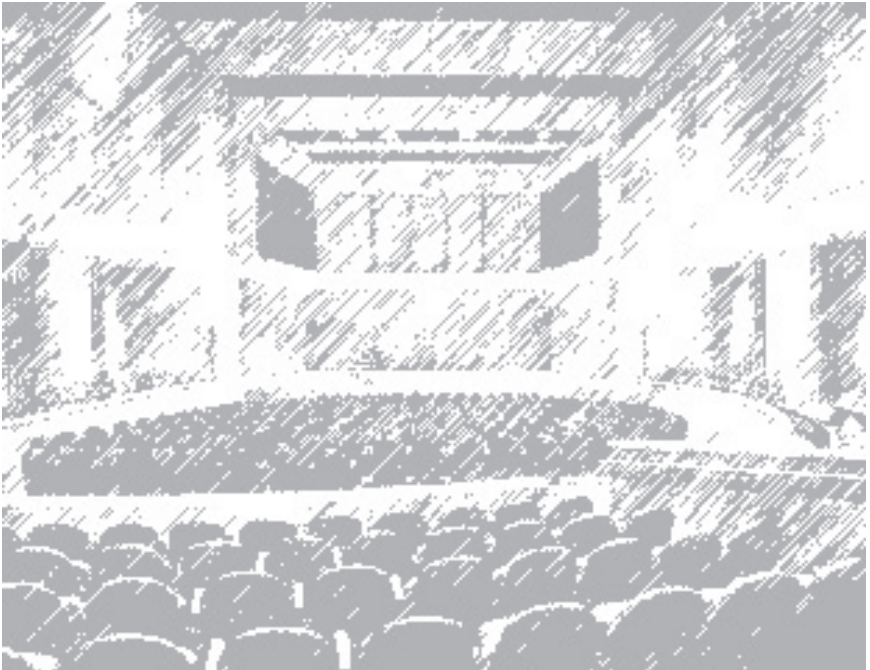


Kennesaw State University  
College of the Arts  
School of Music

presents

# Percussion Ensemble Spring Concert

John Lawless, director



Monday, April 28, 2014

8:00 p.m.

Audrey B. and Jack E. Morgan, Sr. Concert Hall  
Dr. Bobbie Bailey & Family Performance Center

*One Hundred Twenty-seventh Concert of the 2013-14 Concert Season*

# Program

LYNN GLASSOCK (b.1946)

## **Street Talk**

JOHN PSATHAS (b.1966)

## **One Summary**

Erik Kosman, marimba solo

BOB BECKER (b.1947)

## **Prisoners of the Image Factory**

Selena Sanchez

Natasha Black

Levi Lyman

LORENZO SANFORD (b.1962)

## **A Leap Of Faith**

JOHN CAGE (1912-1992)

## **Credo In US**

Erik Kosman

Cameron Austin

Janna Graham

Judy Cole, piano

ROBERT MARINO (unknown)

## **Eight on 3 and Nine on 2**

Levi Lyman

Kyle Pridgen

BLAKE TYSON (unknown)

## **Not Far From Here**

# Percussion Ensemble Personnel

Cameron Austin  
Natasha Black  
Janna Graham  
Sydney Hunter  
Erik Kosman

Levi Lyman  
Kyle Pridgen  
Selena Sanchez  
Jada Taylor

## Program Notes

### **Street Talk**

LYNN GLASSOCK (b.1946)

Lyn Glassock is one of the most prolific composers for the percussion ensemble living today. His works are performed around the world by every level of ensemble from elementary school to professional. *Street Talk* is a wonderful work that starts very soft and slow. One might think of a city that is just “waking up.” This moves right into a groove section that sets up the entire rest of the piece. Like the voices one might hear on a city street, fragments of melodies can be heard as they are passed between players. Halfway through the work there is a section that resembles morse code in the vibraphone. From here, there is a build to the end. By the last section, the themes and rhythms from earlier are back, competing for the listener's attention. Once again, one might think about a large city (maybe NYC?), and all of the incredible sounds you might hear on its streets.

- J.B.L.

### **One Summary**

JOHN PSATHAS (b.1966)

*One Summary* is written for marimba and electronics. The electronics are pre-recorded, and vary greatly in sound and scope. The piece begins with an eerie sound scape of electronics, and becomes even more mysterious when the marimba enters. As *One Summary* builds, the electronics create a sharp rhythmic counterpoint to the syncopated marimba lines. It ends as it began with the eerie electronic sounds while the marimba echoes melodies from earlier in the work.

- Erik Kosman

## **Prisoners of the Image Factory**

BOB BECKER (b.1947)

*Prisoners of the Image Factory* is based on music originally composed in 1991 to accompany a short film by Toronto film maker James Stewart. The film, which was without dialogue, featured a teen-aged actor and actress portraying young lovers cavorting through a late-night cityscape. My intention was to create a miniature tone poem which reflected the ambiguities of adolescent relationships and the energy of an urban environment.

Formally, the idea was to base the musical architecture on the very fast rhythmic cutting in the film. This was done by setting the tempo for the music at one beat per second and then marking all the time-coded edit points on a blank score. The result was a kind of reverse music video where the visual content and rhythmic structure preceded the musical piece. The music was expanded and reorchestrated during August, 1992, in response to a request by the Toronto new music ensemble, ARRAYMUSIC, for a short piece to feature two percussionists. This version is scored for vibraphone, marimba and piano.

