

Thank you, Dan, for meeting every student where they are and showering them with your encouragement and excitement. You made passion for music the fuel to drive your students. You donated countless hours of extra time to anyone who wanted it, from chamber music coachings to tabla lessons in your studio. You taught your students to *enjoy* playing first, while also demanding rigor and meticulous preparation. Thanks to your vision and leadership, this percussion studio values kindness and integrity, above all.

Thank you, Dan, for spending your sabbatical traveling to Bali to commission the construction of Sac State's gamelan. Not only did you find the instruments and shuttle them back to Sacramento, you also studied for months alongside the best teachers on the island learning repertoire to teach to eager students who anxiously awaited your return. Now, students in the School of Music have access to world-class instruments and a growing tradition of Balinese music on campus.

Thank you, Dan, for being the best colleague that anyone could ever hope to have. You treated others with respect, you listened, you were flexible and generous. You took on big administrative tasks when no one else wanted them. You were honest and fair. You were curious and open to ideas different from your own. And you stood up for what you believed was most important: the needs of the students.

Thank you, Dan, for directing the Festival of New American Music for 15 years. During your tenure, the Festival drew thousands of listeners to the most cutting-edge music imaginable. You trusted the Sacramento region to support avant-garde music – and they continue to do so as the Festival marks its 42nd anniversary in November.

Thank you, Dan, for creating a beginning hand drum class targeting non-music majors. You engaged hundreds of students across every possible discipline, hooking them with your charm and infectious enthusiasm for hand drumming. You trusted that every student could benefit from developing their own musical practice, regardless of their experience or their major. And you were right. Just think of all of the doctors, scientists, and elementary school teachers who took your class and now share their love of world music with those around them.

Thank you, Dan, for everything. This place just won't be the same without you.  
– C.F.

*Honoring the retirement of Daniel Kennedy*

**Sac State Percussion Group**

with the

**Sac State Gamelan Club**

and many of our distinguished

**Sacramento State Alumni**

SUNDAY, 2:00 P.M.

OCTOBER 6, 2019

CAPISTRANO CONCERT HALL

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PROGRAM

Crash	Terry Longshore, percussion	Terry Longshore
Pan Handlin'	Boyce Jeffries, Jordan Shippy, Carolina Snow	Boyce Jeffries, Jr.
Scrabble	Ben Prima, marimba	Stephen Blumberg
Parade	<u>GP3</u> Boyce Jeffries, Jonathan Raman, Jordan Shippy	Guo Wenjing
Willamette Jubilee	Sac State Gamelan Club, Sac State Percussion Group	Kathryn Edom

INTERMISSION

Chilean Folk Song	Chris Froh, Nancy Hamaker, Eric Wombaugh	traditional arr. Percussion Group Cincinnati
This Is Not A Box (world premiere)	Trevor Hall, cajon	Zachary M. Watkins
Kennedy Sketches	Boyce Jeffries, percussion	Rand Steiger
Elevens for Dan Kennedy (world premiere)	Bryan Jeffs, Terry Longshore, Tomm Roland	Terry Longshore
Piru Bole	Matthew Brown, Kristin Campbell, Deborah Cardoza, Mike Crain, Jason Domonkos, Kathryn Edom, Trevor Hall, Bryan Jeffs, Boyce Jeffries, Terry Longshore, Nick Micheels, Sean Muir, Ben Prima, Jonathan Raman, Tomm Roland, Jordan Shippy, Matt Spiva	John Bergamo

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PROGRAM NOTES

he set the lines of poetry in rhythm (number of syllables of each line) taken from the dedicatee's name. Dan + Kennedy = 11 characters (including the space between) so I have written *Elevens* in a meter of 11/8. Dan also exposed me to the world of hand drumming, and the music of John Bergamo, both of which inspire this piece in its format and instrumentation. Joining me on the premiere of *Elevens* are two incredible percussionists – Tomm Roland and Bryan Jeffs. Tomm and I attended Sac State together, and were both among Dan's first class of students in 1993. We remain very close friends to this day. Bryan was my student at Southern Oregon University, and then attended Sac State for his Master's degree under Dan, and now works with me at SOU. I am honored to share the stage with them today and to dedicate this piece to Dan. Dan – I know I speak for us all when I say I would not be the musician I am, nor have achieved the level of success I have without your teaching and inspiration. I cannot thank you enough, and I wish you the absolute best in your retirement!

