



SCHOOL OF MUSIC

A NIGHT OF PERCUSSION

Bill Schlitt, director

Thursday, November 11, 2021 - 8 p.m.
FREDERICK LOEWE PERFORMANCE HALL

Parallel Brian Nozny
(b. 1977)

Twilight Tobias Brostrom
(b. 1978)

White Pines Michael Burrirt
(b. 1962)

Emily Roper, marimba

- INTERMISSION -

Schnabel Robert Sanderl
(b. 1978)

Tim Laguna, snare drum

Unseen Child Bob Becker
(b. 1947)

Silent Canyons Nathan Daughtrey
(b. 1975)

PROGRAM NOTES

Parallel

Brian Nozny

Brian Nozny's career as a percussionist, composer and educator spans a wide array of musical styles, including classical, jazz, world music and popular genres. He says of the piece, "*Parallel* was born from self-imposed limitations: Metal instruments only, a limited force of those instruments, small fragments of thematic material, and the avoidance of using pitch-based instruments melodically. The goal of these limitations was to create a piece that emphasized atmosphere over all other things. The title and inspiration came from *Dear Esther*, a video game that creates an experience through exploration and narrative as opposed to skill-driven progress. The themes of parallel lines is key to *Dear Esther*."

Twilight

Tobias Brostrom

Tobias Broström was born in 1978 in Helsingborg, Sweden. Following four years of percussion studies at the Malmo Academy of Music, he embarked on the pursuit of a Master's degree in composition, studying with the Swedish composer Rolf Martinsson and the Italian composer Luca Francesconi. Broström has composed chamber opera and various chamber music, but during the last years he has mainly focused on orchestral writing. In *Twilight*, Broström focuses on basic ideas of chords and color transformation. An example of this occurs in the opening phrase as chords are passed off from duo to duo. "Twilight" is defined as "the light from the sky between full night and sunrise or between sunset and full night" or simply as "an intermediate state that is not clearly defined."

White Pines

Michael Burrirt

White Pines by Michael Burrirt is for solo marimba and percussion sextet. This piece was inspired by the energy, crispness, and majesty of these snow-covered trees in the winter months near Burrirt's home in New York. *White Pines* is originally the second movement to a larger three movement work titled *Home Trilogy* and is dedicated to and commissioned by the internationally renowned percussion group Nexus. Michael Burrirt is currently professor of percussion and head of the percussion department at the Eastman School of Music.

Schnabel

Robert Sanderl

Robert Sanderl is a native of upstate New York and is a percussion performer, educator, composer, and pedagogue. Currently Sanderl is Associate professor of Music at Radford University where he directs the Radford University Percussion Ensemble. Written out of a passion for rudimental drumming, *Schnabel* is Robert Sanderl's homage to the Swiss Basel style of drumming. After attending a festival in Switzerland in 2015, he wanted to blend his passion for rudimental drumming with his love of contemporary percussion ensemble music. The result is this fascinating piece of undulating melodies and tightly constructed motives.

Unseen Child

Bob Becker

Bob Becker received his BM and MM degrees from the Eastman School of Music. As a founding member of the percussion ensemble NEXUS, he has been involved with the development of an extensive and eclectic repertoire of chamber and concerto works for percussion. *Unseen Child* is based on the melody of the song *Mienai Kodomo* by Toru Takemitsu. Becker comments, "For this piece Takemitsu's original melody has been very freely altered, particularly its rhythm. The approach to harmony is also completely divorced from the pop-style chord progressions of the original song and is rigorously based on a system of four non-transposable nine-tone scales that I have been using in my own compositions."

Silent Canyons

Nathan Daughtrey

Percussionist, composer, & educator Nathan Daughtrey uses his wide-ranging talents to adapt comfortably to a variety of environments. As a performing artist and clinician for Yamaha percussion, Vic Firth sticks & mallets, Zildjian cymbals, and Black Swamp accessories, he has performed and given masterclasses and clinics throughout the United States and across three continents. *Silent Canyons* was inspired of by the story of the Ancestral Pueblo Peoples or "Anasazi" (A Navajo word meaning "ancient ones" or "ancient enemies") and their disappearance from the Four Corners region of the southwestern United States in the 13th century. Because of the negative connotations of the word *Anasazi*, the Hopi people use the word *Hisatsinom* instead. They are known for their intricate cliff dwellings that were left preserved after they mysteriously disappeared. *Silent Canyons* seeks to follow this evolution of a civilization being built in these previously uninhabited caves, the conflicts that arose with other peoples, the disappearance of the people, and returning to the emptiness of the canyons.

PERCUSSION ENSEMBLE

Emily Roper, graduate assistant

Tim Laguna, graduate assistant

Aidan Conley

Noah Parady

Matthew Tashima

Kevin Bellefeuille, guest

BIOGRAPHY

Bill Schlitt has been an instructor at University of Redlands for 20 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 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 the Percussive Arts Society.

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.

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