



College of Music
MICHIGAN STATE UNIVERSITY

MSU Percussion Ensemble

Gwendolyn Dease, director
Jon Weber, director
Kevin Jones, African Diaspora director

Garrett Arney, guest percussionist

Teaching Assistants
Shenny Chiou
Cory Doran
Lorena Navarro
Klaire Thomas

Wednesday, October 30, 2024
Fairchild Theatre, 7:30 p.m.

PROGRAM

MSU Percussion Ensemble

Sandbox	Viet Cuong (b. 1990)
Alborada del gracioso	Maurice Ravel (1875-1937) arr. arx duo
The Skeleton Dance	Carl Stalling (1891-1972) arr. Noah Mallet
A Man with a Gun Lives Here Be Prepared to Defend Yourself There Are Thieves About A Man with a Gun Lives Here	Steven Snowden (b. 1981)
Ambient Resonances I. II.	Peter Klatzow (1945-2021)
Extremes	Jason Treuting (b. 1977)
Rondo	Catherine Likhuta (b. 1981)
Digital Dances	Marco Schirripa (b. 1989)
Seven Pillars Pillar 1	Andy Akiho (b. 1979)
Book of Grooves I. Spanish Groove IV. Dance Groove Drifting	Alejandro Vinao (b. 1951)

PROGRAM

MSU African Diaspora Percussion Ensemble

Rhythms and Songs from Congo

Nzobi arr. Kevin Jones

Rhythms and Songs from Cuba

Matanzas Rumba Guaguancó Traditional Cuban Rhythm

Congo Yambumba Jesús Alfonso Miró
(1948–2009)

Rumba Columbia Traditional Cuban Rhythm
Angel Hernandez and Cory Doran, soloists

PROGRAM NOTES

A Man With A Gun Lives Here – Most prevalent during the Great Depression, hobos were nomads who roamed the United States taking work wherever they could. In their extensive travels, hobos learned to leave notes for each other, giving information about places to camp, where to find a meal, or dangers that lay ahead. This unique Hobo Code was known to the brotherhood of freight train riders and used by all to keep the community of traveling workers safe, fed and in work.

Life as a hobo was difficult and dangerous. These vagabonds developed their own secret pictographic language to help other hobos to food, water and work or to direct them away from dangerous situations. The Hobo Code is a fascinating system of symbols understood among the hobo community. Because hobos were not typically welcomed (and were often illiterate), messages left for others in the community had to be easy for hobos to read but look like little more than random markings to everyone else to maintain an element of secrecy. Scrawled in places where hobos were likely to convene, the purpose of the code was not only to help other hobos find what they needed, but to keep the entire lifestyle possible for everyone.

Each movement of this piece is based on one of these symbols and, just like those resourceful hobos, makes use of very limited materials. All activity is centered on a single bass drum. Other items utilized include steel plates, rubber balls, and a paper bag containing 3 lbs of loose buckshot.



Be prepared to defend yourself



There are thieves about



A man with a gun lives here

PROGRAM NOTES

Extremes *extremes* was written in 2009 as a part of Sō Percussion's evening length work, *Imaginary City*. *Imaginary City* was commissioned by six performing art centers in six different cities and the rhythms in *extremes* come from those cities: Brooklyn, Burlington, Denver, Helena, Houston, and Cleveland. Though it is most commonly played around a concert bass drum with cymbals and pitched metal placed on the drum and a few more pitched instruments added alongside the drum, the instrumentation is flexible and can be played in many ways.

- Jason Treuting

Digital Dances is a marimba quartet composed for Dan Pessalano and premiered at Ithaca College in December 2010. The work's five sections are heavily influenced by electronic dance music and video games such as *Mega Man* and *Dance Dance Revolution*. This rondo form incorporates a simple harmonic scheme with distinct melodic ideas in varying styles, from a straight-ahead ostinato, to fast odd-metered runs, to a four-on-the-floor break down, reminiscent of techno.

- Marco Schirripa

Seven Pillars by Andy Akiho explores the free spaces created within an organized structure. This evening-length work, comprising seven quartets and four solos, began with its central movement, Pillar IV. Originally commissioned as a stand-alone work, this piece contained a rigorous structure and motivic content that Akiho felt compelled to expand beyond its 10-minute capsule. Pillar IV became the nucleus for *Seven Pillars*, containing the DNA from which the other six quartets are built. The macro-structure of "Seven Pillars" is made up of two simultaneous processes. The first is an additive process where each movement introduces a new instrument that is then incorporated into the subsequent pillars. To balance this expansion, there is a symmetrical structure on either side of the central movement, Pillar IV. The reflecting movements—Pillars I & VII, Pillars II & VI, Pillars III & V—share formal elements, motives, pitch sets, and other musical elements, but Akiho is the first to say that this is not the point of *Seven Pillars*. Rather, this structure creates space that can be populated with emotion and imagination. Even the reflecting movements are occupied by wildly different aesthetics despite sharing an underlying logic. While still observing the macro-structure, these free spaces are first seen in the solo movements. The solos have a more improvisatory form, elaborating on the pillars, going off on tangents, or transporting us

