



CALIFORNIA STATE UNIVERSITY, SACRAMENTO
SCHOOL OF MUSIC

Sac State Percussion Ensemble

with guests: the Del Oro Percussion Ensemble

Del Oro Percussion Ensemble

Mists (1995)

Matthew Burtner (b. 1970)

Arushi Mittal, Liam O'Brien, Hailey Siebe, percussion

Mad Rush (1979)

Philip Glass (b. 1937)

Isabella Arnold, Maddie Flores, Grant Johnson, Nate Steckler, marimbas

Sac State Percussion and D.O.P.E.

Off Noon (2021)

Jacob Lane

with Grant Johnson, soloist

Sac State Percussion Ensemble

Nalu (2014)

Francisco Perez (b. 1990)

Jessica Suase, Jason Cruz, Grant Johnson, Bee Trinh, marimbas

Rancho Jubilee (2009)

Andrew Beall (b. 1980)

Eric Wombaugh, Grant Johnson, Chris Harris, cajóns

Shell (2019)

Emma O'Halloran (b. 1983)

Kenya Abdallah, Eva Ruiz, Nancy Hamaker, Jenna Boone, marimbas

Tinplay (2008)

Per Andreasson (b. 1957)

Matthew Amato, Kenya Abdallah, Chris Harris, Eric Wombaugh, percussion

All Sac State percussionists are students of Jordan Shippy.



THURSDAY, 7:00 P.M.
APRIL 14, 2022
CAPISTRANO CONCERT HALL

PERSONNEL

Del Oro Percussion Ensemble

Isabella Arnold
Olivia Arnold
Maddie Flores
Dakota Frangione-Wise
Aniah Grigsby
Arushi Mittal
Liam O'Brien
Hailey Siebe
Morgan Smith
Nate Steckler
Jaxon Sutter

Sac State Percussion Ensemble

Kenya Abdallah
Matthew Amato
Jenna Boone
Jason Cruz
Chris Harris
Ben Jilbert
Grant Johnson
Jessica Suase
Bee Trinh
Jonah Wagner
Eric Wombaugh

PROGRAM NOTES

Mists is a ritual audio piece for stones and computer noise originally created in 1995 as a piece for wind controller and percussion trio (for David Wetzel's Masters Degree clarinet recital) but now arranged and performed in several forms. The piece utilizes masking and blurring properties of noise to create an audio screen through which the listener perceives/performs a multi-dimensional rhythmic structure created by stones. One of the key aspects of the piece is that the stones are gathered locally before the concert. The original version of the piece creates a specific three-dimensional rhythmic object inside the washes of noise. The stones (high, medium, and low) are sounded by striking two of a kind together. Each of the three performers maintain an independent rhythmic tempo (either with a click track or by ear). The relational tempi in the main section of the piece are derived from multiples of thirteen in the ratio 65:52:39. Accents are placed on every 13th beat of each voice. The metric macro-structure generated by the rhythmic process creates three points of convergence in the piece in which all voices simultaneously arrive on a strong beat.

In the meditative minimalism of Glass' 1979 keyboard work, **Mad Rush**, time becomes relative. The piece was originally conceived as being of "indefinite length." It was performed on the occasion of the Dalai Lama's first public address in North America at New York's Cathedral of Saint John the Divine. Later, it was used to accompany a ballet by Lucinda Childs. The piece took on the ballet's title, *Mad Rush*. The piece is a glistening labyrinth of interlocking rhythms and competing "grooves." The opening bars provide a fascinating example of two-against-three, something heard in other music by Philip Glass. - notes from Timothy Judd, *The Listeners' Club*

Off Noon explores the limitations of a musician's ability to emulate what they are hearing. Of the ensemble, only percussionist 1 is playing from a score. The remaining, "emulating," percussionists copy percussionist 1 as closely as possible, by ear, in real time—not in a "call and response" style. Given the repetitive yet variable nature of the music, at times this will be easy, but at other moments there will of course be errors—some passages are even meant to be impossible to replicate, and the effort of emulation is as important as the rhythm itself. To ensure that the music does not become predictable for the emulating performers over the course of repeated rehearsals and performances (in fact, limiting the number of total rehearsals per performance to 1 is optimal), many elements of the composition allow for substantial variability from performance to performance.

