

UNIVERSITY OF  
**R**Redlands  
SCHOOL OF MUSIC

A NIGHT OF PERCUSSION

FEATURING

THE PERCUSSION ENSEMBLE

Bill Schlitt, Director

Thursday, November 18<sup>th</sup>, 8 p.m.

UNIVERSITY HALL

Piece for Percussion	Mitchell Peters (b. 1935)
Variations on “Ah, Vous Dirai-Je Maman”	W. A. Mozart (1756-1791) Arr. Gary P. Gilroy (b. 1958)
4/4 for Four	Anthony Cirone (b. 1941)
Three Fetid Wombats	Blake van Vliet (b. 1977)
1. Clancy’s Barroom Fisticuffs	
2. Prunella the Zoroastrian	
3. Lord Squiggles	
~INTERMISSION~	
Scherzo and Cadenza	Charles DeLancey (b. 1930)
Study in 5/8	Mitchell Peters
Theme and Variations for Percussion Quartet	William Kraft (b. 1923)
I. The Conventional Four	
II. The Idiophones	
III. The Membranophones	
III. The Pitched Instruments and Finale	
	Marco Schindelmann, narrator
Round Table Swing	David Mancini (b. 1952)

Piece For Percussion

Mitchell Peters received his Bachelors and Masters degrees from Eastman School of Music. He recently retired as principal timpanist with the Los Angeles Phillharmonic and is currently on the faculty of UCLA. *Piece for Percussion* is written for a quartet playing the most common instruments of the percussion section. Blending pitched and non-pitched instruments along with combinations of small and large instruments makes this work a good vehicle for learning percussion ensemble technique.

Variations on Ah, Vous Dirai-Je Maman

Mozart wrote the variations on “Ah, Vous Dirai-Je Maman,” K. 265 in July of 1778 shortly before his mother died. The title was traced back to an 18th century French collection of romances entitled *Les Amours De Sylvandre*. Part of this collection was “Ah Vous Dirai-Je Maman, Ce Qui Cause Mon Tourment” (I will tell you the cause of my torments, mother). Mozart based his variations on this French Folk Song. It has been suggested that many years later the words and the title of *Twinkle, Twinkle Little Star* were added to the melody by some writers of children’s songs from Great Britian. Gary Gilroy is on the music faculty of Cal State University Fresno.

4/4 for Four

Anthony Cirone received his BA and MA from the Julliard School of Music. He is retired after 30 years as percussionist with the San Francisco Symphony and from the percussion faculty at Indiana University School of Music. *4/4 For Four* represents one of Cirone’s earlier works for non pitched percussion. Written in a style of tribal like drumming, the work begins with a trio of small drums setting up an ostinato for the timpani to solo over. As the work progresses, soloistic motifs are passed back and forth between each of the instruments leading to a fast concluding section.

Three Fetid Wombats

Blake van Vliet is an alumnus of the University of Redlands Percussion Ensemble. *Three Fetid Wombats* is a companion piece to his *Three Fêted Wombats*, with similar personnel, instrumentation and duration.

Blake writes concerning this piece “Always the contrarian, Clancy never found an issue he couldn’t pick a fight over. Get a few Harvey Wallbangers in him and it’s Adios Amigo. So look out, why don’t you? With a nervous, diminished calm, the tension in the air is a good 60-78% palpable. Prunella discovered a love for anything mystic and

arcane in college. But let's be honest, she's never followed through with anything in her life. At the beginning, the music threatens to be a whole tone fugue, but it quickly disintegrates. It makes us wonder whether the composer can follow through with anything, either. It's hard to tell, sometimes. With his penchant for bloviating nonsensically about the issues of the day and luxuriating hour after hour on his suede couch overstuffed with oily rags, Squiggles figured the time was nigh he attained a high falutin title, so he found one on the interwebs for cheap."

#### Scherzo and Cadenza

Charles DeLancey received his Bachelors and Masters degrees from UCLA. He spent his professional career as percussionist with the Los Angeles Philharmonic Orchestra and on the faculty at UCLA. This work for percussion quartet exemplifies his understanding of a percussion section. Each player employs a station of instruments mixing different percussion instrument types. The interplay of rhythm and color produces an exciting blend of sounds including a improvisational section and a cadenza solo.

#### Study in 5/8

This work, by Mitchell Peters, is a popular piece for percussion ensemble because it gives the players an opportunity to interact in odd time. Written for four players, the instrumentation includes snare drum, tambourine, suspended cymbal, tom-toms, timpani, castanets, bass drum, and field drum. Phrasing of thematic material constantly shifts from groups of three and two to groups of two and three.

#### Theme and Variations for Percussion Quartet

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. Theme and Variations is a mini anthology of percussion detail for four players performing on twenty-seven instruments. The theme consists of motifs stated by the timpani and xylophone. Variation one utilizes a sixteenth note rhythm played by snare and bass drum, cymbals and timpani. Variation two is shaped by metallic and wooden instruments. Variation three features layered sound groupings of drums. The finale brings in fully pitched instruments with additional colorations in the latter part.

#### Round Table Swing

David Mancini received his Bachelor's of Music from the Eastman School of Music. The only instruments required by percussionists to play Round

Table Swing is their bodies. Written for hand clapping. leg slapping. foot stomping, finger snapping and foot swishing (simulates brush work) this composition requires only that the performers sit in chairs on a hardwood floor.

**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 Lambda and Percussive Arts Society.

#### PERCUSSION ENSEMBLE

Janet Ferreyra  
Christian Lopez  
David Mantle  
Natalie Moller  
Patricai Valdez

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