PROGRAM NOTES (cont.)

to somewhere else entirely. They are the skin to the pillars' bones, but, as we zoom in further, this soft tissue permeates every moment of this meticulously crafted work. Pillar I unapologetically throws us into the world of *Seven Pillars*. The building blocks of the piece are flying around like shrapnel, colliding and combining with each other to eventually congeal into a cohesive whole. The timbral color of this movement is equally elemental, offering the starkest palate of unpitched, articulate and raw sounds.

- Johnny Allen (Sandbox Percussion)

Book of Grooves by Alejandro Vinao The 'groove' or 'feel' of a piece is understood to consist of a pattern or sequence that repeats periodically in such a way as to create in the listener the desire to move, or dance, or to foot-tap following the repeated rhythm. A groove is therefore a rhythm 'locked' into a pattern of repetition. To 'unlock' a groove would mean -to some extent- to threaten its very existence. This is precisely what happens in this piece. The grooves are presented at first in their simple 'locked' form, so that the listener may swing unequivocally with the initial grooves. But gradually these grooves are 'unlocked', that is to say, they are subjected to transformations that change the point at which they repeat. In this way the shape of each groove is changed. This involves a risk because the listener may stop feeling the 'desire to move' with the groove. If this were to happen, one could say that the groove has been 'killed'. My idea in *Book of Grooves* was to explore changes that would transform each groove without 'killing' it.

It is a risky compositional strategy: new grooves must be created or 'cloned' from the original ones without disturbing the delicate balance that makes the music 'groove'. If the piece is successful the listener should be able to follow the process of 'unlocking' or changing of the original grooves into new ones, and experience this as a voyage of transformation. But unlike what happens with grooves in popular music, in *Book of Grooves* the voyager never returns to the port of departure. The process is not cyclical but developmental. And yet, while the music material is permanently transforming into something new, I wanted to make sure that the listener would never cease to 'swing' with a groove. This much I wanted to achieve.

- Alejandro Vinao

ARTIST-FACULTY BIOS

Garrett Arney is an active chamber musician, soloist, and educator among some of the most innovative of the time. He cofounded and performs with Arx Music Association, or “arx duo”, a 501(c)3 nonprofit focused on the creation of new music and engagement with the public.

As a chamber musician, Garrett is passionate about bringing his collaborative energy to the concert stage. In addition to his work with arx duo, he has performed with a variety of groups and performers such as Ensemble ACJW, American Modern Opera Company, members of Eighth Blackbird, the Dover String Quartet, Aeolus String Quartet, percussionist Jason Treuting, pianist Henry Kramer, and many others. He has also worked with the leading composers of today to bring new works to life including Jonathan Bailey Holland, Steven Mackey, Nick Diberardino, Juri Seo, and many more. He performed the Carnegie Hall Premiere of Steven Mackey’s “Micro Concerto”, as well as in venues such as Royal Albert Concert Hall, Walton Arts Center, and more. In recent seasons, he has been fortunate enough to perform premieres of new concerti as a soloist with Boise Philharmonic, Symphony Tacoma, Missoula Symphony, Auburn Symphony, Winchester Orchestra, Mission Hills Chamber Orchestra, Artosphere Festival Orchestra, and more, with upcoming performances and premiers in upcoming seasons.

He has held adjunct/faculty positions at Peabody Conservatory, Michigan State University, Cleveland State University, University of Central Missouri (sabbatical replacement), and Curtis Young Artist Summer Program. He is also on the artistic committee and performing faculty for the Lake George Music Festival.

Garrett is an ambassador for Vic Firth Mallets, Adams Musical Instruments, Pearl Percussion, Zildjian Cymbals, and Evans Drumheads.

Garrett holds a Bachelor Degree from Michigan State University, a Master Degree from Peabody Conservatory, and an Artist Diploma from Yale University, and he was a Fellow for Ensemble ACJW through Carnegie Hall in 2014-16.

ARTIST-FACULTY BIOS (cont.)

