

UNIVERSITY OF
RRedlands
SCHOOL OF MUSIC

A NIGHT OF PERCUSSION

featuring the

University of Redlands Percussion Ensemble

Bill Schlitt, director

Thursday, April 14, 2022 - 8 p.m.

FREDERICK LOEWE PERFORMANCE HALL

Escape Drew Worden
(b. 1988)

Trio in a Rudimental Style Joe Tompkins
(b. 1970)

Patter Robert Honstein
(b. 1980)

Metallic Metamorphosis Noah Parady
(b. 2000)
I. Obsidian
II. Slate
III. Onyx

- INTERMISSION -

Black Minerals Joe W. Moore III
(b. 1986)

Aidan Conley, multiple-percussion

Nalu Francisco Perez
(b. 1990)

Bullet Hell Brian Nozny
(b. 1977)

Matthew Tashima, vibraphone

PROGRAM NOTES

Escape

Drew Worden

Andrew (Drew) Worden is currently on the faculty at the New England Conservatory. He is an accomplished percussionist and composer. Worden says of this piece, “*Escape* is a reminder of the fun found in playing percussion instruments in unexpected ways.”

Trio in a Rudimental Style

Joe Tompkins

Joseph Tompkins is a graduate of the Eastman School of Music and the Manhattan School of Music. He is currently on faculty at Marres College and Rutgers University. He has performed with the Metropolitan Opera, the New York Philharmonic and on Broadway. *Trio* is written for 3 snare drums and 3 toms. It is heavily influenced by funk drum set styles (Steve Gadd in particular). It was commissioned and premiered by the New York Philharmonic Percussion Section.

Patter

Robert Honstein

Though it was originally written for violin, cello and marimba, the composer later adapted it for three marimbas. *Patter* is described in several ways: 1) a quick succession of light soft tapping sounds, “the patter of rain on the rooftops;” 2) to move with light, softly audible steps, “the patter of little feet around the house;” 3) a conversation heard faintly through the door or the floor, “the patter of sisters, friends of neighbors speaking quietly.” Robert Honstein is a composer of orchestral, chamber and vocal music. His works have been performed throughout the world. He has received many prestigious awards and residencies, including the Tanglewood Music Center.

Metallic Metamorphosis

Noah Parady

“In my childhood home, my mother kept a large set of garden wind chimes in the backyard. For as long as I can remember, these deeply ethereal chimes have, in some ways, been an auditory symbol of the memories of my childhood and of my family. I have also been fascinated with organs and cathedrals. When I was commissioned to write this work, I set out to explore the use of metal, the unifying material between the two, as the basis and inspiration for the work. This piece consists of three main sections which are preceded and succeeded by symbols of wind chimes. Throughout these sections, I play with different metallic ideas which create unique sounds and ideas. Between, are layered sections of different types of wind chimes which underpin the work and hold it together. The beginning of the work sets the landscape of the piece. As more instruments enter, the visions

of metal mold into new forms and create different shapes, colors, timbres, and scenes. In the middle sections of the work, the pictures of an organ take hold with a four-part chorale. Soon, this vision fades away and leaves us with the recreation of wind chimes throughout the ensemble. Finally, the metal melts and turns molten as the different scenes begin to break down. Interspersed are small callbacks to earlier parts of the work which create a sort of metal “fabric.” This section builds and builds until it can’t sustain any more pressure and the whole ensemble shatters which leaves us back where we started: the wind chimes.”

- Noah Parady is a junior Music Composition student
at the University of Redlands

Black Minerals

Joe W. Moore III

Black Minerals is a three-movement work for solo multiple-percussion and percussion trio accompaniment. Joe W. Moore III currently serves as Assistant Professor of Percussion at the University of Louisiana Monroe where he oversees all aspects of the percussion studies program. Moore is an active soloist and chamber musician. As a composer, his works have been performed across the United States, South America and Europe.

Nalu

Francisco Perez

Francisco Perez is a percussionist, educator and composer. He is a graduate of Texas Christian University and now teaches at the University of Kentucky. *Nalu* is a marimba quartet written for 4 players on 2 marimbas. In the Hawaiian language, the word “nalu” stands for wave, in reference to those in the waters surrounding the islands of Hawaii. Through the use of counterpoint, syncopation, hocket and hints of minimalist techniques, *Nalu* emulates the varying moods and textures of these enriching waves of the Pacific.

Bullet Hell

Brian Nozny

The term “bullet hell” comes from a video game sub-genre also known as “shoot ‘em ups” where a player is tasked with destroying enemies while simultaneously evading an overwhelming number of incoming projectiles. At the same time, one might say we live in our own bullet hell with regards to the astonishing amount of gun violence in our country. From the tragedies during a country music concert in Las Vegas (2017) to the almost inconceivable scene at Sandy Hook Elementary School (2012), if we have learned anything it is that no one is truly safe from this type of violence. And yet, it keeps happening. *Bullet Hell* as a piece of music is not meant to lay blame with any one entity. As many viewpoints as possible are represented within it. Its purpose is to shed light on the idea that everyone is talking, but no one is listening, and until people from different viewpoints are

willing to listen to each other and work towards a common goal, nothing will be accomplished. Biran Nozny leads a diversified career as a percussionist, composer, and educator spanning a wide array of musical styles, including classical, jazz, world, and popular genres.

PERCUSSION ENSEMBLE

Emily Roper, graduate assistant
Tim Laguna, graduate assistant
Aidan Conley

Noah Parady
Dylan Smith
Matthew Tashima

BIOGRAPHY

Bill Schlitt has been an instructor at University of Redlands for 20 years teaching percussion and directing the Percussion Ensemble. He received his Bachelor of Arts degree in Music and his Bachelor of Science 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 44 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 also on the faculty at Azusa Pacific University, Vanguard University, California State Polytechnic University-Pomona, and Concordia University-Irvine. 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.

For a complete calendar of School of Music events visit
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