Nalu is a marimba quartet written for four players on two marimbas. In the Hawaiian language, the word "nalu" stands for wave, in reference to those in the waters surrounding the islands of Hawaii. Through the use of counterpoint, syncopation, hocket, and hints of minimalist techniques, *Nalu* emulates the varying moods and textures of these ever-changing waves in the Pacific. Though this work's contrasting sections intend to portray the many states of the ocean's waters, one notable memory from a trip in 2013 and my fascination for the beauty of nature shaped the beginning and ending of *Nalu*. Soon after arriving on the beach the first morning, a few grey clouds formed over the shore. With the sun shining brightly just above the horizon, the delicate trickles from the drizzle gently joined the faint wave breaks from the distance in a slow crescendo. Then, seemingly out of nowhere, an immense downpour and powerful gust overcame the coast, orchestrating a surge of sound from the ocean's surface and the aggressive crashes on the shore. After a short while, the sun's radiant rays seemed to dissolve the dark clouds within minutes and the glistening clear blue water of the Pacific returned to its calm state from beforehand. Just as the days cycle through light and dark, the waves and waters of the blue cycle through a multitude of characters, only to return to its original still, serene state.

Rancho Jubilee is the name of a Dominican restaurant on a corner in Washington Heights. Its fun décor and lively atmosphere mixed with Latin and Caribbean influences provided a nice setting for this--what is most likely the first of its kind--trio for Cajons. Cajon is a Spanish word, meaning Box. The instrument

originated in Peru and later became popular in Spanish Flamenco music. Because of the wire strings extending across the Cajon, it has a fantastic sound, much like a drumset, with "snare" and "bass". The piece uses several key rhythmic motives and spread them over a variety of contexts as well as used basic rudiments (such as the paradiddle, double-paradiddle, and pardiddlediddle) and juxtaposed them into syncopated rhythms throughout. Besides standard techniques, the different timbre ideas include knocking on the Cajon's side with knuckles, knocking on the side with the heel of the foot, brushing the surface of the Cajon with fingers and nails, brushing the performer's leg, and a fist pound directly in the center of the Cajon. My last day writing was spent at Rancho Jubilee, and I am pleased to pay tribute to this restaurant, which continues to be a consistent sanctuary for composing and orchestrating. The trio was commissioned by Drew W. Johnson and premiered at the University of South Carolina.

Shell was inspired by the work of photojournalist Seph Lawless who has traveled across the United States capturing images of abandoned shopping malls. There's a certain feeling evoked from places that should be full of people but are now empty and decaying. Before online shopping, these were vibrant communal places, now the emptiness is amplified. Every so often, I listen to a version of Toto's "Africa" that has been remixed to sound like it's playing in an empty mall. In this increasingly virtual world, it conjures up a scenario that is strangely comforting, something to hold on to when we feel like we're losing parts of ourselves. For this piece, I wanted to re-create that feeling, to project a moment of warmth and nostalgia into the void. *Shell* is about remembering these ghostly spaces in their former glory, full of life and laughter.

Tin Play is written for percussion quartet and is heavily influenced by funk and funk beats. Even in the most dense and complex sections, there always seems to be an underlying polyrhythmic motive that is funk inspired. At the start of the piece, there are many motivic fragments that are presented and later repeated, but never repeated just straight forward. These motives are manipulated and distorted before being played again. Also, included are ever-changing time signatures. Per Andreasson studies music at the Malmö Academy of Music in Sweden. He is a drummer, rock singer and songwriter, and co-founder of the Swedish rock band Royal Republic.