

KENNESAW STATE UNIVERSITY SCHOOL OF MUSIC

Percussion Ensemble

FALL CONCERT

John Lawless, Director



Monday, December 4, 2017 at 8 pm

Dr. Bobbie Bailey & Family Performance Center, Morgan Hall

Sixty-fourth Concert of the 2017-18 Concert Season



PETER GARLAND

Apple Blossom

JIM CASELLA

Compound Autonomy

ERIC SAMMUT

Magic Carousel

HAROLD ARLEN

arr. Robert Oetomo

Over the Rainbow

Mary Madison Jones, marimba

JESSE W. D. JAMES

Harfall

IVAN TREVINO

Almaty

PAUL HALLEY

arr. Omar Carmenates

Appalachian Morning

program notes



Apple Blossom | Peter Garland

The composer writes:

For three or more marimbas played by four or more musicians. One continuous rolling, with notes added, taken away, and brought back. The density increasing, decreasing (ie: a crescendo of volume; but volume as density, not loudness). All quietly...

(from: "On me dit que là-bas" by André Breton, in Selected Poems, translated by Kenneth White, Grossman/Cape, London, 1069, pp. 80-81)

Behind you

Casting it's dark flames between your legs

The ground of paradise lost

Ice of darkness mirror of love

And lower down towards your arms that open wide

To the proof of spring

Of AFTERWARDS

And the non-existence of evil

All the apple blossom of the sea

Read by: Harrison Long

Compound Autonomy | Jim Casella

Compound Autonomy was inspired by one of my musical heroes: Swiss composer and musician, Nik Bärtch. His music is mathematic and complex, often built up via opposing asymmetrical patterns that repeat for long periods, patiently colorful and funky elements into a fabric of sound that really speaks to me. While marketed as "jazz," I've sometimes likened it to the style of minimalist visionary Steve Reich with some subtle funk added to the mix.

With this multilayered approach in mind, my goal was to develop its character from a variety of independent patterns, all of which don't necessarily align in their root phrasing. Written in the meter of 7/8, the main ostinato is comprised of two pitches repeated in an oblong pattern

of 4+3. Over the top of this, the high-hat enters in more of a common feel of 4/4-metered phrasing, followed by an ongoing 3-note pattern in the bongos. These opposing (or autonomous) elements break the barrier of the typical barline as they blend (or compound) together, occasionally landing back together on a common downbeat, but always providing a churning and weaving fabric upon which the main material can be framed.

Written for a large ensemble, the piece uses a fairly typical array of percussion instruments as well as bass guitar and piano. While each part contains its own autonomous syncopation, flurries of rapid-fire rhythms feature four players in a brittle combination of woodblocks, brake drums, cowbells, and bongos, followed by some flashy explosions of keyboard runs. Ultimately, however, the resounding feature of this piece the character of its overlapping lines and mysterious, almost lullaby-infused melody, all of which are anchored by the everlasting two-note 4+3 ostinato.

– Jim Casella

Magic Carousel | Eric Sammut

Commissioned by the JU Percussion Ensemble in 2008, *Magic Carousel* is scored for two vibraphones, three marimbas, five timpani, chimes, crotales, and two multiple percussion set ups.

Over the Rainbow | Harold Arlen

As one of the most famous songs of all time, “Over the Rainbow” from the *Wizard of Oz* is a timeless treasure. In this arrangement for solo marimba, Robert Oetomo combines jazzy harmonies, qusai improvisation, and classical romantic influences to create a rendition that is mysterious, lyrical, and remains as heartwarming as the original.

Harfall | Jesse W. D. James

Harfall is a dense love-note to the rise in polyrhythmic writing, specifically the writing of Tigran Hamasyan, Animals as Leaders, Hiatus Kaiyote, and Anomalie. It’s also a love note to percussionists and their bold, open-minded approach to new music. While it may sound like a lot is going on with mallets flying and rhythms pounding, there’s always a beat in the background steadily guiding the chaos. *Harfall* is also meant to be loud and raucous. There will most likely be some head banging on stage, and for good reason too! So, hang on tight and enjoy the ride.

– Jesse W. D. James

Almaty | Ivan Trevino

Almaty (2015) is a percussion octet written for the 2015 PASIC All-Star Percussion Ensemble. The piece is scored for two marimbas, one vibraphone, one glockenspiel, and five crotale parts utilizing a muffling technique throughout the piece.

In March, 2015, I performed in Almaty, Kazakhstan. The city and its people left a lasting impression on me, and inspired me to write this music, along with this short poem:

I found a place that appreciates music
For what it is...not what it appears to be.

I found a place where art prevails over money,
where art prevails over subscribers and followers.