There is much to write about legendary percussionist and composer, John Bergamo. As the coordinator of the famed percussion department at the California Institute of the Arts, Bergamo is perhaps mostly commonly identified as a world music chameleon, fluent in a huge variety of styles and traditions while constantly studying even more. But, Bergamo also enjoyed a rich career in the realm of new music, closely collaborating with Lukas Foss, Karlheinz Stockhausen, George Crumb, and many others. He attended the Darmstadt Summer Course and was an integral part of the creation of the Center for the Creative and Performing Arts at the University of Buffalo. Given this specific background, how appropriate that his impressive stable of students included Dan Kennedy, another new-music-meets-hand-drum virtuoso. Dan cut his teeth in New York studying with famed new music percussionist, Ray DesRoches, before moving west to study with tabla legend, Swapan Chaudhuri at the Ali Akbar College of Music and Bergamo at Cal Arts.

Dan's affection for Bergamo is well-known. Beyond paying homage to his teachers, it has always been clear to me that Bergamo offered Dan something magical that Dan would later offer his own students. In important ways, *Piru Bole* is an accurate metaphor for that transmission. Every Dan Kennedy student learns this piece over the course of their studies at Sac State and I can't imagine a single one of them choosing not to teach it to their own students.

So, here we are, at the end of this concert honoring the innumerable gifts that Dan has given us over his 26 years of teaching. As we engage our own students, may we reflect on these gifts and hope to find a way to pass them along, too. While I couldn't possibly name them all, I can sure try to say thank you for at least some of the contributions that Dan made during his tenure at Sacramento State.

***Willamette Jubilee*** was written during the 2018 Oregon Bach Festival Composers Symposium held in Eugene, Oregon, for the Sacramento State angklung gamelan ensemble. The name came from the Willamette Valley, in which Eugene is located. *Willamette Jubilee* is dedicated to the newly retired percussion instructor at Sacramento State, Dr. Daniel Kennedy, without whom the Sacramento State Gamelan Ensemble would not exist.

***Chilean Folk Song***, arranged by Percussion Group Cincinnati when Dan, Loren Mach, and I began playing together as Rootstock Percussion, one of the first pieces we picked up was this arrangement of a traditional Chilean folk song. Loren had learned about this piece as a student of the Percussion Group Cincinnati and taught us the arrangement part by part – as old-timey as marimba can get. Tightly confined to a single marimba, this sweet little song was a favorite component of our repertoire, otherwise dominated by European Modernism. In a sense, it was a return to the instrument's roots.

***Kennedy Sketches***, by Rand Steiger, was written for and premiered by percussionist Daniel Kennedy at the California Institute of the Arts in 1982, while both were in their respective graduate studies. It is in three contrasting movements for "double-keyboard," which comprises of a marimba and a vibraphone designed for one percussionist. The set-up is treated as a single "instrument," presenting many musical, technical, and physical challenges.

In the first movement, the composer draws attention to the two distinct qualities of each instrument: timbre and sustain/duration of pitch (or lack thereof). Sustained vibraphone sonorities re-emerge or sometimes unravel into flurried gestures on the marimba, and the harmonic language is established and reiterated in the subsequent movements. The second movement requires use of a string-bass bow in the right hand and two mallets held simultaneously in the left. This neo-tonal "lullaby" presents smooth melodic content with the use of the bow, and interrupts its stasis with rhythmic iterations by use of the mallets, particularly on the marimba. Lastly, the third movement represents a minimalist moto-perpetuo, in which 16th notes oscillate between the instruments. The interplay of sustain in the vibraphone versus the wooden timbre of the marimba returns to create a secondary texture of "swirling", particularly noticeable if the two instruments are tuned slightly different from one other. - *B.J. and T.R.*

