

UPCOMING PERFORMANCES

MUSIC PERFORMANCES

Virtuoso Series Concert / Tim Burns, Piano, John Michael Vaida, Violin	November 11, 7:30 p.m.	ORH
Brass Area Recital / FREE	November 12, 7:30 p.m.	ORH
Graduate Chamber Ensemble Recital / FREE	November 13, 7:30 p.m.	ORH
Trumpet Studio Recital / FREE	November 18, 6 p.m.	ORH
Music in the Museum Concert Series / FREE	November 19, noon, 6 p.m.	GAMA
Guitar Studio Recital / FREE	November 19, 6 p.m.	ORH
Flute Studio Recital / FREE	November 20, 6 p.m.	ORH

DANCE PERFORMANCES

Fall Dance Concert	November 15, 16, 7:30 p.m.	UDT
Fall Dance Concert	November, 16, 2 p.m.	UDT
Fall Dance Capstone Concert	December 13, 14, 7:30 p.m.	UDT
Fall Dance Capstone Concert	December 14, 2 p.m.	UDT

THEATRE PERFORMANCES

<i>Cabaret</i> by John Kandor with lyrics by Fred Ebb	November 14, 15, 16, 7:30 p.m.	UT
<i>Cabaret</i> by John Kandor with lyrics by Fred Ebb	November 17, 2 p.m.	UT
<i>The Beckett Experience</i>	December 5, 6, 7, 7:30 p.m.	ST
<i>The Beckett Experience</i>	December 8, 2 p.m.	ST
Freshman Theatre Project / FREE	December 13, 7:30 p.m.	ST
<i>Cabaret</i> by John Kandor with lyrics by Fred Ebb	February 13, 14, 15, 7:30 p.m.	UT
<i>Cabaret</i> by John Kandor with lyrics by Fred Ebb	February 15, 2 p.m.	UT
<i>How I Learned to Drive</i> , by Paula Vogel	March 11, 12, 13, 7:30 p.m.	ST
<i>She Kills Monsters</i> by Qui Nguyen	April 24, 25, 30, May 1, 2, 7:30 p.m.	UT
<i>She Kills Monsters</i> by Qui Nguyen	April 26, May 3, 2 p.m.	UT

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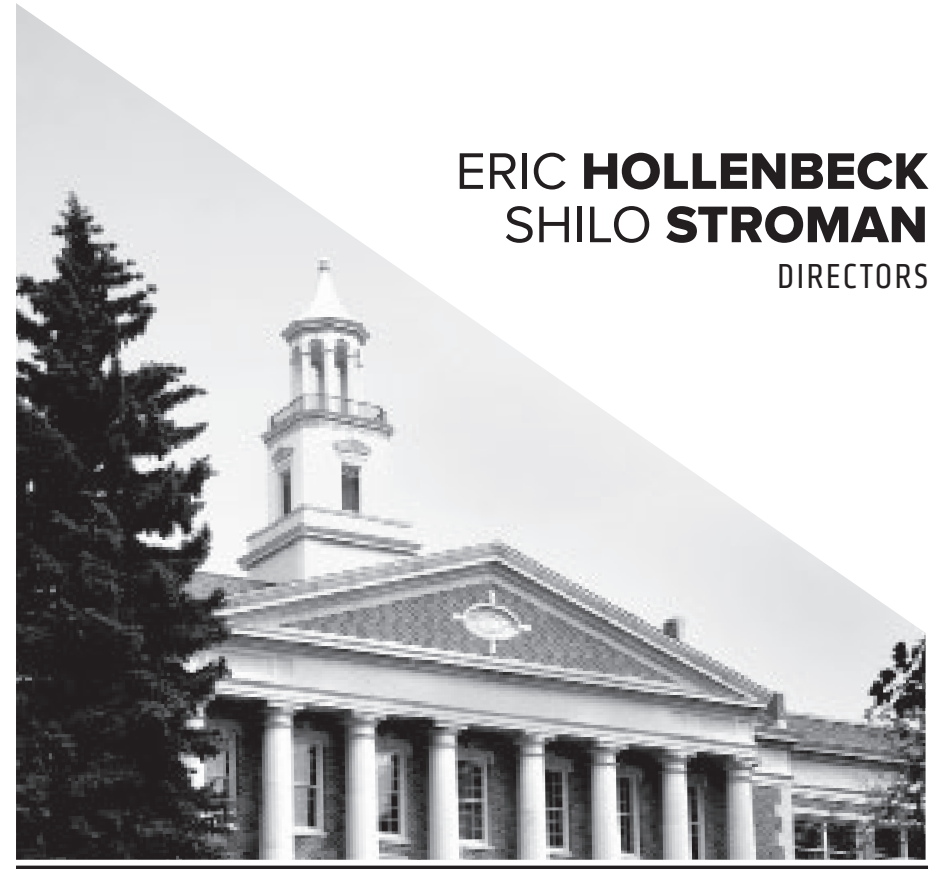
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GRIFFIN CONCERT HALL / UNIVERSITY CENTER FOR THE ARTS

