



A NIGHT OF PERCUSSION

featuring the

UNIVERSITY OF REDLANDS PERCUSSION ENSEMBLE
Bill Schlitt, director

REDLANDS HIGH SCHOOL PERCUSSION ENSEMBLE
David Mantle, director

Thursday, April 5, 2018 - 8 p.m.
UNIVERSITY HALL

Fanfare For Tambourines
John Alfieri
(b.1953)

A Ceiling Full of Stars
Blake Tyson
(b. 1954)

Sizzle
Nathan Daughtrey
(b. 1975)

Quartz City
David Johnson
(b. 1948)

Tim Laguna, vibraphone

- INTERMISSION -

A La Nanigo
Mitchell Peters
(1935-2017)

Shock Factor
Nathan Daughtrey
(b. 1975)

- INTERMISSION -

The Doomsday Machine
Michael Burritt
(b.1962)

Synodic Drift
Collin Tarr
(b. 1998)

Immortal Dream
Nathan Daughtrey
(b. 1975)

Eye Irascible
Steve Riley
(b. 1964)

PROGRAM NOTES

Fanfare For Tambourines
John Alfieri

John Alfieri holds a BM from the State University of New York at Fredonia and an MM from the Eastman School of Music. Presently on the faculty of the renowned Interlocken Arts Academy, Alfieri teaches percussion and conducts the Percussion Ensemble. *Fanfare for Tambourines* was written to utilize the many sound possibilities of the tambourine.

A Ceiling Full of Stars
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. He writes, "*A Ceiling Full of Stars* is a journey through space as seen through the eyes of a child. There is a sense of wonder and amazement. There are struggles to break free of unseen forces and there are moments of weightlessness. A sense of speed simmers beneath a slowly moving surface, depicting the awe-inspiring infinity of space."

Sizzle
Nathan Daughtrey

Nathan Daughtrey is a nationally known marimba/xylophone soloist, chamber music musician, clinician and composer. He has taught at both the University of North Carolina and the University of Oklahoma. *Sizzle* is written for five percussionists playing small multiple percussion setups. Instruments have been selected according to their tonal characteristics, providing three different timbral categories: skins (bongos, snare drum, medium and low toms, bass drum), woods (woodblock, temple blocks, claves, clapstick, log drum), and metals (assorted cymbals including a hi-hat, splash and large China cymbals). In addition, *Sizzle* incorporates five different vocal effects.

Quartz City

David Johnson

As a percussionist and mallet player, David Johnson has played with the Blackearth Percussion Group, the Los Angeles Philharmonic, XTET, the California Ear Unit, the Vinny Golia Large Ensemble, the Kim Richmond Jazz Orchestra, Yusef Lateef, Dave Brubeck, Green Day, Maureen McGovern, Kevin Eubanks, and many other ensembles in and around Los Angeles. He teaches mallets and percussion at the California Institute of the Arts. As a composer, he has written music for theater and documentary television works for solo piano, solo vibraphone, and jazz pieces for his own groups. Johnson says about the piece, “In *Quartz City*, I have created a harmonic bed that is inspired by jazz and combined it with a percussive texture and density that is more like the “classical” percussion traditions of Michael Colgrass, Lou Harrison and Steve Reich. The title was inspired by *The City of Quartz*, an urban history book by Mike Davis about class and immigration conflict in Los Angeles. To me, the musical textures of L.A. (the city of quartz) are Mexican marimbas, Chinese cymbals and jazz. Quartz City won first place in the 1995 Percussive Arts Society Composition Competition.

A La Nanigo

Mitchell Peters

Mitchell Peters received his Bachelors and Masters degrees from Eastman School of Music where he studied with William Street. He recently retired as principal timpanist with the Los Angeles Philharmonic and from the faculty of UCLA. This work is an interesting blend of conventional percussion instruments and the Afro-Cuban dance in 6/8. The beginning and ending sections include strong combination dance rhythms punctuated by alternating solos in 6/8. This is contrasted by a light middle section in 3/4.

