



Monday, April 27, 2015 at 8:00 pm

Dr. Bobbie Bailey & Family Performance Center, Morgan Hall

One Hundred and Twenty-first Concert of the 2014-15 Concert Season

Kennesaw State University Percussion Ensemble

Spring Concert

John Lawless, director

Rafael Pereira, guest percussionist

ERIC RAMOS (b. 1995)

Consistency

David Metrio, double bass

IVAN TREVINO (b. 1983)

Glimmer

Michael Thomas, cello

STEVE REICH (b. 1936)

Music for Pieces of Wood

PHILLIP MIKULA (b. 1974)

Characteristic Signs of Stress

ELLIOT COLE (b. 1984)

Postludes #8

JIM CASELLA (b. 1970)

Joaquin on Sunshine

Rafael Pereira, percussion

Tyrone Jackson, piano

Brandon Boone, bass

TRADITIONAL

Batucada

program notes

Consistency | Eric Ramos

Consistency is a percussion octet with an optional double-bass part that is anything but consistent. This work is based off of a singular melody that is stretched, condensed and modulated throughout. Consistency comes to fruition at two moments; near the middle, and at the end with a culmination of the main melody focused in a more tonal “pop-ish” limelight.

- Eric Ramos

Glimmer | Ivan Trevino

Glimmer (2012) was commissioned by Kathleen Kemp, a cellist in the Rochester Philharmonic Orchestra and a dear friend of mine. The piece is scored for cello, piano and two percussionists. She asked me to compose a piece to perform with friends and family, including her son Michael Kemp, a professional orchestral percussionist. The piece was premiered in January 2012 in Kilbourn Hall at Eastman School of Music, performed by Kathleen, Michael, along with percussionists Em Feeney and Damon Martinez.

Sometimes, life gets crazy, especially as a full time musician. In between the hustle and bustle of touring, teaching and bigger life events like getting married and buying a home, I needed an outlet to take a breath and relax. *Glimmer* speaks to the meditative part of life that we sometimes need to visit.

- Ivan Trevino

Character Signs of Stress | Phillip Mikula

Composed for PASIC 2004, *Characteristic Signs of Stress* is four minutes of non-stop playing by all players! The motivation behind the piece comes from the sheer stress resulting from the logistics of assembling and preparing for a showcase performance, combined with only five hours of sleep a night, no days off from the rehearsal hall and no strenuous gym workouts! Not only does the piece sound “stressed” but as you watch each performer execute his part you should see signs of stress in their movements, both between and around the instruments. *Characteristic Signs of Stress* is not for the tame at heart! All of us can identify the signs of stress in our own unique way, resulting from our own unique experiences and happenings.

- Phillip Mikula

Postludes | Elliot Cole

Postludes is a book of eight pieces for a familiar instrument played in a new way. Four players with eight double-bass bows play interlocking lines on a single vibraphone. The interplay of bows and hands tapping, muting and touching harmonics, weaves an intimate and intricate counterpoint that is as beautiful to watch as it is to hear: fragile, tender and haunting.

- *Elliot Cole*

Joaquin on Sunshine | Jim Casella

Joaquin on Sunshine was originally written in 2008 under the working title "*El Ritmo Adentro.*" In the early stages of my writing, the rhythms started developing on Afro-Cuban flavor, and before I knew it, I was writing first song-inspired piece. This wasn't my original intent. I set out to write something where syncopation dictated its energy and the downbeats were rarely the dominant part of the pulse, melody, or phrasings. (*El Ritmo Adentro* translates to "*The Rhythm Inside.*")

As the piece solidified, it took on a festive quality that turned out to be a lot of fun. However, I could never quite come up with a title that reflected this in addition to its Latin flavor. So while the title didn't come around until after the piece was finished (with inspiration from my friends Murray Gusseck and David Reeves), I love that our friend Joaquin has something to smile about. Fans of the band Katrina and the Waves may not appreciate the dangerously corny wordplay, but it makes me happy.

Written for a large ensemble, the piece uses a fairly typical array of percussion instruments as well as a rhythm section including bass guitar, piano, drumset, timbales, bongos, congas and shekere. A recurring motive of 2+3 rumba clave appears regularly, though it isn't meant to be a constant key to the groove. Aside from the inherent challenges imposed by the syncopation, the often dense scoring can be difficult for players to navigate within. This becomes a great way for ensembles to rehearse awareness so that accompaniment doesn't become heavy and for more melodic parts to relate their off-beat phrasing to the groove supplied by the accompaniment. When performed well, the phrasing feels precise and fluid while weaving around the strong beats, with the various instruments finding a comfortable balance with each other.