- Bob Becker

## **A Leap Of Faith**

LORENZO SANFORD (b.1962)

*A Leap Of Faith* is a composition for percussion ensemble and modern solo drum set. The piece is in the key of A minor and it involves much quartal harmony. The vibraphone begins the piece slowly, introducing the theme in a grand fashion before repeating the same theme with drum set at a tempo that is twice as fast as the opening; thereby increasing the intensity. The solo section is in 5/8 meter and it is punctuated with intricate syncopation by the supporting ensemble. Harmonic, melodic and rhythmic textures fly by and between these forces. The key word for this piece is "exuberance."

## **Credo In US**

JOHN CAGE (1912-1992)

*Credo In Us* is a musical composition by the American experimental composer, writer and visual artist, John Cage. It was written in July 1942 and revised in October of that year. In the wake of Pearl Harbor, this piece avoided the populist tendencies of fellow American composers at the time, while the piece's title is thought to be a call to collective unity.

The instrumentation for the original performance included four performers: a pianist; two percussionists playing muted gongs, tin cans, electric buzzer and tom-

toms; and a fourth performer operating a radio and a phonograph. For the phonograph, Cage suggests using something “classic” ... and for the radio, to use any station but avoid news programs in the case of a “national emergency.”

### **Eight on 3 and Nine on 2**

ROBERT MARINO (unknown)

*Eight on 3 and Nine on 2* is a multiple percussion duet like no other. Written for eight pitched tom toms, 2 rototoms, 2 bongos, and a bass drum, this piece tests percussionists' abilities to “split” rhythms. Two players perform the piece facing each other, sharing instruments just as they share in playing almost every rhythm in the piece. The listener is engaged aurally and visually as both performers sound like one in an exciting and captivating percussive showcase.

- *Robert Marino*

### **Not Far From Here**

BLAKE TYSON (unknown)

By almost every measure, the time we spend on this planet is very short. Still, those who change our lives for the better live on in us, and in the lives we touch. Parents, teachers, friends, and even people we never meet – their support, their kindness, and their love will always be with us. *Not Far From Here* is a very simple expression of this very amazing power. It is never easy to lose those who have made our lives possible, but it is comforting to know that they are never far away from us, or those we care about.

- *Blake Tyson, 2013*

From the moment I heard *Not Far From Here*, I knew that we would play it on this concert. When I read Mr. Tysons program notes, I knew *why* we would play it. KSU School of Music lost two very dear friends this school year. Dr. Russell Young and Doug Sommer were both taken from us far too soon. *Not Far From Here* is exactly how I feel about these two beautiful people - they are still, and will always be, not far from here.

- *J.B.L.*

### *Special Thanks!*

Special thanks to "the awesome" Judy Cole  
for coming to our rescue on the Cage.

# Biographies

## Lorenzo Sanford, composer

**L**orenzo Sanford, musician, composer and educator, is one of the most eclectic artists on the music scene today. As a drummer, he has performed with many celebrated artists including Stevie Wonder, Abbey Lincoln, Peabo Bryson, Melba Moore, Jennifer Holiday and Lizz Wright. His work in musical theater includes performing under the helm of acclaimed Broadway director Kenny Leon in Langston Hughes' "Tambourines to Glory;" under the direction of Kent Gash in "Five Guys Named Moe;" in the Tony Award winning Alliance Theatre's production of "Tick, Tick, Boom!" and in the workshop production of "Motown The Musical" the hit Broadway show written and produced by legendary Motown Records founder Berry Gordy, Jr.

Lorenzo's eclectic range extends to his singing as well. He performs in a variety of settings as a backup and a lead vocalist. He toured Europe as a backup vocalist with the Katie Graham Ensemble, singing traditional gospel and toured nationally with the musical "The Sam Cooke Story." He also sings with a variety of groups in Atlanta, where he currently resides. Additionally, he's working on his second CD featuring his vocals.

As a composer, Lorenzo holds a degree in music composition. He recently premiered "Beauty for Ashes," a composition for double quartet (string quartet and jazz quartet combined), that received great acclaim as part of the Grand Opening Concert for North Carolina's Highlands-Cashiers Chamber Music Festival. "Beauty for Ashes" was also featured on the Music of Spring Concert at Emory University's Michael C. Carlos Museum as well as other programs during that concert season. Additionally, Lorenzo has composed beautiful choral music; including the title composition for the acclaimed Atlanta Young Singers Of Callanwolde's annual spring concert, "A Time To Dance."

Lorenzo Sanford is also an advocate of arts education. For seven years he lectured and performed for Young Audiences of America; teaching school children of all ages the history and development of Jazz. He was an assistant director of The Spelman College Jazz Ensemble, the only all female African-American Jazz ensemble in the United States. Lorenzo teaches percussion privately and for the Fulton County Department of Arts and Culture; and he teaches music theory and composition for the collaborative arts organization, The Atlanta Music Festival. He created an innovative program fusing Jazz and Gospel music that is a highly anticipated annual event at Providence Baptist Church, where he has been the principal drummer for over 25 years.

Lorenzo continues to navigate vast musical territory. He has performed around the world, from major stages to juke joints; in genres ranging from classical to

country music. His Carnegie Hall debut featured him as part of the Gary Motley Quartet in an innovative concert with the Vega String Quartet, combining Jazz and Classical music. In a stint with The Mosier Brothers he was squarely in the mix of progressive Blue Grass music. Lorenzo tours internationally as a guest artist and as the leader of his own group, The Lorenzo Sanford Experience. In his role as bandleader he has performed for numerous private, corporate, club and political events. In addition to his work with other artists (and as a follow up to his independent CD *LORENZO*), he is in the process of writing and producing a CD of original music titled *Beauty for Ashes*, that will feature an eclectic mix of his contemporary songs and vocals.

### Senior Lecturer of Percussion Studies

**J**ohn Lawless 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 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.

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**

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