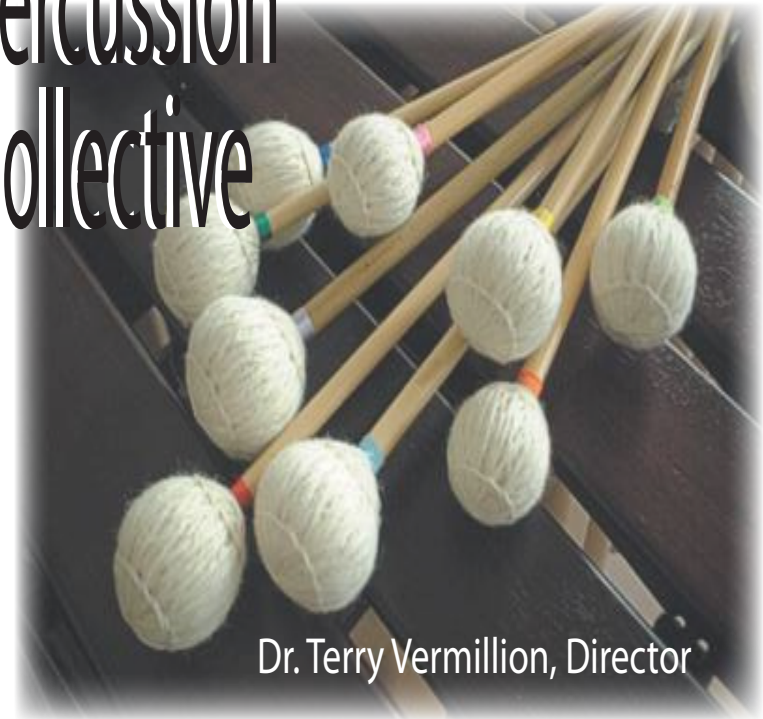


ST. CLOUD STATE UNIVERSITY
DEPARTMENT OF MUSIC PRESENTS

Percussion Collective



Dr. Terry Vermillion, Director

TUESDAY, NOVEMBER 21, 2006 • 7:30 PM
KIMBERLY RITSCHER AUDITORIUM, STEWART HALL

Admission to the following events
is free except for the
Holly Day Concert on December 2nd
(see ticket info below)

Upcoming Music Events

November

28 Percussion Recital
Craig Myer
Recital Hall, PAC - 8:00 pm

29 Percussion Recital
Karl Konz
Recital Hall, PAC - 8:00 pm

December

1 Faculty Jazz
Radission Hotel - 7:30 pm

1 Flute Studio Recital
Students of Dr. Melissa Krause
Recital Hall, PAC - 8:00 pm

2 "Holly Day" Concert
Tickets required (see below)
SCSU ensembles
Ritsche Auditorium - 7:00 pm

3 Joint Recital
Mark Hoelscher, euphonium
Andy Anker, percussion
Recital Hall, PAC - 8:00 pm

December

4 Voice Studio Recital
Students of Dr. Catherine Verrilli
Recital Hall, PAC - 8:00 pm

5 String Studio recital
Students of Dr. Marion Judish
and Dr. Daniel O'Bryant
Recital Hall, PAC - 6:00 pm

5 Voice Recital
Annie Dau with students of
Dr. Hugh Givens
Recital Hall, PAC - 8:00 pm

6 Percussion Studio Recital
Students of Dr. Terry Vermillion
Recital Hall, PAC - 8:00 pm

8 Merry Tuba Christmas
SCSU Low Brass students and
guest performers
St. Cloud Veteran's Admin.
Auditorium - 6:30 pm

Out of respect for the performers, please turn off
or silence cell phones and pagers.

Thank you!

Holly Day Concert TICKET INFO:

Tickets for the annual Holly Day Concert are \$5 for adults; \$3 for seniors and students; free with SCSU ID. Tickets will be available in advance through the Atwood Ticket Line 308-4081 and at the door.

For more information about any of our events please call the SCSU music office at (320) 308-3223 or visit our website: www.stcloudstate.edu/music. A portion of ticket proceeds will be used for music student scholarships.

David Swenson Scholarships

The David Swenson Foundation Percussion Scholarship is a four-year award granted to those outstanding musicians pursuing a degree in music at St. Cloud State University whose primary instrument is percussion. The award is competitive and its distribution is based upon the results of an audition process.

Percussion scholarship currently awards \$14,000 over a four-year period. The award is divided into four \$3,500 yearly awards and is applied towards tuition through the Office of Scholarship and Financial Aid. Renewal is based upon committee review of each recipient's academic standing, ensemble participation, and satisfactory progress towards a degree in music.

David Swenson was a 1976 Bachelor of Science graduate in music education at St. Cloud State University. He was a percussionist with multiple goals in music and life, and before his early and tragic death in April 1992, he established a foundation dedicated to education in the percussive arts at St. Cloud State University.

Mission

The Department of Music prepares students for careers in music and offers diverse musical experiences to all, enriching the musical fabric of our university and community, regionally and globally. We accomplish this through a nationally accredited curriculum that emphasizes creativity, individual student learning and vibrant performance opportunities fostered by highly experienced and accessible faculty.

