

**Washington State University
School of Music**

Present

**The
WSU Percussion Ensemble**
David Jarvis, director

with
guest artist

Mark Stevens, piano

and

**The
WSU Indoor Percussion**
Brent Edwards, director
Tyler Figueroa, assistant

Acknowledgements

Brent Edwards, Percussion Instructor /
Director of Drumline / Asst. Dir. of Marching Band
Thulani Mason, Meg Tolley and
Happiness Yi, Graduate Teaching Asst.
Sandra Albers, Facilities Coordinator
Shaun Sorensen, Stage Technician
Phi Mu Alpha Sinfonia
Dr. Dean Luethi, Director of the School of music
WSU School of Music Faculty

**April 2, 2019
8:00 p.m.
Kimbrough Concert Hall**

Program

Scheherazade

Nicolai Rimsky-Korsakov
Arr. by Brent Edwards

WSU Indoor Percussion

Akira Medley

- | | |
|--------------------------------|-----------------------------|
| I. Kenada/Battle Against Clown | Tsutomu Ouhashi
(b.1933) |
| II. Tetsuo | Arr. by Thulani Mason |
| III. Doll's Polyphony/Requiem | (b.1995) |

Thulani Mason, conductor

Concerto for Piano and Percussion Orchestra David Gillingham

- | | |
|--|----------|
| I. With Intensity | (b.1947) |
| II. Elegy (In memory of Robert Hohner) | |
| III. With Much Spirit and Drive | |

Mark Stevens, piano

Wynwood Project No.2 for Percussion Orchestra David Jarvis

- | | |
|-------------------------------------|----------|
| I. Diagonals | (b.1954) |
| II. Robot Man | |
| III. Walker's Women (For Gabrielle) | |
| IV. Kenny's Colorful Characters | |

WSU Percussion Ensemble

*There will be a reception following tonight's concert.
Sponsored by Phi Mu Alpha Sinfonia*

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Please refrain from the taking of photographs during the performance. We also ask that you shut off all cell phones and pagers.**

WSU Percussion Ensemble

Ariana Barela - New Bern, NC
Channita, Anthony - North Bend, WA
Trevor Engen - Snohomish, WA
Karl Estes - Olalla WA
Tyler Figueroa - Pasco, WA
Houston Fleischmann - Snohomish WA
Hutcheson, Gavin - Bonney Lake, WA
Jake Kargl - Issaquah WA
*Thulani Mason - Chicago Heights, IL
Spencer Smith - Olympia, WA
Nick Theriault - Duvall WA
*Meg Tolley - Charleston, SC
Alexander Welch - Richland, WA
Keenan Wright - Juneau, AK
*Happiness Yi - San Jose CA
Piano - *Raul Blanco - Camagüey, Cuba

WSU Indoor Percussion

FRONT ENSEMBLE:

*Meg Tolley - Charleston, SC
Spencer Smith - Olympia, WA
Ariana Barela - New Bern, NC
Renee Matsuda - Kahului, HI
Breanna Daley - Loomis, CA
Chloe Fieber - Kapolei, HI
Hanna Califano - Mukilteo, WA
Jake Kargl - Issaquah WA
Houston Fleischmann - Snohomish, WA
*Thulani Mason - Chicago Heights, IL
Front Ensemble Tech: Tyler Figueroa - Pasco, WA

BATTERY:

Connor Pitt - Kent, WA
Trevor Engen - Everett, WA
Nicholas Ponce - Moses Lake, WA
Gavin Hutcheson - Bonney Lake, WA
Chandler Phelps - Everett, WA
Angie Hernandez - Vista, CA
Andrew Bovenkamp - Lynden, WA

*Graduate student

The *Akira Symphonic Suite* was composed by Tsutomu Ōhashi, who leads the collective Genioh Yamashirogumi. After hearing their 1986 album *Ecophony Rinne*, Otomo hired Ōhashi's group to develop the Akira soundtrack. Aside from a sixth month time limit, Otomo required of them no financial or creative restraints. The soundtrack, as in their 1986 album, features Balinese Gamelan and vocal music.

Of the Medley's first movement, the *Kaneda* theme largely employs wooden mallet instruments, such as marimbas and xylophones. They substitute those of the Gamelan Jegog, a style consisting of an ensemble of large bamboo-keyed instruments. The *Battle Against Clown* theme features vocal elements of Kecak, a Balinese dance accompanied with vocal chant. Most noticeable is the heavy breathing at the theme's beginning and the "cak, cak, cak" underneath the melodic section, which are represented by the snare drum (inhale) and vibraslap (exhale) and the cabasa, respectively. Together, these two themes represent the Capsules and Clowns, rival gangs that battle each other at the beginning of the film. Towards the end of the movement, the two themes battle one another, until Kaneda's reigns victorious.

The second movement *Tetsuo* imitates the sound of a different Gamelan style and ensemble known as Gamelan Semar Pegulingan. It is mostly made up of small metallaphones and gongs. In this movement, they are replaced with such instruments as the xylophone, orchestral bells, crotales, and vibraphone. Within the soundtrack, a pipe organ is also present, but, for the sake of ensemble cohesion in the Medley, is replaced with timpani, an instrument that can be just as imposing. The music represents the development of Tetsuo's powers (characterized by the increasing complexity of the melody played by the keyed-instruments), which he eventually abuses (hinted at by the daunting timpani).