I found a place that is cold in temperature, but warm in humanity,
where people love to be enlightened.

I found a place where people dress like hipsters,
and hug like parents.

I found a place that feels pure.

– Ivan Trevino, October 2015

Appalachian Morning | Paul Halley, arr. Omar Carmenates

Originally composed by Paul Halley for the Paul Winter Consort, *Appalachian Morning* is one of his most famous works. This arrangement was created by the request of Dr. John Parks IV and the Florida State University Percussion Ensemble, and is, from a formal, melodic, and harmonic standpoint, a straight-forward rendition comparable to any of the Paul Winter Consort's many recordings/performances. However, in arranging this for percussion ensemble, I sought to bring out the bouncing yet fluid rhythmic qualities of the original by adding subtle (or maybe not-so-subtle) lines and colors spread throughout the ensemble.

– Omar Carmenates

personnel



PERCUSSION ENSEMBLE

Jordan Adams

Joe Donohue

Alex Peneton

Daniel Arenas

Jordan Hill

Lindsay Rohskopf

Michael Berry

Jason Frey

Miles Scales

Christopher Bowers

Mary Madison Jones

Clay Wilderman

Jared Cook

Michael Makrides

Andrew Yi

Andrew Creech

Michael Ollman

biographies

Jesse W. D. James is one of the lead composers and sound designers at Origin Creative, a post-production creative agency based here in Atlanta. After receiving his Bachelor degree of music in piano performance from Furman University in South Carolina and his Masters of Music in piano performance from James Madison University in Virginia, he chose to change lanes from concert piano study to composition and pursue his love of writing music, specifically writing for media, interactive entertainment, and games. Since then, he has been at the head of orchestral recording sessions that called on many in the local community of Atlanta's musicians. He has also written music for film, produced records, scored several video games, and written music for the concert hall, most recently for percussion ensemble and soloists.



John Lawless, Senior Lecturer, joined the music faculty of Kennesaw State University in 1998 and became the Director of Percussion Studies in 2004. Principal Timpanist of the Atlanta Opera orchestra since 1979, John held the same position with the Chattanooga Symphony for 21 years. Since 1978, Mr. Lawless has performed, toured and recorded with the Atlanta Symphony

Orchestra while maintaining a thriving freelance career as a studio and pit percussionist.

A founding member of the Atlanta Percussion Trio, Mr. Lawless performs hundreds of school concerts a year for thousands of children throughout the Southeastern United States. Along with Scott Douglas and Karen Hunt, the trio has been a performing group for 32 years, bringing educational programs to children of all ages.

As a soloist, Mr. Lawless played several concertos with the Chattanooga Symphony, including: *The Olympian for 8 Timpani and Orchestra* as well as *The Messenger for Multiple Percussion and Orchestra*, both written by James Oliverio. In 2009, Mr. Lawless performed Joseph Schwantner's *Concerto for Percussion* with the Cobb Symphony Orchestra. In 2014, he performed the Southeastern premier of Christopher Theofinidis' *Marimba Concerto* with the KSU Wind Ensemble for the Festival of New Music.

A graduate of Georgia State University, Mr. Lawless' teachers include Tom Float, Jack Bell, Cloyd Duff, Paul Yancich, Bill Wilder and Mark Yancich. Previous faculty appointments include those at Georgia State University, Clark Atlanta University and West Georgia State University.

about the school of music



Welcome to the Bailey Performance Center!

The School of Music at Kennesaw State University is an exciting place! We have a wonderful slate of performances planned for this year's *Signature Series*, and if you have not yet purchased your season tickets, I encourage you to do so as soon as possible. The Atlanta Symphony returns again this year as well as a wonderful slate of other performances.

The Dr. Bobbie Bailey & Family Performance Center is celebrating its 10th Anniversary Season this year. When this building opened in October of 2007, it was transformational for the School of Music and for KSU! It continues to be a jewel in our crown and musicians from around the world love to perform here because of the wonderful acoustic properties of Morgan Hall.

We would love to have you join us the weekend of October 7th-8th. We will have an alumni recital on the 7th and a grand celebration Sunday afternoon October 8th, with full choir and orchestra to celebrate all this Center has meant to us these past 10 years! In honor of the Bailey 10th Anniversary, we will officially launch our *Name a Seat Campaign* during our celebration in October. What a wonderful way to honor a loved one or to provide for future programming for Morgan Hall.

I look forward to a long and rewarding relationship with you. With your continued support of music and the arts, I look forward to all that we will accomplish together!

A handwritten signature in black ink that reads "Stephen W. Plate".

Stephen W. Plate, DMA
Director, KSU School of Music

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<http://community.kennesaw.edu/GiveToMusic>