NOVEMBER 10, 2019 / 6:00 P.M.

PERCUSSION ENSEMBLE CONCERT

ERIC HOLLENBECK
SHILO STROMAN
DIRECTORS



Colorado State University

SCHOOL OF MUSIC, THEATRE, AND DANCE

TONIGHT'S PROGRAM

Drum Dances (1993) / **JOHN PSATHAS (b. 1966)**
arr. (2013) Omar Carmanetes

Michael Hamilton, drum set

Third Construction (1941) / **JOHN CAGE (1912-1992)**

Girlfriends Medley / arr. **BOB BECKER**

Danny Moore, xylophone

The Dandelion (2019) / **JAMES DAVID (b. 1978)**

World Premier

Libertango (1973) / **ASTOR PIAZZOLLA (1921-1992)**
arr. Quator Caliente; trans. with permission
trans./arr. for Percussion Ensemble John Parks (2007)

CSU Percussion Ensemble Personnel

John Andretsos • Kamea Cole • Dylan Ewing
Sarah Foss • Maggie Gracia • Michael Hamilton • Matt Hauser
Chase Hildebrandt • Kassie Mason • Ian Maxwell • Danny Moore
Clayton Nichols • Kaylie Parrish • Jon Rice • Brant Shettran
Ben Stordeur • Derek Summer • Zach Van Hook • Will Wilson

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PROGRAM NOTES (Cont.)

O DANDELION, rich and haughty,
King of village flowers!
Each day is coronation time,
You have no humble hours.
I like to see you bring a troop
To beat the blue-grass spears,
To scorn the lawn-mower that would be
Like fate's triumphant shears.
Your yellow heads are cut away,
It seems your reign is o'er.
By noon you raise a sea of stars
More golden than before.

Vachel Lindsay, 1913

LIBERTANGO (1973) - has been arranged for countless instruments and combinations, including over 15 published arrangements for percussion. In the words of Piazzolla, "Libertango stands for the freedom, which I allow for my musicians. Their limits are defined solely by the extent of their own capabilities and not through my exterior pressure." Originally written for his Octeto Nuevo de Buenos Aires, the piece represents a leaner more fluid style, based on the inherent musical qualities of the tango, "liberated" from the social context of its origins.

Percussion at CSU is a comprehensive approach to the study and performance of literature in multiple styles and idioms of music. The percussion curriculum is designed to develop musicianship, technical proficiency, cultural awareness, and technological literacy in both performance and pedagogy. Regardless of degree concentration, the percussion curriculum creates periods of study that are curriculum driven and periods that are student driven, based on the individual student's interests, goals, and needs.

