

Kennesaw State University
College of the Arts
School of Music

presents

Scholarship Series

Percussion Ensemble

John Lawless, director

featuring

John Wesley Dankwa,

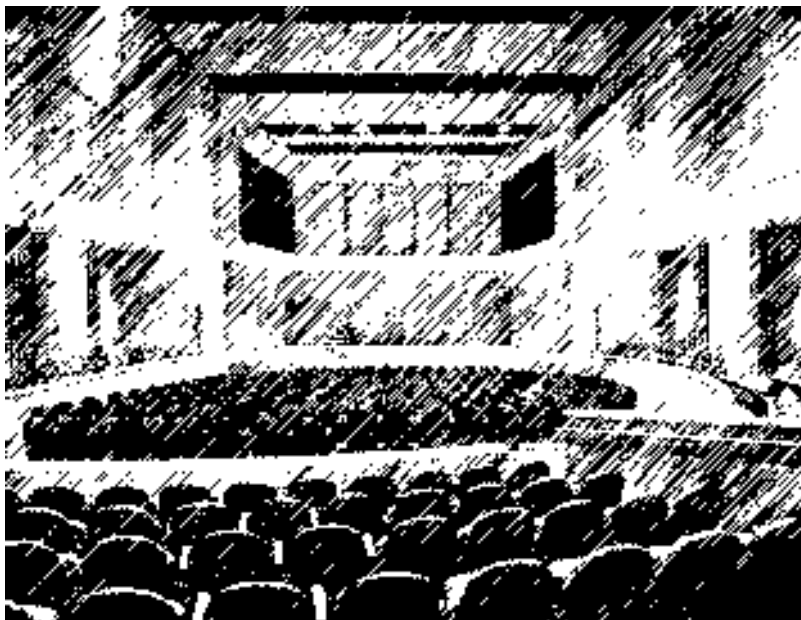
Master Drummer from Ghana

Monday, April 29, 2013

8:00 p.m.

Dr. Bobbie Bailey & Family Performance Center

One Hundred Thirty-fifth Concert of the 2012-2013 Season



Welcome to the Kennesaw State University 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. Welcome!

For more information about the School of Music, please visit
www.kennesaw.edu/music

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

**Kennesaw State University
School of Music
Audrey B. and Jack E. Morgan, Sr. Concert Hall
April 29, 2013**

The Widowmaker Daniel Montoya, Jr.
(b. 1978)

“Toucher” Vinko Globokar
(b. 1973)

Katelyn King, solo percussion

Marubatoo John Wyre
(1941-2006)

Colored Windows, Tempered Rooms Baljinder Singh Sekhon II

Mallet Quartet Steve Reich
(b. 1936)

Katelyn King and Harrison Ude, vibraphone
Katherine Lawrence and Erik Kosman, marimba

Intermission

Traditional Dance Rhythms of Ghana

Akosua Tuntum

Kete (“Ohene de Hene” / Apente)

Astiagbekor

Kpanlogo

John Wesley Dankwa
and
KSU Percussion Ensemble

Daniel Montoya, Jr. - *The Widowmaker*

The Widowmaker is scored for 13 players, and incorporates a wide range of traditional percussion instruments. The work begins in a seven feel but quickly inverts, making it difficult to find the actual pulse. In this opening piece, you will hear both the loudest and the softest moments of the entire concert. Notice the wonderful solo bell note on the next to last beat played by Katherine Lawrence.

Vinko Globokar - *Toucher*

“Using such extreme means, as playing instruments as if one were speaking, completely transforms one’s attitude to percussion. It is no longer a question of striking an instrument, but of making it speak. The concern is not to produce sounds sufficient in themselves, but rather to integrate sounds into a system which would strive towards a precise meaning, though with the knowledge that this meaning will never be fully attained.”

- Vinko Globokar

Toucher is based on a one-act play with text from Bertolt Brecht’s *Galileo*. Although originally in German, the performer is called upon to recite the text in French while simultaneously playing the instruments with her hands and fingers. There are six scenes with interludes between each. Scenes one and six are to be spoken in a loud voice, while scenes two and five are to be played and spoken at the same volume. Scenes three and four should be mouthed while the instruments are played at full volume.

John Wyre - *Marubatoo*

This wonderful work was written for the Nexus percussion group in 1989. It is scored for five players, three on marimba, one on vibraphone, and one on crotales. Note the lowest marimba part (the bass sound) has the melody for much of the piece. This is the part that John Wyre wrote for himself.

Baljinder Singh Sekhon II - *Colored Windows, Tempered Rooms*

Colored Windows, Tempered Rooms is scored for eight players, each having a set up that contains wood, metal, and skin (a drum of some sort). The performers are asked to play their instruments in both traditional and non-traditional ways. This is most evident when the keyboard players must use their hands to alter the amount of resonance produced naturally by the instrument. This technique produces sounds not usually heard on these instruments. Another sound not usually heard in this type of percussion ensemble work is the steel pan from Trinidad. Sekhon blends this timbre beautifully with the vibraphone and marimba to create a magical combination of colors. Thank you Shannon Ferketish for the use of your beautiful steel pan!

Steve Reich - Mallet Quartet

"Mallet Quartet (2009) is scored for two vibraphones and two five octave marimbas. I had never written for five octave marimbas extending down to cello C. On the one hand I was delighted to have the possibility of a low bass and on the other hand apprehensive since just slightly too hard a mallet that low can produce noise instead of pitch. Eventually, after a bit of experimentation, this was well worked out.