Vision

We believe music is a vital human experience. We have the highest expectations of students and faculty and are committed to their growth and development. Our programs are founded in artistry and scholarship and prepare students for the future. These values ensure that music will be performed, created, studied and taught with excellence.

Program

PERCUSSION ENSEMBLE
Cymbalectomy

Chris Crockarell

MALLET ENSEMBLE
Log Cabin Blues
Triplets

George Hamilton Green
Andy Anker, xylophone
George Hamilton Green
Jordan Wirth, xylophone

PERCUSSION ENSEMBLE
Death By Ooga Booga

Edward Freytag

WORLD DRUMMING GROUP
Samba Batucada
Samba Reggae
Candomble

Trad. Carnival Samba

Intermission

PERCUSSION ENSEMBLE
Third Rule Of Thumb
Ogoun Badagris
Minuano

Barbara White
Christopher Rouse
Pat Metheny/arr. Curnow

Program Notes

Chris Crockarell's *Cymbalectomy* (2004) is subtitled "an ensemble for the cymbal-minded." It explores some of the diverse sounds produced by the cymbal side of the percussion family tree. Scored for two sets of hi hat cymbals, small splash cymbal, a large ride cymbal, a medium-size crash cymbal, and an exotic sounding Lion cymbal, this piece has offered an opportunity to examine the often-overlooked cymbal family.

George Hamilton Green (1893-1970) composed dozens of xylophone compositions that mirrored the traditions of the piano ragtime music of composers like Scott Joplin. Green was born in Omaha, Nebraska in 1893 where he was influenced by his grandfather, Joseph Green, who was a violinist and violinmaker and his father, George senior, who was a conductor and baritone horn soloist with the Seventh Ward Silver Coronet Band starting in 1889. George senior bought his boys their first xylophone in 1901, a crude instrument that none the less brought joy to the young boys ears. George junior had learned much about the craft of woodworking from his grandfather and eventually began making xylophones that were more suitable for himself as an up and coming young soloist. His first appearance as a soloist was in 1905 soloing in front of his father's brass band. It was after 1914 that George began writing and arranging music for the xylophone as he dreamed of raising the xylophone to a level of public acceptance as a concertizing instrument. Green enjoyed a long and industrious career as a soloist and eventually derived great satisfaction as a teacher where he gave rise to many of the finest mallet players in the world. His career came to an end during the Second World War when his students and his engagements either collapsed or were shipped overseas. He laid down his mallets in 1946 never to play again in public. Our soloists Andy Anker, a senior in music education and Jordan Wirth, a senior in music performance, are both recipients of the David Swenson Foundation scholarships in percussion studies.

Edward Freytag's *Death By Ooga Booga* is a brief adventure into the crazy world of percussion. It features several breakout solos, a few frenzied unison phrases, a mysterious slow section, a chanted section that conjures images of warrior tribesmen on the hunt, and a bombastic drive to the end.

Thanks

We would like to thank Bob Klackner and the student technicians of the Atwood Center for their time and creative input in staging this performance; Dani Andersen and Janelle Pederson from the Department of Music for the design of the programs and coordination of ticket takers and ushers; Dan Mader, Dave Welle and Carroll Fisher for the moving of the tons of equipment for this performance; Dean Roland Specht-Jarvis and the College of Fine Arts and Humanities for their in-kind support with equipment and facilities needed to prepare our program; and you our audience for supporting our performances through your attendance.



If you liked our program tonight, please bring some friends to our next program scheduled for April 3, 2007. If you can't make that date, bring some friends to the Music Department Scholarship Gala scheduled for April 22nd at the beautiful Paramount Theatre in downtown St. Cloud. All proceeds will benefit music scholarship recipients at SCSU.

The Director



Dr. Terry Vermillion holds a Doctorate of Arts in Percussion Performance from the University of Northern Colorado. He received a National Endowment for the Arts Jazz Study Grant for his study with ECM recording artist Peter Erskine, was one of fourteen Minnesota arts educators to be awarded a Fulbright Foundation Tour Abroad Grant for the study of Indonesian culture and art, and received Downbeat magazine's award for Jazz Instrumental Soloist Outstanding College Performance for his recordings with the University of Northern Colorado Jazz Lab Band 1. He has been featured as soloist with

a number of groups including the St. Cloud Symphony Orchestra, the University of Northern Colorado Symphony Orchestra and Percussion Ensemble, the Dallas Brass, and the St. Cloud State University Wind Ensemble.

Dr. Vermillion designed the Percussion Studies curriculum around the Percussion Collective. The Percussion Ensemble performs large 20th century works, the Mallet Ensemble focuses upon transcriptions from a broad selection of musical eras, the World Drumming Group explores the drumming traditions of Cuba, Haiti, Indonesia, Japan and Brazil, the Improvisation Workshop develops compositional and improvisational skills within the context of a percussion octet, and the Drumset Ensemble performs original compositions composed by Dr. Vermillion.