***Elevens for Dan Kennedy*** was composed in the summer of 2019 to honor Dan Kennedy upon his retirement from Sacramento State. The title is inspired by Lou Harrison, a composer Dan exposed me to as an undergraduate percussion student at Sac State. In addition to being an incredible composer, Harrison was also an inspiring writer. He often wrote poetry dedicated to his friends, in which

Sac State Percussion Group

Chris Froh, director

Matt Barcus, Jason Cruz, Nancy Hamaker, Chris Harris,  
Vince Hjerpe, Grant Johnson, Greg Lewis, Ismael Lopez,  
Morgan Resendes, Jessica Suase, Sophie Sumpo, Marcos Torres,  
Bee Trinh, Jonah Wagner, Eric Wombaugh

Sac State Gamelan Club

Nancy Hamaker, president

Matt Barcus, Benjamin Bassett, Janna Bassett, Nicole Carré,  
Mike Crain, Melissa Isaac, Josie Olsen, Bee Trinh

***Crash*** was composed in 2000 and edited/scored in 2003. Musically, *Crash* utilizes techniques from several of my influences including rhythmic structures from India and Africa. There is a strong influence from jazz and rock drumming as well. The sonic capabilities of metallic instruments have always been a fascination of mine, and *Crash* seeks to fully explore the sound world of these three seemingly simple instruments. *Crash* was premiered in February, 2000, in Valley City, North Dakota. It is dedicated to Daniel Kennedy and Steven Schick, two of my teachers, mentors, and great friends who are an inspiration to me and to whom I owe immense gratitude for helping me navigate down my musical path. Thank you! – *T.L.*

My annual summer job on a commercial fishing boat in Alaska left me unable to practice percussion, but allowed me the opportunity to learn more hand drums, particularly, the pandeiro. While practicing on deck on a sunny day, my uncle shouted "You'll make money if you flip that thing over!" His joke implied that my instrument would be better used as a tip cup/beggar's hat, hence the title, ***Pan Handlin'***. The piece is not necessarily traditional, but is considered to be a fusion of standard pandeiro techniques as well as techniques associated with orchestral tambourine playing. The licks and grooves in the piece were created through self-discovery and increase in complexity as the work progresses, symbolic of my growth with the instrument after I began learning to play it.

*Pan Handlin'* is dedicated to John Bergamo, a hand-drum pioneer and mentor to the second dedicatee, my former teacher, Dr. Daniel Kennedy. Having previously studied only classical and contemporary percussion repertoire, the pandeiro was a significant step into the world beyond. From there onward, I had begun exploring more music and cultures from across the globe. Without Dan's guidance, encouragement, and support of my first ever composition, I would not have continued to grow as a musician and human being. – *B.J.*

**Scrabble** was composed for and is dedicated to percussionist Daniel Kennedy. It was awarded the Walter Hinrichsen Award from the American Academy of Arts and Letters in 2004 and was published by Edition Peters in 2013. Most people know the word “scrabble” only as the name of a famous board game, although true Scrabble enthusiasts who have spent their lives memorizing the dictionary will know that it is, in fact, a real word in its own right, not just a registered trademark of Milton Bradley. Among its several different meanings are “a scrawled or scribbled writing” and “a disorderly struggle for possession of something; scramble.” Both of these definitions are implied in this piece: the composer’s “scribble” becomes the performer’s “scramble.”

