

# Percussion Ensembles

**Neil Dunn, Kurt Gartner, Jack Johnson, Directors**

**Wednesday, April 27, 2022**

**7:30 PM**

**McCain Auditorium, Kansas State University**

## PROGRAM

- Little Rhumba* (2007).....Rolando Morales-Matos (b. 1964)  
*Ni Wa Seb* (Traditional West African, Dagara harvest song) .....arr. Bernard Woma (1964-2018)  
*Six Cool Guys* (2012).....Jeffrey Parthun (b. 1960)  
*Suite for Percussion* (1963) .....William Kraft (1923-2022)  
 III. Ostinatos  
*Maid with the Flaxen Hair* (1909) ..... Claude Debussy (1862-1918)  
 Arr. Michael Boo  
*4/4 for Four* (1969) ..... Anthony Cirone (b. 1941)  
*October Mountain* (1942, rev.1953)..... Alan Hovhaness (1911-2000)  
*Passage* (1995).....Lynn Glassock (b.1946)

### Percussion Ensembles Personnel

#### Percussion Ensemble I

- Braedon Bomgardner .....Buhler  
 Noah Dial..... Tonganoxie  
 John Eldridge.....Lawrence  
 Ethan Jeffries.....Salina  
 \*Jack Johnson.....Waseca, MN  
 Trenton Lowry.....Chanute  
 Jacob Morgan.....Iowa City, IA  
 Tyler Rapavi.....Overland Park  
 Mitch Shulfer.....Olathe  
 Nathan Smith..... Topeka  
 Brandon Wells .....Overland Park

\* denotes graduate student

#### Percussion Ensemble II

- Gaby Fluke..... Topeka  
 Tristan Thompson..... Beloit  
 Ben Thorne .....Eudora  
 Jake Wall.....Overland Park  
 Chris Wells ..... Topeka

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## PROGRAM NOTES

**Little Rhumba** was written for three pairs of bongos, played by three players. Some of the rhythms are based on the rhumba clave pattern, which is a common rhythm in Afro-Cuban music. The piece has open solo sections for the three players. (Notes by Neil Dunn)

**Ni Wa Seb** is a traditional harvest song from the Dagara Culture of Northern Ghana, West Africa. This arrangement, by Bernard Woma was created as an introduction to the gyil (African xylophone). The piece is organized with a basic form for harmonic movement and presents a few basic rhythmic patterns and variations. (Notes by Neil Dunn)

**Six Cool Guys** by Jeffrey T. Parthun, Sr. is a percussion ensemble piece for six players. In the world of school bands and orchestras, it is generally regarded as fact that the best section in which to be a member is the percussion section. Everyone knows that only the coolest people have what it takes to proudly play the best instruments on the planet. Six Cool Guys was written for one of these awesome percussion sections. The section wanted to play an original piece at solo/ensemble contest. After picking instruments, the section decided on some parameters for the piece: everyone wanted to play a solo; there should be a style change along the way; there should be a nice groove section in the piece. The piece took shape over the course of several weeks until everyone was pleased with the way their parts fit together. The performance was very successful, and the piece has been played by other cool sections several times since. (Notes by Jeffrey Parthun)

After studying at Columbia University as a composer and percussionist, William Kraft earned a position in the percussion section of the Los Angeles Philharmonic in 1955. He later became the orchestra's principal timpanist, a role he filled for 17 years while also serving at various points as assistant conductor and composer-in-residence. He composed portions of the **Suite for Percussion** under the title "Suite for Weatherkings" as part of a marketing effort by Remo Belli, who in 1957 founded a company that sold drum heads made out of mylar, a form of thin plastic developed earlier that decade by DuPont. (Remo's "Weatherking" heads, besides being cheaper and easier to source than traditional calfskin, also stood up much better to changes in temperature and humidity.) Kraft's brief Ostinato movement centers on a recurring pattern that borrows its swung eighth notes and sizzling brush sounds from jazz drumming. (<https://nws.edu/events-tickets/concerts/percussion-perspectives-bartok-xenakis-and-beyond/#/program>)