Dr. Vermillion has an extensive performance background in drumset, world music, timpani, and concert percussion and is in constant demand as clinician and performer throughout the region. He performs regularly as timpanist with the St. Cloud Symphony and the Minnesota Center Chorale and is currently on the board of the MN Percussive Arts Society where he assists with the editing of the state newsletter. He also is a member of Trio Lorca, a faculty ensemble dedicated to chamber music for voice, flute and percussion.

The traditions of carnival are celebrated by many cultures throughout the world but none quite as engaging and exciting as those practiced in Brazil. The samba was born in Rio de Janeiro in Southeastern Brazil in the beginning of the 19th century. Samba has become the most important Brazilian rhythm/dance, and is played in many different forms including samba batucada, samba reggae, and candomble. The rhythms of the batucada are derived from the traditions of the street samba that is marched during the carnival parades. Schools of samba, *escola de samba*, gather each year in the large cities like Rio and Sao Paulo to design extravagant parades complete with 500-1000 dancers, drummers, singers, and musicians. The samba lines are a great source of local and national pride and have represented the country of Brazil to the entire world. The influence of reggae musicians like Bob Marley and Peter Tosh have melded the sounds of reggae and samba into a style that has come to be known as samba reggae. Made popular by groups like Olodum, samba reggae has seen as much widespread acceptance as disco here in the U.S. during the 1970's. Candomble derives some of its rhythms from the Bahia region of Northeastern Brazil where African cultural traditions are especially strong. The traditions that were brought over from Africa are still acknowledged in Bahia, as is the music.

Barbara White is a member of the faculty at Princeton University and a clarinetist. Extremely active as a performer, author, lecturer, and composer White has a long-standing involvement in interdisciplinary collaboration. *Third Rule of Thumb* was composed in 2000 for the Talujon Percussion Quartet. When I first encountered the composition on a CD of her music, I knew I wanted to bring this piece to my students and our audience. I contacted Barbara and she immediately began preparing the score since it had not yet been published. White writes of her composition, "Restricted to 'so-called unpitched percussion,' this is a study in how timbre and relative pitch can create a percussion-specific syntax. Indebted to John Cage (the Third in the title is derived from Cage's *Third Construction*) and Lou Harrison (particularly his *Concerto for Violin and Percussion*), I used everything from woodblocks, Chinese opera gongs and a large Brazilian *caxixi* to tom-toms played with a superball, frying pans and tin cans. The piece opens up with the mysterious sound of a bowed cymbal cut with a repeated rhythm on the woodblock. For the first several minutes, I focus on the isolation of sounds, emphasizing the distinct colors produced by their opposition: wood versus metal, struck versus shaken,

short versus sustained. As the piece continues, additive rhythms and interlocking patterns appear, often resulting in danceable 'grooves.' These grooves gradually entice all of the players into a metallic swirl, and all differences are erased as they join in an ecstatic unison at the end." Barbara has been wonderful to work with and we thank her for her superb music.

Born in Baltimore in 1949, Christopher Rouse developed an early interest in both classical and popular music. He graduated from Oberlin Conservatory and Cornell University, numbering among his principal teachers George Crumb and Karel Husa. Rouse maintained a steady interest in popular music: at the Eastman School of Music, where he was Professor of Composition until 2002, he taught a course in the history of rock for many years. Rouse is currently a member of the composition faculty at The Juilliard School of Music. Ogon Badagris was written in 1976 and was commissioned by the Ithaca College Percussion Ensemble. The composition derives its inspiration from Haitian drumming patterns, particularly those of the Juba dance. Ogon Badagris is one of the most terrible and violent of the Voodoo deities and can be appeased only through sacrifice. The entire work may thus be interpreted as a dance of appeasement that finally ends with the players shouting "reler," the Voodoo equivalent of the Judeo-Christian amen.

Pat Metheny's composition Minuano is subtitled (Six Eight) and features the juxtaposition of the 6/8 and 3/4 time signatures. Taken from Metheny's recording *Still Life Talking* on Geffen Records, Bob Curnow has arranged the music for percussion ensemble. It is an audience favorite wherever it goes, and is a favorite of many of our players on stage tonight. The ensemble would like to thank bassist Karl VanBeckum for joining us for this performance.



Personnel

PERCUSSION ENSEMBLE

Andy Anker
David Biegler
David Harri
Tyler Hogan
Bethanne Holthaus
Karl Konz
Harry Lange
Craig Myers
Phillip Radtke
Ryan Schmidt
Karl Van Beckum
Jordan Wirth

MALLET ENSEMBLE

David Biegler
Bethanne Holthaus
Phillip Radtke
Ryan Schmidt
Karl Konz

WORLD DRUMMING GROUP

Adelle Amundson
Matt Boyington
Shawna Braun
Romaine Bray
Amy Carlson
Garrett DeZeeuw
Patric Doyle
James Dragich
Matt Gilsrud
Kimberly Hash
Dan Hlinsky
Robyn Jodlowski
Dana Johnson
Hana Kim
Zach Lamb
Alaric Myers
Houston Niesche
Kohei Obe
Phillip Radtke
LaToya Scott
Adam Slaybaugh
Tim Thole
Kristian Twombly
Jessica Veness
Matt Vogel
Jordan Wirth