MSU Professor of Percussion **Gwendolyn Dease** is passionate about educating the next generation of musicians and regularly gives master classes at universities throughout the U.S. and abroad. She is a member of the percussion faculty at the Brevard Music Center each summer. Professor Dease maintains a career as an active solo, chamber, and orchestral musician, performing recitals throughout the United States, Asia, and South America. She has been involved in commissioning over 30 new works for percussion. She is principal percussionist with the Brevard Music Center Orchestra, and she has performed with the Detroit Symphony Orchestra, the Cincinnati Symphony, the Rochester Philharmonic Orchestra, and others. At MSU, Professor Dease received the Withrow Teaching Award, the Teacher Scholar Award, and the Diversity Award. She was the winner of the Keiko Abe Prize at the second World Marimba competition and earned Peabody Conservatory's Outstanding Young Musician award and the Yale Alumni Award. Dease's discography includes four solo albums and a number of collaborative projects. In association with pianist James Wilhelmsen, Anne Nispel, and Harlan Jennings, she has released two CDs under the World Class Records label: *Crosslights of American Song* and *Crosslights of British and French Song*.

Jon Weber is Instructor of Percussion at the Michigan State University College of Music, where he teaches applied percussion lessons, percussion ensemble, salsa band, and the award-winning Michigan State Drumline. He has performed, adjudicated, and presented clinics throughout the United States and in South America, Cuba, and Asia. The MSU Percussion Ensemble, with Weber as co-director, was selected to perform at the 2013 and 2017 Percussive Arts Society International Convention. Weber has performed with the Grand Rapids, Lansing, Flint, Midland, Saginaw, and New York Solsti Orchestras, the Pittsburgh New Music Ensemble, and the Santa Clara Vanguard. He regularly performs on drumset/timbales with salsa groups Orquesta Ritmo and MSU's Salsa Verde, which he directs. With the MSU Drumline, he has presented performances at Carnegie Hall, Taiwan, the Bands of America Grand National Championships, Times Square, the Percussive Arts Society International Convention, and wherever the Spartans play football. Weber heads the percussion faculty for the Music for All Summer Symposium and the Performing Arts Camp at Michigan State University. Weber is a Yamaha Performing Artist, Tapspace Artist, and proudly endorses products from Vic Firth, Remo, and Zildjian.

ARTIST-FACULTY BIOS (cont.)

Percussionist, bandleader, producer and educator **“Bujo” Kevin Jones** has played percussion for 54 years. Growing up in Englewood, New Jersey, he was immersed in jazz, soul, gospel and blues. Surrounded by excellent teachers like Master Drummers Karl Potter and Babatunde Lea, he was touring by age thirteen with “Spoonbread”, a soul group opening for acts like The Four Tops, War, and The Chi-Lites. At the age of sixteen, Jones joined Tanawa, a drum and dance company under the leadership of Congolese master drummers and dancers Titos Sompá, Coster Massamba, and Malonga Casquelourde. He studied with Max Roach and Archie Shepp at UMASS Amherst. His studies and playing led him to a number of disparate stages, including years of touring and recording with The Isley Brothers, Whitney Houston, and jazz greats Archie Shepp, Reggie Workman, Winard Harper, Charles McPherson, John Benitez, and Hilton Ruiz. An eternal student of the drum, Jones continues his study of multiple African Diaspora musics with Djobi Irie Simon (Ivory Coast), M'bemba Bangoura (Guinea), as well as Afro-Caribbean music with Luisito Quintero. Jones currently resides in Grand Rapids, Michigan, and has been teaching African Diaspora World Percussion to students at MSU for three years.

PERSONNEL

MSU Percussion Ensemble

Colin Chandler
Shenny Chiou
Phillip Clines
Jacob Danca
Cory Doran
Amaia Durham
Mackenzie Edick
Sam Farabee
Katelyn Ferrier
Angel Hernandez
Isaac Hinshaw
Lacy Jewell
Ben Lober

Noah Mallett
Kayla Mears
Cadence Miller
Evan Moore
Lorena Navarro
Margo Parker
Taryn Parry
Peyton Stramel
Ethan Strickland
Klaire Thomas
Charles Walantyn
Erin Widman

African Diaspora Percussion Ensemble

Angel Hernandez - co-director
Ethan Strickland
Cory Doran
Evan Moore
Adrienne Evans
Isaac Hinshaw
Sam Melkonian
John Soave
Cadence Miller
Zander Swon
Spencer Gravel

PRIVATE GIFTS play a vital role in our ability to maintain and enhance the quality of the programs we offer. Donations support student scholarships, fellowships, student travel and performance opportunities, instrument acquisitions, guest artists, outreach activities, operations, and other crucial areas that make the College of Music an exemplary place of learning.

