion William Kraft (b. 1923)

Montemalaga Charles DeLancey (b.1930)

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

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

Three-Play Karen Ervin (1943-2004)

Episodes For Percussion Trio John Beck (b. 1933)

Tonight's performance marks the debut of the University of Redlands School of Music's new 5 octave Marimba One concert marimba, provided by the generous donation of Dr. Leonard and Carlene Taylor.

A native of Tokyo, Japan, **NAOKO TAKADA** studied marimba with Akiko Suzuki. She won numerous awards, including the Ima Hogg National Young Artist Competition, the Sorantin Young Artist International Competition award, the Japan International League of Artists Competition and the Beracasa Foundation Prize. She has had a debut at the Tokyo Opera City Recital Hall, Tokyo, 92nd Street Y in New York, the Kennedy Center in Washington DC, and the Garden Museum in Boston. She has been featured at several Percussive Arts Society International Conventions and won the Thomas Siwe Scholarship and the Larrie Londin Memorial Scholarship from the Percussive Arts Society. As an exchange student to the United States, Naoko received a full scholarship to study with Karin Ervin Pershing, at California State University, Northridge. After finishing her BM, Cum Laude from CSUN she earned her MM at Ithaca College studying with internationally known marimba artist, Gordon Stout. After completing her MM she studied with Nancy Zeltsman at the Boston Conservatory. Naoko has taught marimba at the Ju Percussion Group's Summer Camp in Taipei, Taiwan and at KOSA international Workshops in Vermont, USA. She is listed in Who's Who Among American Universities and Colleges and is a member of Phi Kappa Phi and Phi Kappa Lambda. Naoko Takada is currently touring as a Yamaha Marimba Artist and teaches privately in Los Angeles, California. For a complete biography of Naoko's accomplishments and performances visit her website at naokotakada.com.

BILL SCHLITT has been an instructor at University of Redlands for 14 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 twenty-eight 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, and the Idyllwild Arts Academy and Summer Program and a member of Pi Kappa Lamb and Percussive Arts Society.

PERCUSSION ENSEMBLE

Janet Ferreyra
Natalie Moller
Christian Lopez
Barry Lawence
David Mantle
Sam McAdam

PROGRAM NOTES

GIGUE IN D MINOR FROM CELLO SUITE No. 2 Suite No. 2 in D Minor was written by J.S. Bach during the same time period he composed the six Brandenburg Concertos and the Well-Tempered Clavier. Written originally as cello suites, Bach created illusions of harmonic and contrapuntal textures by means of multiple stops and single melodic lines that outline interplay of independent voices. The core of this suite is comprised of heavily figured dances, allemande, courant, saraband, and gigue. The gigue was arranged by Naoko Takada for marimba.

YESTERDAY Paul McCartney's masterpiece, Yesterday, has been recorded more than 2,500 times by other artists over the years, making it the most recorded song in music history. Naoko Takada has skillfully arranged this for marimba using 4 mallet solo technique.

CONCERTO FOR MARIMBA Ney Rosauro's Concerto was originally written for marimba and orchestra, but the piece has been adapted for piano accompaniment as well as percussion ensemble backing. Rosauro arranges his piece into four movements: Greetings (Saudação), Lament (Lamento), Dance (Dança), Farewell (Despedida). Greetings 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. Lament is adagio with the introduction floating gently, yet heavily, in open fourths. An expressive chorale gradually brings the fast and animated movement 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. Farewell combines themes from all of the previous movements. The fourth movement builds 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. Ney Rosauro studied composition and conducting at the Universidade de Brasilia, received his Master's Degree in Percussion and the Hochschule fur Musik Wurzberg in Germany, and completed his doctorate at the University of Miami. As a composer he has published more than 50 pieces for percussion.

TRIO FOR PERCUSSION William Kraft studied at Columbia University and at Julliard with Henry Cowell. He was formally principal timpanist and composer in residence with the Los Angeles Philharmonic Orchestra. This work is written for tambourine, snare drum, and bass drum utilizing various techniques for each instrument. Rhythmic phrasing shifts back and forth from three to two.

MONTEMALAGA Charles Delancey received his Bachelors and Masters degrees from UCLA and spent his professional career as percussionist with the Los Angeles Philharmonic. Written as a percussion trio, Montenalaga includes snare drum, tom-toms, suspended cymbal and bass drum. Formatted so that each player can solo while the others accompany, complex syncopations are echoed back and forth throughout the work.

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's composition was innovative in that it made use of creative modal combinations in conjunction with more standard harmonic progressions. Gary Gilroy is on the faculty at University of California State Fresno.

VARIATIONS ON A GHANAIAI 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 Ghanian 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.

THREE-PLAY Karen Ervin was a graduate of the USC School of Music and taught percussion at Cal State University, Northridge. This trio uses an unusual combination of non-pitched instruments: four cowbells, suspended cymbal, temple blocks, wood block, tenor drum, snare drum, and bongos. There are constant changes of meter throughout the opening and closing sections with a contrasting improvisation section in the middle.

EPISODES FOR PERCUSSION TRIO John Beck joined the Rochester Philharmonic as principal percussionist in 1959 and became principal timpanist in 1962. A recipient of BM and MM degrees from the Eastman School of Music, he headed their percussion department until his recent retirement. He has also been a percussion soloist and composer. Episodes For Percussion Trio explores the rhythmic and timbre possibilities of three percussionists with a minimum of percussion instruments. After a brief introduction wherein each percussionist performs some improvisation, the work leads to a subtle rhythmic first section, or Episode I. After some polyrhythmic playing, Episode I concludes much as it started. Episode II is performed entirely with hands and fingers and is fast and rhythmic. Episodes III starts with a short improvisation section on vibes, xylophone and bells which leads to a slow section of interweaving melodic lines. Episode IV concludes the work and is fast and of virtuoso caliber throughout.