

Bill Schlitt has been an instructor at University of Redlands for 13 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 thirty-three 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 Lambda, Percussive Arts Society and the Southern California School Band and Orchestra Association.

PERCUSSION ENSEMBLE PERSONNEL

| | |
|----------------------|------------------|
| Nathan Bujanda-Cupul | Christian Lopez |
| Daniel Concho | David Mantle |
| Janet Ferreyra | Natalie Moller |
| Larry Franquez | Todd Montemayor |
| Genevieve Hayman | Susana Quinteros |
| Lisa Kooyman | Patricia Valdez |

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www.redlands.edu/music.asp



UNIVERSITY OF REDLANDS PERCUSSION ENSEMBLE

Bill Schlitt, Director
 8:00pm Thursday, November 19, 2009
 University Hall

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| No Exit | Lynn Glassock (b. 1946) |
| Caprice Valsant | George Hamilton Green (1893-1970) Arr. Bob Becker (1947) |
| Three-Play | Karen Ervin (1943-2004) |
| Rendezvous | Dave Samuels (b. 1948) |

---INTERMISSION---

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| Ku-Ka Ilimoku | Christopher Rouse (b. 1949) |
| Jovial Jasper | George Hamilton Green (1893-1970) Arr. Bob Becker (b. 1947) |
| Suite For Percussion | William Kraft (b. 1923) |
| I. Fanfare | |
| II. Ostinatos | |
| III. Tocatta | |
| Portico | Tom Gauger (b. 1935) |

PROGRAM NOTES

No Exit

Lynn Glassock received his BM and MM degrees from North Texas State University. This composition is an aggressive, rhythmic percussion ensemble composition for eight players. *No Exit* is six minutes of contemporary tonal excitement with a driving, unison, rhythmic ending that seemingly does not end (or exit). It embraces the perception and feeling of energy that instruments of the percussion family are capable of projecting and requires precision and musicality on an energetic level from each performer. *No Exit* was the first prize winner of the Percussion Arts Society Composition contest in 1997.

Caprice Valsant

George Hamilton Green was considered the first superstar mallet player of the 20th century. His career coincided with the golden age of xylophone and he attained popularity through radio and recordings. His musical talent went beyond that of a performer to include composing, arranging, and teaching. He died just a few years before a great revival of interest in his music and before his 1983 induction into the Percussive Arts Society's Hall of Fame. *Caprice Valsant* was published as a novelty xylophone solo with piano accompaniment in 1927. Written in a "light" classical style, this piece is nevertheless elegantly structured and clearly displays Green's gift for melodic and harmonic invention. In 1976 Bob Becker arranged this and other Green rags for the premier percussion ensemble, NEXUS. Becker's arrangement divided the accompaniment between four marimba players.

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.

Rendezvous

Dave Samuels is a graduate of Boston University and taught at Berkee College of Music. As well as a highly acclaimed performer, Dave is also a well-respected educator. He has performed with Pat Metheny, Gerry Mulligan, Frank Zappa, Spyro Gyra and co-founded the unique mallet duo Double Image with Dave Friedman. *Rendezvous* has been recorded by Dave Samuels on his album Ten Degrees North.

Ku-Ka Ilimoku

Christopher Rouse studied at Oberlin Conservatory and Cornell University, later teaching at the University of Michigan and The Eastman School of Music. He has been a composer-in-residence for the Baltimore Symphony and his works are widely performed and recorded throughout the world. *Ku-Ka-Ilimoku* was commissioned by the Syracuse Symphony Percussion ensemble and was completed on August 5, 1978. In Hawaiian mythology, Ku is perhaps the most fundamental and important of gods, occupying a place similar to that of Zeus in Greek mythology or Odin in Norse legend. Ku is manifested in several forms: as Ku-Ka-Ilimoku he represents the god of war. Thus, this work for percussion is best viewed as a savage, propulsive war dance.

Jovial Jasper

Jovial Jasper was published by George Hamilton Green as a xylophone solo with piano accompaniment in 1926. In 1972 Bob Becker arranged this for the premier percussion ensemble, NEXUS. As other of Becker's arrangements, this piece divides the accompaniment between four marimba players. Green subtitled *Jovial Jasper* "A Slow Drag". The slow drag was a notorious couple dance usually done to music with a blues character and moderate tempo.

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.

Portico

Thomas Gauger received his BM in percussion and composition from the University of Illinois. He recently retired after a distinguished 40 year as percussionist with the famed Boston Symphony and Boston Pops Orchestras. From 1965 until 1997 he was also on the faculty at Boston University and the Boston University Tanglewood Institute. Commissioned by the University of Oklahoma Percussion Ensemble, *Portico* is a one-movement work which features six keyboard players. Instrumentation includes four marimbas, two vibraphones, timpani (four drums), chimes, bells, and miscellaneous percussion. Mr. Gauger has a talent for composition displaying the instruments in a manner which is rich in quality and rhythmically interesting.