THE CSU PERCUSSION ENSEMBLE

The Percussion Ensemble at Colorado State University in Fort Collins, Colorado is a diverse and innovative program that has set high standards in percussion education and performance. Performing primarily chamber works, the group remains open to all styles and genres and shares concerts with the CSU World Percussion Ensemble. The ensemble has performed with many extraordinary percussionists such as Michael Burritt, Bob Becker, Eric Sammut, Kevin Bobo, Mark Ford, Susan Powell, She-e Wu, Anders Astrand and others. The ensemble was featured at the PASIC New Music Literature session in Indianapolis, Indiana.

SPECIAL THANKS TO

Erik Johnson and George Barrett, *Innovative Percussion, Inc.*
Bruce Jacoby, *Remo, Inc.*
Neil Grover, *Grover Pro Percussion*
Shawn Lafrenz, Pearl Corporation, *Adams Musical Instruments*
Ward Durrett, *Boomer Music, Pearl/Adams*
Keith Aleo and Adam Weems, *Avedis Zildjian Cymbals*
John Salazar, *Salazar Fine Tuning*
Dan Goble • Sheryl Highsmith • John W. Parks IV
Mike Tetrault • Steve Hearn • Adam Groh
and
all of our CSU alumni!

PROGRAM NOTES

Commissioned by Dame Evelyn Glennie, **DRUM DANCES** has become a standard for drum kit and piano repertoire. This piece was written during the launch and rise of Chick Corea's Elektric Band, a band that also revealed the genius of Dave Weckl (along with John Patitucci, Eric Marienthal, and Frank Gambale) to the world. I was mesmerized by the interaction between drums and keyboard in the Elektric Band, and the influence of that music is evident in Drum Dances. Each of the four movements in this work is inspired by a certain kind of rhythmic interaction between the two musicians. The performers gradually transition from battling for superiority (Part 1) to working increasingly together (Parts 2 & 3) and ending with very tight unison rhythmic playing (Part 4). JP

THIRD CONSTRUCTION (1941), for four percussionists, calls for a large battery of percussion instruments, including twenty tin cans of various sizes, twelve tom-toms, claves, gongs, cymbals, ratchets, cowbells, maracas, cricket callers (made of split bamboo) conch shell, and a bass drum that is rubbed to produce a roaring sound. The one-movement work is continuous—one instrument generally sustains the work's motoric rhythmic impulse, although sections are marked by timbre differences. The instrumental resources provide three distinct timbre groups: metal (tin cans, cowbells, tambourine), wood and skin (claves, tom-toms, cricket callers), and sustained (the blown conch shell and the bass-drum roar). The work often features exotic duets, trios, and quartets of like instruments. Sometimes smooth transitions are effected by the entry of one instrument from another group, closely followed by its sister instruments; sometimes transition is eliminated in favor of a clear distinction between separate groups of instruments.

The work's predominant motor rhythm, extensive use of ostinatos, and exuberant dancelike quality are reminiscent of the drum music of non-European cultures. The tendency to add or subtract notes from an existing musical phrase is influenced by compositional techniques of Indian music. Continuous rather than progressive, the work reflects a non-Western philosophical view. Nevertheless, the piece proceeds to two climaxes, audible toward the conclusion, which are characterized by the presence of the two sustaining instruments—the bass-drum roar and the blown conch shell.

GIRLFRIENDS MEDLEY (1987) was created as a homage to the late Sammy Herman, one of the greatest virtuoso improvisers the xylophone has ever known. The three songs included in the arrangement were all major "hits" during the 1920's. The first is Margie, written by Con Conrad and Russel Robinson with lyrics by Benny Davis. Second is Jean, words and music written by popular Canadian song-writer Shelton Brooks, who was famous for such other hits as Some of These Days and The Darktown Strutters Ball. The final song is Dinah, by Harry Akst with lyrics by Sam Lewis and Joe Young. BB

THE DANDELION (2019) - is a new commission requested by the CSU Percussion Ensemble to feature developing undergraduate students in a rhythmically challenging work. The piece features a variety of artificial and odd rhythmic groupings assigned to individual players to add adversity and complexity to more simplistic patterns. Aside from the timpani, the variety of sounds are provided through non-specific pitched instruments primarily in skins and metals, with the addition of vocalizations provided by the performers. The players ability to adapt and reconcile the rhythmic complexity can be reflected in the tenacity and personality of our most prevalent weed - The Dandelion

"This piece is dedicated to the memory of Christopher Rouse whose invaluable contributions to percussion repertoire continue to inspire composers around the world."