The third movement of the *Medley* is a combination of two movements of the original soundtrack that feature vocal music. The first, *Dolls' Polyphony*, involves a number of high female voices sounding in a contrapuntal texture. The texture thickens into a more discernable melody, which is then accompanied by

low male voices. Idiomatic to their keyboard substitutes, the high voices go 'badum' while the low voices 'doon,' thus, giving off a more percussive tone. Marimba and timpani replace the voices. Aside from relating to its polyphonic texture, *Dolls' Polyphony* is so named because it comes during a scene involving large dolls that confront Tetsuo while he's in the hospital. However, these dolls are an illusion made by the other espers. *Requiem*, at least the portion used in the third movement, consists of a chanted mantra by a choir, which then goes into a more somber section toward the end. This portion of the movement represents the passing of Tetsuo. (Thulani Mason)

Concerto for Piano and Percussion Orchestra was written with the virtuoso in mind, this piano concerto is perfect for the modern ensemble. The first movement exudes an urgency scored in the rhythms and harmonies throughout, while the second movement, *Elegy*, reflects on the memory of my friend Robert Hohner. Robert was the percussion teacher at Central Michigan University until his death in the year 2000. The final movement barrels along with spirit and drive, utilizing mixed meter and a full compliment of percussion to bring you to the breathtaking conclusion. (David Gillingham)

The Wynwood Project No. 2 is the second composition in an ongoing endeavor of musical caricatures inspired by street art found in the Wynwood district, a northern suburb of Miami, Florida. The district is home to over 70 galleries, museums and art collections, including the Wynwood Walls, an outdoor permanent exhibit featuring hundreds of graffiti murals from some of the world's most renowned street artists.

Project No. 2 begins with the first of four movements entitled *Diagonals*, which refers to the description of the main Wynwood office building located on 2750 NW 3rd Ave, Miami, FL. The building spans an entire city block and is painted entirely in black and white diagonal lines. The music represents this with constant melodic scale lines moving up and down through the entire movement. It also attempts to capture the

vitality, beauty and boldness of not only this building, but of all of the art in the district.

Two murals of robots, one functioning and one breaking down inspired the second movement entitled **Robot Man**. Both pictures have a stunning 3D effect to them. The opening part of the movement is in 4/4 and the “toy” percussion depicts a working mechanical robot making various clinking, clanking and rattling sounds as it operates. The second part is in 6/4 and represents a robot that is malfunctioning and breaking down. The melodic material of this movement is constructed using the Fibonacci series to give it a more mechanical feel.

Movement three entitled **Walker's Women (“For Gabrielle”)** refers to London-based artist David Walker. His work is not only found in the Wynwood area but in many other cities around the world that feature street art. Most of his works focus on the portraits women’s faces. They are layered with color, motion, and emotion that are both beautiful and haunting. The movement is subtitled *For Gabrielle* for my wife to whom this movement is dedicated.

The last movement entitled **Kenny's Colorful Characters** pays tribute to the art of Kenny Sharf, an American painter who lives in Los Angeles and, like David Walker, has become popular in street art communities around the world. His lively cartoon characters are humorous and quite animated. His work often consists of pop culture icons such as the Flintstones and the Jetsons. The musical inspiration of the movement can best be described as a combination of Dmitri Shostakovich and Carl Stalling, the composer of many Looney Tunes and Merrie Melodies cartoon soundtracks of over 50 years ago.

In 2018, Dr. Danh Pham commissioned *Wynwood Project No.2* for the Washington State University Symphonic Wind Ensemble. The work was then re-orchestrated for percussion ensemble and premiered by the WSU Percussion Ensemble on March 2nd, 2019 at the Festival of Contemporary Art Music. (David Jarvis)

Program Notes

Scheherazade - Nikolai Rimsky-Korsakov included the following text, in both the score and program notes, at the premiere of “Scheherazade” in 1888: *The Sultan Schariar, convinced that all women are false and faithless, vowed to put to death each of his wives after the first nuptial night. But the Sultana Scheherazade saved her life by entertaining her lord with fascinating tales, told seriatim, for a thousand and one nights. The Sultan, consumed with curiosity, postponed from day to day the execution of his wife, and finally repudiated his bloody vow entirely.*

This arrangement includes sections from all four movements: I) *The Sea And Sinbad's Ship*, II) *The Tale Of The Kalender Prince*, III) *The Young Prince And The Young Princess, And* IV) *The Festival At Baghdad; The Sea; The Ship Breaks Up On A Rock Surmounted By A Bronze Warrior*. (Brent Edwards)

The **Akira Medley** for Percussion Ensemble features some of the most prominent movements from the *Akira Symphonic Suite*, which accompanies the animated motion picture of the same name by Katsuhiko Otomo. The film's story is set in the year 2019, after an unknown catastrophe destroyed a large portion of Tokyo, Japan during World War III in 1982. The now dystopian city of Neo-Tokyo is fraught with protests due to government corruption. One night, two biker gangs were battle-riding through the city until one member, Tetsuo from the Capsules gang, crashes while trying to avoid a strange person in the middle of the road. Personnel take him to a special hospital from a secret government organization that discovers that Tetsuo has latent powers. Throughout the film, Tetsuo's powers grow and he meets other espers like him (including the individual he met that fateful night) who warn him of the powerful Akira. Tetsuo decides to find Akira, reeking havoc along the way. At the same time, his best friend and leader of the Capsules, Kaneda, tries to keep him from destroying the city and himself while the secret government organization does everything it can to stop him from unleashing Akira.