THANK YOU TO OUR 2024-2025 SPONSORS

- **Anonymous Donor Family** (Holiday Glory)
- **Sam and Mary Austin** (Musique 21 concerts)
- **Sam and Mary Austin Fund for New Music** (Wind Symphony, Oct. 25; Symphony Orchestra, Oct. 27; Musique 21, Oct. 28; Tambuco Mexican Percussion Ensemble, Nov. 21)
- **Ken and Sandy Beall** (Cello Plus Chamber Music Festival Series; Jazz Spectacular)
- **James and Susan Bonfiglio** (Symphony Orchestra, Apr. 26; Fall Opera)
- **Jenny Chung and Family for Human Rights Fund** (Jazz Nonets concerts)
- **Joanne and Bill Church** (West Circle Series)
- **April Clobes and Glen Brough** (Celebrating the Spectrum; Whirlwinds)
- **Trustee Emerita Dee Cook in memory of her husband Byron Cook** (Baroque Fest)
- **Susan Davis** (Fall Opera)
- **Dean Transportation** (Celebrating the Spectrum)
- **Alena Fabian, M.D.** (Votapek, Sept. 25; Piano Monster)
- **John and Gretchen Forsyth** (Sinder, Feb. 16; Oboe, Trumpet and Organ, Feb. 11)
- **Stanley and Selma Hollander Endowment for Chamber Music** (Happy Birthday Mozart!)
- **Thea Glicksman** (From Vienna with Love, Jan. 17)
- **Howard and Pam Gourwitz** (Lulloff, Nov. 25)
- **Anne Hiller** (Celebrating the Spectrum)
- **Lauren Harris** (Celebrating the Spectrum)
- **Taylor Johnston Early Music Series Endowment established by Taylor Johnston** (Taylor Johnston Early Music Series)
- **Hari Kern and the late Ralph R. Edminster, M.D.** (Votapek, Mar. 27)
- **Michael and Paula Koppisch** (Zuber, Feb. 17)
- **Robert Last and Jill Canny** (MSU Federal Credit Union Jazz Artist in Residence, J. Clayton, Dec. 8; Jazz: Spirituals, Prayer and Protest Concert)
- **Eleanor H. and Harold E. Leichenko Opera Endowment established by Lauren Julius Harris** (Fall and Spring Opera)
- **Ann, John and Abby Lindley** (Holiday Glory; Wind Symphony, Nov. 24)
- **Merritt Lutz** (Celebrating the Spectrum; Wind Symphony, Apr. 24)
- **Clare Mackey** (Pass a Good Time, Oct. 6; Oboe, Trumpet and Organ, Feb. 11)
- **Joseph and Jeanne Maguire** (A Jazzy Little Christmas)

- **Patrick and Victoria McPharlin Guest Artist Endowment for Jazz Studies in the College of Music** (Jazz: Spirituals, Prayer and Protest Concert)
- **Pat & Mary McPharlin** (Tambuco Mexican Percussion Ensemble, Nov. 21)
- **Dr. Roy and Christine Meland** (Vive La France)
- **Gordon E. Miracle** (Votapek, Sept. 25; Helton, Oct. 31)
- **MSU Federal Credit Union** (Showcase Series; Spartan Spectacular; Celebrating the Spectrum)
- **MSU Federal Credit Union Entrepreneurial Musical Artist-in-Residence Endowed Fund** (Tambuco Mexican Percussion Ensemble, Nov. 21)
- **George Orban and Rae Ramsdell** (Red Cedar Organ, Sept. 15)
- **Milton Powell, in memory of Sue Powell, accomplished pianist and organist** (Red Cedar Organ, Sept. 15)
- **Liz and Tony Raduazo in honor of Andrew Raduazo** (Sensory Friendly Spartan Concert, Nov. 9 and April 8)
- **Nancy and Charlie Seebeck** (MSU-Stanford Piano Quartet)
- **Michael and Elaine Serling** (A Celebration of the Beautiful Voice)
- **Leonard and Sharon Tabaka** (Jazz Spectacular Finale Concert)
- **TechSmith** (Celebrating the Spectrum)
- **Dr. Robert W. Uphaus and Dr. Lois M. Rosen** (Symphony Orchestra, Sept. 27; Woodward String Quartet, Mar. 13; Bagratuni, Mar. 31)
- **Linn Van Dyne and Mike Knox** (Symphony Orchestra, Feb. 7)
- **Barbara E. Wagner** (Wagner Chamber Music Competition)
- **Dr. Charles and Philippa Webb** (Beacon Hill Music Series)
- **Richard Witter** (A Celebration of the Beautiful Voice)
- **WKAR** (Artist-Faculty and Guest Recital Series)
- **Teresa K. Woodruff, Ph.D. and Thomas V. O'Halloran, Ph.D.** (Holiday Glory)
- **Worthington Family Foundation** (Opera Season)
- **Andrea L. Wulf** (Piano Monster)

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