- JD

BIOGRAPHIES

ERIC HOLLENBECK, associate professor of percussion at Colorado State University since the fall of 2003, earned a Doctorate of Music in Percussion Performance from Northwestern University in Evanston, Ills. He holds a Master's degree from the University of Illinois, Champaign-Urbana in Percussion Performance, and a Bachelor's degree in Percussion Performance from Kent State University. Eric has studied with Michael Burritt, Thom Siwe, Leigh Stevens, Tom Freer, Paul Yancich, Joel Spencer, Paul Wertico, and Jim Ross. Hollenbeck is an artist/endorser for Pearl Corporation and Adams Musical Instruments, Innovative Percussion, Zildjian Cymbals, and Grover Pro Percussion.

Hollenbeck has performed with diverse performing organizations ranging from principal positions held in Fort Collins and Cheyenne Symphony Orchestras to appearances with the Alabama, Sinfonia De Camera, Chicago Civic, Tallahassee, Colorado, Columbus Symphony Orchestras, and as timpanist for the International Cathedral Music Festival, London, England. As a chamber musician, Eric has appeared with the Chicago Chamber Players, Eighth Blackbird, Alarm Will Sound, Xavier Cougat Orchestra and the Jack Daniels Silver Cornet Band.

As a recitalist, Eric has performed in England, Ecuador, Mexico, Canada, and over thirty universities in the United States. He has presented clinics and master classes at several PAS Days of Percussion, MENC and CMEA state conventions the Midwest Band and Orchestra clinic and as a featured performer at the 1996, 2001, and 2007 Percussive Arts Society International Conventions. In 2008, Eric was awarded the Outstanding Teacher of the Year by Colorado State University.

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 Colorado State University

BIOGRAPHIES (Cont.)

SHILO STROMAN is a musical chameleon determined to fit into any musical situation supported by his wide range of musical talent, a laid back attitude, and a desire to push himself artistically. His thirst for performing began as a child when his parents purchased a toy drumset. Armed with his dad's record collection, an empty basement, and chopsticks as drumsticks, the journey began. He continues on this path with a diverse schedule of performing, composing and teaching.

A versatile performer, Mr. Stroman's credits range from playing triangle in symphony orchestras, electric bass in salsa bands, drums in funk bands and flower pots in chamber groups. He recently premiered James David's *Scala Enigmatica* for solo vibraphone and symphonic band. Performing Stroman originals, Red Hot Chili Pepper covers, and the occasional country tune, Shilo's contemporary jazz quartet, Square Peg, released their first recording, *Searching*, in 2013. In 2006, he commissioned and performed the world premiere of *Sticks and Stones* variations for drumset and wind ensemble by Jim Bonney. Shilo can also be heard on various jazz and singer/songwriter recordings.

As an educator, Shilo is special assistant professor of percussion and jazz at Colorado State University where he teaches lessons, freshman percussion ensemble, drumline, jazz pedagogy, percussion methods, and is in charge of the jazz combo program. Mr. Stroman is also very active in the marching arts and is currently the artistic director and front ensemble arranger for The Battalion Drum and Bugle Corps in Salt Lake City, Utah. He is also the composer for WGI Concert Open Class Gold (2015) and Silver (2016) Medalists, Dakota Ridge High School. He continues to arrange/compose for groups around the country.

Shilo's love of travel and sharing his passion for music education has led him to presenting clinics, adjudicating festivals, and judging competitions. He has presented clinics at the 2014 Percussive Arts Society (PAS) International Convention and PAS Days of Percussion, State Music education conferences, middle schools, high schools and colleges throughout Colorado, Wyoming, Montana, Arizona, and Texas. He has adjudicated at the UNC/Greeley Jazz Festival, The Kinser Jazz Festival, as well as many smaller Jazz festivals. He also regularly judges for the Colorado Bandmasters Association, Rocky Mountain Percussion Association, and the Intermountain Percussion Association.