The piece is in three movements, fast, slow, fast. In the outer fast movements the marimbas set the harmonic background which remains rather static compared to recent pieces of mine like *Double Sextet (2007)*. The marimbas interlock in canon, also a procedure I have used in many other works. The vibes present the melodic material first solo and then in canon. However, in the central slow movement the texture changes into a thinner more transparent one with very spare use of notes, particularly in the marimbas. I was originally concerned this movement might just be 'too thin', but I think it ends up being the most striking, and certainly the least expected, of the piece.

Mallet Quartet is about 15 minutes in duration. It was co-commissioned by the Amadinda Quartet in Budapest (on the occasion of its 25th anniversary), by Nexus in Toronto, So Percussion in New York and Synergy Percussion in Australia. The World Premier was given by the Amidinda Quartet in Bela Bartok National Concert Hall on December 6, 2009. The American Premier was given by So Percussion at Stanford University Lively Arts in California on January 9, 2010."

- Steve Reich

Percussion Ensemble Personnel

Cameron Austin
Robert Boone
Eric Donaldson
Christian Hamiter
Sydney Hunter
Ian Kennel
Katelyn King

Erik Kosman
Katherine Lawrence
G. Levi Lyman
Kyle Pridgen
Michael Standard
Harrison Ude

Description of the Dances

Akosua Tuntum

This is one of the recreational musical types performed by the adult women of Brong Ahafo, Ashanti and Western Regions of Ghana. Though a recreational dance for women, the drum accompaniments are mostly provided by men. Performance is mostly in the moonlight. Participants form a circle and as they sing, they clap hands and move the body slightly forward and backward.

Kete (“Ohene de Hene”/Apente)

Kete music is commonly found in the royal courts of traditional Akan communities. In particular, the Ashanti perform this musical type in the courts of every chief whose status entitles him to be carried in a palanquin. Occasions on which this music would be heard include state durbars, funerals and traditional festivals of the Akan specifically. Generally, at least eight pieces of Kete are recognized. The pieces are known by the general name for the type of drumming and dancing, by name indicative of its usual context, function or general character, by name commemorative of an event, or by name indicative of the participants.

Atsiagbekor

Atsiagbekor is classified among the oldest dances of the Southern Ewe territories of West Africa. In Ghana, the musical type is notably performed by the people of Anyako, Dzodze, Anlo Afiadenyigba, Anloga, Kedzi and Aflao in the Volta Region. In the olden days, Atsiagbekor was considered a war dance. It was the music played by the warriors when they returned from the battle field. The many dance movements which depict scenes from war confirm this.

Kpanlogo

This is one of the most popular recreational musical types by the Ga of Ghana. Kpanlogo is essentially a youth band. It is said to have started during the wake of Ghana’s independence as a musical type basically for entertainment in Accra. Kpanlogo bands are organized for mixed groups. Dancing is free, although sometimes the performance becomes so stylized that no outsiders are allowed to join in the dance. Every dancer reacts to the music in his or her own stylistic way.

Biographies

John Wesley Dankwa is a Ghanaian percussionist who possesses in-depth musical qualities and profound socio-cultural knowledge in Ghanaian traditional drumming. He is a senior research assistant in the University of Cape Coast, Ghana, where he pursued his M.Phil in Ethnomusicology degree. As a master drummer, his drumming repertoire does not only cover the ten regions of Ghana but also includes styles from Mali and Senegal.

Born into a royal family at Nkyeraa in the Brong Ahafo Region of Ghana, John Dankwa's drumming skills began at an earlier age. In both basic and senior high school levels he represented his district at the annual school cultural festivals on the category of drum language and poetry. In 1999, he emerged the best drummer in the Brong/Ahafo Region and subsequently won the first prize at the national level in the drum language category during the festival of arts and culture organized for second cycle institutions in Cape Coast, Ghana.

Owing to his eloquence in the Akan language and technical prowess in drumming, he has become the master drummer for the University of Cape Coast and he is in high demand at University functions where he sounds the appellations of dignitaries on Atumpan talking drums.

Director of Percussion Studies and Senior Lecturer in Percussion

John Lawless, Senior Lecturer, became the Director of Percussion Studies at Kennesaw State University 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 30 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 Schwanntner's *Concerto for Percussion* with the Cobb Symphony Orchestra.

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.

**Kennesaw State University
School of Music**

UPCOMING EVENTS

*Unless otherwise noted, all events will take place at 8:00 pm
in Morgan Concert Hall.*

Saturday, May 4, 2013

Kennesaw State University Community & Alumni Choir

Saturday, May 18, 2013

Tara Winds

Georgia's Community Band

7 pm • Morgan Hall

June 2-7, 2013

Summer Arts Intensive

for students entering grades 9-12

Kennesaw State University

<http://www.kennesaw.edu/arts/summerintensive/music.html>

Saturday, June 29, 2013

Star Spangled Spectacular

featuring

Georgia Symphony Orchestra

8 pm • Campus Green

Free Admission

(Rain date: Sunday, June 30, 8 pm)

For the most current information, please visit

<http://calendar.kennesaw.edu>

We welcome all guests with special needs and offer the following services: easy access, companion seating locations, accessible restrooms, and assisted listening devices. Please contact an audience services representative to request services.

■■■■■■■■■■■■■■■■■■■■ **School of Music Advisory Board** ■■■■■■■■■■■■■■■■■■■■

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