Stephen used to be fond of quipping that *Scrabble* was his most often performed piece, despite the fact that Dan is the only one who's ever played it! Frankly, I think that implicit challenge was one of the things that initially drew me to the piece. I have to say, however, while learning it I quickly realized that it's an absolute blast to play, and it has become one of my all-time favorite marimba solos. Whether Stephen intended it or not, it contains multiple direct references in the form of the classic quintuplet mnemonic device "Dan-iel-Ken-ne-dy." Stephen marks the opening "mechanical and precise, but playful," which I love, and I think describes several of the many facets of Dan's playing. The middle section, marked "slower, freely" is defined by a repeated spectral arpeggiation starting on a fortissimo low E. Dan once told me a story of breaking this low E bar on his beloved marimba while practicing *Scrabble*. When he confronted Stephen with news of this tragedy, the composer laughed amusedly, much to Dan's chagrin! With the piece's recent publication by Edition Peters, a whole new generation of marimbists are now able to take up the rewarding challenges offered by this gem of a piece pioneered by Dan. I'm sure Stephen will be thoroughly pleased at the growing obsolescence of his quip. – *B.P.*

**Parade** by Guo Wenjing is a trio that exploits virtually every sound possible from six graduated Beijing opera gongs. When we first saw *Parade*, it was performed by our two former teachers, Daniel Kennedy and Chris Froh, along with their friend and colleague Loren Mach as part of the annual Sac State Festival of the Arts series. This trio of players called themselves Rootstock, and each of them taught (or currently teaches) percussion at universities in Sacramento, Davis, and the Bay Area, as well as performing together professionally with a number of professional ensembles, most notably, the San Francisco Contemporary Music Players.

Their performance demonstrated an incredible level of finesse, dexterity, intensity, and attention to detail. Soon after their performance, Dan approached the three of us and encouraged us to start playing more chamber music with each other. Boyce and I were in our first year of our masters, and Jordan was finishing up his bachelor's degree. The thought of doing more performing activities in but addition to our own studies and recitals, was both exciting and a large order to fill,

Dan's encouragement and vote of confidence was the most influential factor.

What ensued was a year and a half of GP3 (Graduate Percussion Trio), filled with lots of hours of rehearsals, performances, and repertoire. The inspiration from Rootstock propelled us to a higher level of playing, and helped establish a deeper level of trust and accountability with one another.

*Parade* was the piece that brought the three of us together, and perhaps demanded the most of us physically, mentally, and musically speaking. The music itself requires a great level of trust from each player as flourishes of 16th notes get seamlessly passed on from one player to the next, and moments of intricate choreography give the piece an acrobatic and exciting thrill for both ourselves and hopefully for you, the audience. *Parade* was our beginning, but certainly will not be the end. The same goes for our beloved teacher, Dan. His time at Sacramento State has come to a close, but his legacy and impact on us will continue for many years to come. – *B.J., J. R., and J.S.*

In 1929, surrealist painter René Magritte created the work “La Trahison des images” (The Treachery of Images). This deceptively simple painting depicts a tobacco-smoking pipe with text below it that when translated from French reads, “This is not a pipe.” ***This Is Not A Box*** draws attention to the contradiction inherent in representational images. Viewers see the depiction and want to call it a pipe, and yet it cannot be smoked, or cleaned, or smelled. Magritte is reminding us: “this is not a pipe; it is just a painting.”

There is a similar duality inherent to the Afro-Peruvian cajón drum. The instrument originates largely from 18th and 19th-century South America, a time when masters of colonial Peru strictly forbade their slaves from using native African instruments. It was not long before slaves began instead to use wooden boxes, fruit crates, and even empty drawers as drums. Indeed, “cajón” translates literally from Spanish as “box” (or perhaps “crate” or “drawer”). And yet, the instrument is not merely a box. One can imagine slave workers taking free moments to play forbidden music on their cajóns, only to cease when a supervisor approached. Should they be asked if they were drumming, the answer was there at the ready: “this is not a drum; it is just a box.”

Given the cajón's early history as a slave instrument, it seems appropriate to me as an American composer to reference the United States' own history of slavery. So, for this piece I have taken inspiration from the rhythms of traditionally African American popular music genres such as Hip-Hop and jazz, which themselves have a history of being banned and appropriated. I've also drawn influence from Drum 'n' Bass, a rhythmic genre with roots in British Afro-Caribbean dance club music. This piece was commissioned by percussionist Trevor Hall to be performed at this concert, on a cajón made for Trevor by Dan. Daniel Kennedy was Trevor's mentor during his time as an undergraduate at Sacramento State.