Shilo is a Yamaha Performing Artist and a proud endorser of Promark, Evans, and Sabian products.

JAMES DAVID (b. 1978) is an internationally recognized composer who currently serves as associate professor of composition and music theory at Colorado State University and is particularly known for his works involving winds and percussion. His symphonic works for winds have been performed by some of the nation's most prominent professional and university ensembles including the U.S. Army and Air Force Bands, the Dallas Wind Symphony, the Des Moines Symphony, the Ohio State University Bands, Northwestern University Bands, and the University of North Texas Wind Symphony among many others. His compositions have been presented at more than sixty national and international conferences throughout North and South America, Asia, Europe, and Australia.

(continued...)

BIOGRAPHIES (Cont.)

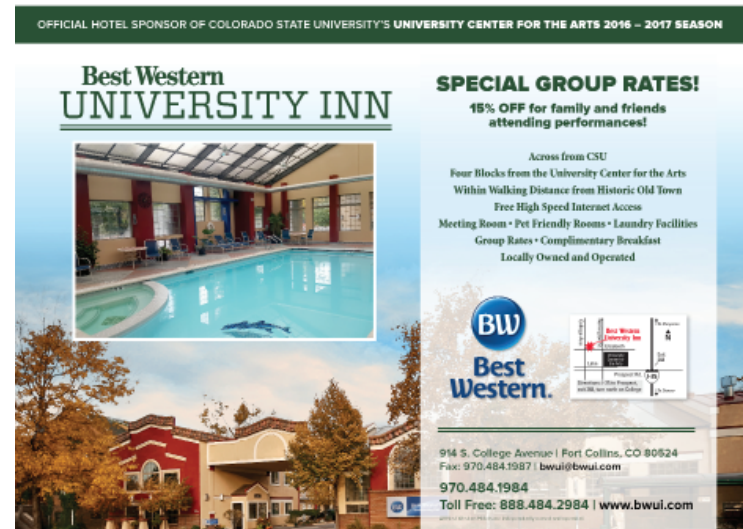
These events include the Midwest International Band and Orchestra Clinic, the American Bandmasters Association Convention, the College Band Directors National Association Conferences, the National Band Association Conferences, the College Music Society National Conference, the Society of Composers, Inc. National Conference, seven International Clarinet Fests, the International Horn Symposium, the World Saxophone Congress, the International Trombone Festival, and the Percussive Arts Society International Convention.

Among the distinctions David has earned as a composer are an ASCAP Morton Gould Award, the National Band Association Merrill Jones Award, national first-place winner in the MTNA Young Artists Composition Competition, two Global Music Awards, and national first-place winner in the National Association of Composers (USA) Young Composers Competition. Commissions include projects for Joseph Alessi (New York Philharmonic), John Bruce Yeh (Chicago Symphony Orchestra), Zachary Shemon (Prism Quartet), the Oasis Quartet, BlueShift Percussion Quartet, Gerry Pagano (St. Louis Symphony), The International Saxophone Symposium and Competition, The Playground Ensemble, and the Atlantic Coast Conference Band Directors Association.

As a native of southern Georgia, Dr. David began his musical training under his father Joe A. David, III, a renowned high school band director and professor of music education in the region. This lineage can be heard in his music through the strong influence of jazz and other Southern traditional music mixed with contemporary idioms. He graduated with honors from the University of Georgia and completed his doctorate in composition at Florida State University under Guggenheim and Pulitzer recipients Ladislav Kubik and Ellen Taaffe Zwilich.

His music is available through Murphy Music Press, C. Alan Publications, Wingert Jones Publications, and Potenza Music and has been recorded for the Naxos, Mark, GIA WindWorks, Albany, Summit, Luminescence, and MSR Classics labels.

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