

UNIVERSITY OF
R Redlands
SCHOOL OF MUSIC

A NIGHT OF PERCUSSION

Featuring

CSMA TEEN PULSE

Skye Kooyman, director

and

THE PERCUSSION ENSEMBLE

Bill Schlitt, director

Thursday, March 29th, 2012 - 8 p.m.

UNIVERSITY HALL

Recycled	Julia Davila (b.1965)
Can Jam	Skye Kooyman (b.1987)
Finally Free	Dream Theater arr. Skye Kooyman
YYZ	Rush arr. Skye Kooyman

~INTERMISSION~

Overture in Percussion	Anthony Cirone (b.1941)
The Hummingbird	George H. Green (1893-1970) arr. Bob Becker
Music for Pieces of Wood	Steve Reich (b.1936)
The Vengeful Fig	Blake Van Vliet (b.1977)

~INTERMISSION~

Japanese Impressions	Anthony Cirone
Nola	Felix Arndt (1889-1918) arr. George H. Green
A La Nanigo	Mitchell Peters (b.1935)

Recycled

Recycled takes ordinary paint buckets and turns them into what everything in a drummer's life is... a drum! Tonight you'll hear Teen Pulse's top rudimental percussionists shred their chops atop marching paint buckets.

Can Jam

Can Jam is a fun piece for rubber trash can, metal trash can, plastic bucket, and metal bucket with room for theatrical creativity. The goal of this piece is to provide the players with a loose guide of music, leaving them room to create freely and discover and stretch their talents as individuals and as a team to create an all-encompassing performance. It generally leaves players smelling like trash and sweet beats.

Metropolis Pt. 2: Scenes from a Memory Scene Nine: Finally Free

Finally Free is the last scene in a two-act progressive rock musical story album, Metropolis Pt. 2: Scenes from a Memory by American progressive metal band, Dream Theater. The album tells the story of a man named Nicholas and the discovery of his past life (which involves love, murder, and infidelity) as Victoria. In this last scene, we learn that Victoria and Julian (the man she's always loved) meet by chance and decide to rendezvous later in secret, or so they think. Edward (the man Victoria is currently dating) shows up and shoots Julian. Victoria screams and Edward shoots her also. Edward leaves a suicide note in Julian's pocket and runs to play his part as the witness. Nicholas (Victoria in the next life) has been dealing with feeling torn in two for a long time as his left over memories of his past life haunted him. After going back to this scene with the hypnotherapist, he ends with, "This feeling inside me / Finally found my life, I'm finally free / No longer torn in two / Living my own life by learning from you / We'll meet again my friend (Victoria, his past self) someday soon."

YYZ

YYZ was released on Rush's 1981 album, Moving Pictures. Fun Facts: Americans have mispronounced the title – it's actually pronounced Y-Y-Zed in the Canadian fashion. YYZ is the airport code for Toronto Pearson International Airport, located in Mississauga, west of Rush's hometown of Toronto. It's common practice for air navigation to broadcast their identifier code in Morse Code so planes know they're tracking the right station. The song's introduction, played in a time signature of 5/4, repeatedly renders the letters "Y-Y-Z" in Morse Code using various musical arrangements. Y - . . . Y - . . . Z - . . .

Overture in Percussion

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 faculty at Indiana University School of Music. First published in 1971, this has long been a popular work for percussion ensemble. The Overture opens with a spirited Allegro in triple meter which contains rhythmic themes. The second section is a somewhat slower Allegretto with a melodic emphasis. Following a short transitional section the Presto section is the centerpiece of the composition.

Next, ensemble members switch to accessory instruments navigating through a flurry of changing meters. A slower section follows featuring a melodic timpani solo leading to a wild and furious coda , completing the work.

The Humming Bird

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. Recorded in 1927, The Humming Bird was written in a "light" classical style, but nevertheless elegantly structured, and clearly displays Green's gift for melodic and harmonic invention. In 1976, Bob Becker arranged the piano accompaniment for four marimba players.

Music For Pieces of Wood

Steve Reich studied at Cornell University, where he received his BA, Julliard School of Music and Mills College, where he received his MA. A major proponent of Minimalistic music, Mr. Reich wrote Music for Pieces of Wood in 1973. It is scored for five sets of claves, each tuned roughly a whole step apart. It employs the technique of rhythmic substitution (each rest substituted with a note) or rhythmic addition. As if each player's music is written with invisible ink, a number of repetitions of one note of a rhythmic pattern allows another one to appear until that pattern is complete. Each player enters in turn until there are four interlocking voices against the drone of quarter notes given by the first player. This process is repeated three times with cycles of six beats, four beats and three beats. Although repetitious and steady in tempo, the overall effect is one of acceleration. This work has become a classic in the percussion repertoire.

The Vengeful Fig

Blake VanVliet received his BM and MM in composition from the University of Redlands. Concerning this work, he says "The Vengeful Fig was written as a showcase for Tibetan singing bowl and tam-tams. It has since grown into an amalgamation of many percussion colors, traveling through contrasting sections of mystery and brutality - don't cross the fig, folks". This is the premiere performance of this work.

A La Nanigo

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 is currently on the faculty of UCLA. This work is an interesting blend of conventional percussion instruments 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

Skye Kooyman is the founder and director of Teen Pulse, and author of the percussion methods book series: Vitamin K for Drummers Today. "Coach K" has earned her Bachelor of Music Education Degree from the University of Redlands, coached drumlines, and served as a clinician to high-performing bands and music education programs throughout Southern California including San Bernardino County Honor Bands, Los Osos High School Bands, Summit Intermediate School Bands, Citrus Valley High School Drumline, and the University of Redlands.

Teen Pulse is a youth organization on a mission to teach social responsibility through the arts. It provides teens with a positive, nurturing environment where they can discover and stretch their talents as they experience the importance of teamwork, dedication, discipline, and collaboration through the performing arts. "Pulsers" have gone on to perform in honor bands, become leaders in their school performing arts programs, and receive scholarships to music camps. "More importantly," says Skye, "they develop a reputation for honesty, helpfulness, leadership, and ownership."

Bill Schlitt has been an instructor at University of Redlands for 15 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 also the author of the drumset method book Rock Connection . Bill is currently on the faculty at Azusa Pacific University, Concordia University-Irvine, Vanguard University, California State Polytechnic University-Pomona, the Idyllwild Arts Academy and Summer Program and a member of Pi Kappa Lambda and Percussive Arts Society.

UNIVERSITY OF REDLANDS PERCUSSION ENSEMBLE

Chris Abbiss
Nathan Cupul
Ryan Garigliano
Victoria Jones
David Mantle

CSMA TEEN PULSE PERCUSSION ENSEMBLE

Harrison Abt	Tyler Burr	Stan Hogeweg	Jessica Ramos
Eric Arreola	Nathan Cupul	Lewis Juergens	Kamron Shackles
Michael Arreola	Harrison Faux	Skye Kooyman	Ally Thorson
Alex Barron	Kirk Fisher	Tien Nguyen	Brandon Willis
Elita Barus	Clara Gehner	Jessica Nunez	
Sabrina Bruni	Ginny Henry	Susana Quinteros	