Shock Factor

Nathan Daughtrey

Shock Factor is another composition by Nathan Daughtrey. The instruments required for this percussion quintet include bells and bongos played with sticks and hands, temple blocks and vibraphone, chimes and cowbell, four toms played with sticks, brushes and hands, and bass drum, tam-tam and suspended cymbal. Daughtrey strives for dramatic results and visceral impact. To this end he uses tension-building ostinatos, hammer-like blows (two consecutive, accented, fortissimo sixteenth notes), and vocal contributions in which participants whisper, speak and yell. A 7/8 section features the metallic timbres of bells, vibraphone, chimes and suspended cymbals.

The Doomsday Machine

Michael Burritt

Michael Burritt received his Bachelor and Master of Music degrees from Eastman School of Music. He is currently Professor of Percussion and head of the Percussion Department at Eastman. Mr. Burritt is active as a performer, composer and educator. He wrote *The Doomsday Machine* in 2000 and says the following about the work: “*The Doomsday Machine* is named for an episode from *Star Trek*, my favorite science fiction series of all time. The “Doomsday Machine” is an enormous weapon, both in size and strength, that was left adrift in space. This war machine was capable of destroying whole planets and was discovered, of course, by Captain Kirk and his crew. The Enterprise ultimately conquered the “Doomsday Machine” by feeding it another star ship that was set to self destruct. My “Doomsday Machine” is meant to be an aurally and visually captivating work that explores a multitude of wood, metal and membraned sounds in an explosively energetic dance.”

Synodic Drift

Collin Tarr

Collin Tarr is currently completing a Bachelor of Music degree in Composition at the University of Redlands, studying under Dr. Mark Dancigers. He writes, “*Synodic Drift* is written to project the journey of a ship leaving Earth, traveling through the Solar System, and eventually returning back to a safe landing. As the ship departs, a cacophony of sounds are heard from the ship, with it eventually bursting from the atmosphere into outer space. Along its journey it encounters meteors, malfunctions, and sights to behold. Eventually, the ship returns to Earth and lands with much celebration.”

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.

Steve Riley is an active musician in the areas of composition, performance and education. He holds a Bachelor of Percussion Performance degree from the University of Kansas. As a composer, Mr. Riley has won numerous awards and his compositions have been performed at universities and other venues around the world. As a performer, he is principal timpanist with the American Wind Symphony and Topeka Symphony Orchestra and principal percussionist with the Lawrence Chamber Orchestra. Currently, he is Adjunct Instructor of Percussion and Music Composition at Baker University. *Eye Irascible* is written as a percussion octet. This high energy piece is set in many different meters, starting in 7/8, and allows for many players to perform cadenzas.

Bill Schlitt, director

Bill Schlitt has been an instructor at University of Redlands for 18 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 for twelve years as a free-lance recording percussionist for various motion picture and television films as well as numerous audio recordings. He has performed for forty years as a free-lance percussionist in various ensembles and orchestras throughout Southern California, including stage productions, concerts, commercial music and numerous church productions. Bill recently retired from the faculty at the Idyllwild Arts Academy and Summer Program after 26 years. He served as principal percussionist with Music Theater of Southern California for ten years. He is currently the timpanist with the Redlands Symphony Orchestra, and has performed 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 is a member of Pi Kappa Lambda and the Percussive Arts Society.

David Mantle, director

David Mantle is a percussion performer and educator based in the Inland Empire. For the past 10 years he has worked in churches, theater pits, and major orchestras. He received Bachelor and Master of Music degrees from the University of Redlands. During his tenure at the University of Redlands he had the privilege to perform with the Redlands Symphony Orchestra as a student extra, work with world renowned composers Gunther Schuller, William Bolcom, Joan Tower, and Libby Larson, while also premiering multiple student composers. In recent years he has found his place teaching at the middle and high school levels at Moore Middle School in Redlands, CA, Redlands High School, and San Jacinto Valley Academy while acting as Principal Percussionist for the Redlands Community Orchestra and maintaining work as a freelance performer/technician.

ENSEMBLES

University of Redlands Percussion Ensemble

Kevin Bellefeuille
Skyler Cain
Jack Dimmock
Eric Fortson
Tate Kinsella
Tim Laguna, graduate assistant
Katherine Lumsden
Robbie Lyons
Abigail Mellado
Bodi Stern
Collin Tarr
Darius Warren

Redlands High School Percussion Ensemble

Maddie Botenburg
Rachel Schaeffer
Brian Victorio Jr.
Nathan JihRyan Wilson

For a complete calendar of School of Music events visit

www.redlands.edu/music