

KENNESAW STATE UNIVERSITY SCHOOL OF MUSIC

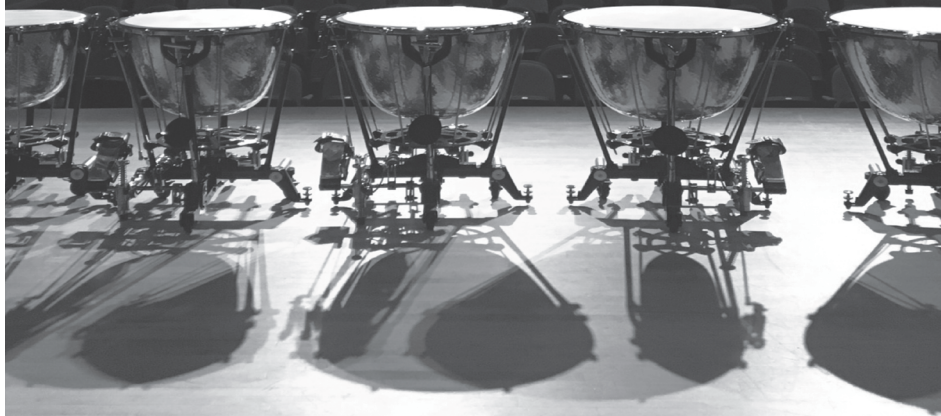
Percussion Ensemble

2016

Fall Concert

JOHN LAWLESS

DIRECTOR



Monday, December 5, 2016 at 8 pm
Dr. Bobbie Bailey & Family Performance Center, Morgan Hall
Sixtieth Concert of the 2016-17 Concert Season



BOB BECKER (b. 1947)

Away without Leave

ANDREW CREECH (b. 1997)

Bluebird

CHAD FLOYD (b. 1977)

Chatterbox

Selena Sanchez, solo percussion

STEVE REICH (b. 1936)

Mallet Quartet

IVAN TREVINO (b. 1983)

Shared Space

MITCH GILLIS (b. 1996)

Little Kingdoms

MICHAEL BURRITT (b. 1962)

White Pines

Joe Donohue, marimba solo

JACOB REMINGTON (b.1986)

Collide

program notes

Away without Leave | Bob Becker

Away without Leave is a drum medley dedicated to Steve Gadd, a friend and inspiration since we were in music school together in the 1060s. The center piece is Steve's "lullaby" for his son Duke, which I learned while working with him on a show for the Tokyo Music Joy festival in 1988. Duke's Lullaby alternates between a traditional samba rhythm (here played on melodic tom toms and timbales rather than drum kit) and a generic military-style drum beating with a highly syncopated bass drum accompaniment.

– Bob Becker

Bluebird | Andrew Creech

Bluebird is inspired by the poem "The Bluebird" by Charles Bukowski. It is divided into four sections and tells the story of a bluebird being released from its cage to the real world only to find that what he sought in the real world was within himself.

– Andrew Creech

Chatterbox | Chad Floyd

Chatterbox was inspired by the composer's experiences performing hand drums in various musical situations that require efficient setups. To reduce space, a cajon was often substituted for a drum throne when performing hand drums. This allowed for occasional downbeat bass tones and backbeat snare tones to be played with relative ease while keeping a steady groove with the congas and bongos.

– Chad Floyd

Mallet Quartet | Steve Reich

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, Nexus in Toronto, Sō Percussion in New York, Synergy Percussion in Australia, and Soundstreams in Canada. The world premiere was given by the Amadinda Quartet in Bela Bartók National Concert Hall on December 6, 2009. The American Premiere was given by Sō Percussion at Stanford University Lively Arts in California on January 9, 2010.

– Steve Reich

Shared Space | Ivan Trevino

Shared Space (2015) was commissioned by McCallum High School Percussion Ensemble for their 2015 PASIC showcase concert. The piece is scored for seven percussionists who share a setup of one 5.0 octave marimba, one vibraphone, one glockenspiel, one cajón, and two concert toms. At times, up to five players perform on the same keyboard instrument, some standing on the opposite side of the instrument, creating a challenging and fun learning and performing experience. This is a similar concept to my piece 2+1, but on a larger scale.

– Ivan Trevino

Little Kingdoms | Mitch Gillis

Little Kingdoms represents the self-importance and grandiosity of individuals. People strive for power and authority, even over small, unimportant issues. When every man wants to be a king, he must settle for a little kingdom or prepare for war.

Little Kingdoms mainly follows a 25 beat pattern and is inspired by the music of electronic artist Venetian Snares. The snare drum, hi-hat, and bass drum players imitate electronic and hip hop music, while the keyboard players play brief bursts of melody interspersed between driving rhythmic patterns.

– Mitch Gillis

White Pines | Michael Burritt

White Pines was inspired by the energy, crispness and majesty of these snow-covered trees in the winter months near my home in NY. It is scored for solo marimba with both keyboard and battery percussion.

White Pines is originally the 2nd movement to a larger 3 movement work titled *Home* and is dedicated to and commissioned by the internationally renowned percussion group, Nexus. It was premiered on a concert dedicated to sustainability and environmental awareness at the Eastman School of Music on May 1, 2015.

– Michael Burritt

Collide | Jacob Remington

Collide was commissioned by Dr. Brian A. West and the Texas Christian University Percussion Orchestra in June of 2015. The piece was written to depict the process of searching for new subatomic particles (often referred to as “dark matter” or “anti-matter”) at the Large Hadron Collider (LHC) developed by CERN in Switzerland. At 17 miles in circumference, the LHC is the largest sub-atomic particle accelerator in the world, and was built to replicate (on a microscopic scale) the conditions of the universe immediately following the Big Bang. At the beginning of the piece, an alarm goes off as the system is turned on and thousands of particles are slowly fed into the machine going opposite directions, represented by the relentlessly repetitive 16th note patterns in the keyboards...The piece ends with the machine being powered down, as scientists begin to contemplate the origins of the universe.

– Jacob Remington

personnel

KENNESAW STATE UNIVERSITY PERCUSSION ENSEMBLE

John Lawless, *Director*

Michael Berry	Mary Madison Jones	Leah Register
Josh Bouland	Travis Lee	Selena Sanchez
Christopher Bowers	Caty Mae Loomis	Cooper Sewell
Andrew Creech	Michael Makrides	Clay Wilderman
Joe Donohue	Michael Ollman	Andrew Yi
Mitch Gillis	Brooks Payne	
Lane Hunter	Eric Ramos	

about the director

JOHN LAWLESS, *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.

about the school of music



Welcome to the Bailey Performance Center. We are thrilled that you are here!

The School of Music at Kennesaw State University is an exciting place to live, work and learn. Housed in the College of the Arts, the School is infused with masterfully skilled and dedicated performing teachers who care deeply about their profession, our programs, our community, and every student involved in music and the arts. This Performance Center is the jewel in our crown! We are so excited about the musical and

artistic events that happen here, and we are excited that you are here with us to enjoy them! The School of Music is busy preparing our students to be productive artists. We want them to be accomplished and creative leaders of the arts world of tomorrow, professionals who are diversely trained and well-practiced. Diverse in their backgrounds, our students hail from many of the leading musical arts and honors organizations from across the southeast, and as a School of Music, we are dedicated to the purpose of furthering the arts and cultural offerings to our region and beyond.


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I look forward to a long and rewarding relationship with you. With your continued support of music and the arts, there is nothing that we cannot accomplish together!


A handwritten signature in black ink that reads "Stephen W. Plate". The signature is fluid and cursive.


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

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