- *Jim Casella*

personnel

PERCUSSION ENSEMBLE PLAYERS

Michael Berry

Levi Lyman

Josh Bouland

Michael Ollman

Joe Donohue

Brooks Payne

Mitch Gillis

Eric Ramos

Sydney Hunter

Selena Sanchez

Mary Madison Jones

Clay Wilderman

Caty Mae Loomis

biographies

Rafael Pereira, guest percussionist

Rafael Pereira, better known as Rafa, grew up in Sao Paulo, Brazil. He began studying drums and percussion at the age of 12, after being inspired by the contagious sounds of Brazil's street rhythms, parades, and outdoor concerts. Growing up he had many opportunities to study and share the stage with a host of master percussionists and drummers such as: Airtó Moreira, Nana Vasconcelos, Guello, Marcos Susano, Alex Acuna, Luis Conte, Little John, Sonny Emory and many others.

With a heavy recording schedule, Rafa has been involved in over 70 albums in the past eight years with artists such as Janelle Monae, Zee Avi, India Arie, Shawn Mullins, Toku(Sony), Sonny Emory, Khari Simmons, Julie Dexter, Cloudeater, Jacques Morelembaum and many more. Rafa also has a growing portfolio as a record producer and engineer, including two albums for Sasha Lisnichuk, Rua 6, The New Aiye Project, Latin pop artist Willie Ziavino, and Samba songwriter Guilherme Lacerda.

Rafael's performing resume includes the *Grammys*, *SNL*, *David Letterman*, and *Arsenio Hall* with such artists as Janelle Monae, Prince, India Arie, Bruno Mars, B.O.B., Incognito, Donnie, Julie Dexter, Zee Avi, Russel Gunn and many more.

Rafael endorses Pearl Percussion, Cooperman Frame Drums and Sticks and Sabian Cymbals.

Senior Lecturer of Percussion Studies

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.

SPECIAL THANKS

I would like to personally thank Clay Wilderman for helping us gather many of the instruments used for tonight's performance.

- John Lawless

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Christina Smith, Flute
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John Warren, Clarinet, Chamber Music
Laura Najarian, Bassoon
Sam Skelton, Saxophone

Brass and Percussion

Doug Lindsey, Trumpet, Chamber Music
Mike Tiscione, Trumpet
Jason Eklund, Horn
Thomas Witte, Horn
Tom Gibson, Trombone
Brian Hecht, Bass Trombone
Bernard Flythe, Tuba/Euphonium
John Lawless, Percussion

Strings

Helen Kim, Violin
Kenn Wagner, Violin
Catherine Lynn, Viola
Allyson Fleck, Viola, Chamber Music
Charae Krueger, Cello
James Barket, Double Bass
Joseph McFadden, Double Bass
Elisabeth Remy Johnson, Harp
Mary Akerman, Classical Guitar

Voice

Jessica Jones
Eileen Moremen
Oral Moses
Leah Partridge
Valerie Walters
Jana Young

Piano

Judith Cole, Collaborative Piano & Musical
Theatre
Julie Coucheron
Robert Henry
John Marsh, Class Piano
David Watkins
Soohyun Yun

Jazz

Justin Chesarek, Jazz Percussion
Wes Funderburk, Jazz Trombone, Jazz
Ensembles
Tyrone Jackson, Jazz Piano
Marc Miller, Jazz Bass
Sam Skelton, Jazz Ensembles
Lester Walker, Jazz Trumpet
Trey Wright, Jazz Guitar, Jazz Combos

Ensembles & Conductors

Leslie J. Blackwell, Choral Activities
Alison Mann, Choral Activities
Oral Moses, Gospel Choir
Eileen Moremen, Opera
Michael Alexander, Orchestras
Charles Laux, Orchestras
Debra Traficante, Concert Band
David T. Kehler, Wind Ensemble

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Ensembles in Residence

Atlanta Percussion Trio
Faculty Jazz Parliament
Georgia Youth Symphony Orchestra
and Chorus
KSU Faculty Chamber Players
KSU Faculty String Trio
KSU Community and Alumni Choir

about the school of music


The School of Music at KSU has dedicated, vibrant, and talented faculty and staff that are completely devoted to teaching, performing, scholarship, and serving our community. It is an incredibly exciting place to study, boasting state-of-the-art facilities with opportunities to produce and explore music in a dynamic place that is ahead of the curve for what it means to be a musician in the 21st century. Our students come from the leading musical honor organizations across the region and are poised to lead the cultural offerings and musical education in our area and beyond for years to come.


We welcome you to attend a concert, meet our faculty and staff, and feel the energy and excitement that our students exude. We are fully committed to our purpose as educators, performers, and scholars. We hope that you will find as much enjoyment in our product as we do in producing it.





Michael Alexander
Interim Director, KSU School of Music

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

upcoming events

Unless otherwise noted, all events are held in Morgan Concert Hall and begin at 8 p.m.

Tuesday, April 28

University Chorale and Women's Choir

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