**Maid With the Flaxen Hair** ("La fille aux cheveux de lin") is the eighth piece in the composer's first book of Préludes, written between late 1909 and early 1910. The piece, named after the poem by Leconte de Lisle, is known for its musical simplicity, a divergence from Debussy's style at the time. Completed in January 1910, it was published three months later and premiered in June of that same year. The prelude is one of Debussy's most recorded pieces, both in its original version and in subsequent various arrangements. The prelude's central idea takes after its title – a girl with golden hair in a pastoral setting in Scotland. Thus, it is one of many examples of Debussy's Impressionist music, since it conjures up images of a foreign place. His utilization of pentatonic scales throughout the piece achieves this, and by blending this in with harmonizing diatonic chords and modal cadences, he creates a folk-like tune. ([https://en.wikipedia.org/wiki/La\\_fille\\_aux\\_cheveux\\_de\\_lin](https://en.wikipedia.org/wiki/La_fille_aux_cheveux_de_lin))

**4/4 for Four** is one of many works for percussion by Anthony J. Cirone, who received his Bachelor of Science and Master of Science from The Juilliard School. In 1965, he obtained positions with the San Francisco Symphony as a percussionist and at San José State University as Professor of Music. He also served as a lecturer at Stanford University from 1983 to 1992. In 2001, Mr. Cirone became Professor of Music and Chair of the Jacobs School of Music Percussion Department at Indiana University, a post he held for six years until his retirement in 2007.

Mr. Cirone has over 120 published titles, including three symphonies for percussion, four sonatas, a string quartet, orchestral works and textbooks. His book *Portraits in Rhythm for Snare Drum* is used worldwide for training percussionists and his publication *The Great American Symphony Orchestra - A Behind-the-Scenes Look at its Artistry, Passion and Heartache* has received high acclaim. Another of his books, *The Evolving Legacy of Portraits in Rhythm* celebrates the original book's 50th anniversary. (<https://www.yamaha.com/artists/anthonycirone.html>)

The percussion ensemble has become a valuable performance idiom for percussionists around the world and is essential for the study of percussion in university music programs. Several works composed between 1920 and 1945 have directly influenced the development of this ensemble. These works include *Ballet Mechanique* (1924) by George Antheil, *Ritmicas No. 5 and 6* (1930) by Amadeo Roldán, *Ionisation* (1931) by Edgard Varèse, *Ostinato Pianissimo* (1934) by Henry Cowell, *First Construction* (1937) and *Third Construction* (1941) by John Cage, *Toccata* (1941) by Carlos Chavez, and ***October Mountain*** (1942) by Alan Hovhaness.

Alan Hovhaness wrote ***October Mountain*** in 1942, the same year he attended the Tanglewood Music Festival. During his time at the Berkshire Center, Hovhaness may have visited the October Mountain State Forest, which was within walking distance of the event he attended. While uncertain, the name of the campground as well as the scenery may have stuck with him while composing the piece. As Hovhaness titled much of his music after places he actually visited, this is highly possible. (<https://www.pas.org/docs/default-source/thesisdissertations/a-historical-and-theoretical-look-at-the-percussion-ensemble-work-'october-mountain'-by-alan-hovhaness.pdf>)

Lynn Glassock, composer of ***Passage*** for keyboard sextet, is a native of Dallas, Texas and received his Bachelor of Music and Master of Music Degrees from the University of North Texas. His teachers have included Paul Guerrero, Ron Fink, Kalman Cherry, Ed Soph and Leigh Howard Stevens. Professional experience includes performances with the Dallas Symphony, Fort Worth Symphony, principal percussionist with the Fresno Philharmonic, musical shows and commercial bands. He has written articles for the *Instrumentalist* and music reviews for *Percussive Notes*.

He has received several awards for his compositions including winner of the Festival of New American Music sponsored by California State University, Sacramento in 1987 and the Percussive Arts Society first place awards in 1994, 1997 and 1998. His compositions have been performed at numerous universities in the USA and international performances including Brussels Conservatory, Belgium; Amsterdam Conservatory, Netherlands; and Rotterdam Conservatory, Netherlands. He has also had performances at the Percussive Arts Society International Conventions in New Orleans, Atlanta, Phoenix, Nashville and Anaheim. (<https://www.mostlymarimba.com/composer/lynn-glassock/>)

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