



UNC CHARLOTTE  
College of Arts + Architecture

The Department of Music presents

# The Percussion Ensemble

Bill Congdon, director

## **Tocatta for Percussion**

Carlos Chávez

- I. Allegro, sempre giusto
- II. Largo
- III. Allegro un poco marziale

## **Rite Of Passage**

Jess Monkman

Nicholas Francis, marimba

## **Timepiece**

Murray Houllif

## **Island Vibe**

David Kovins

Christopher Merida, vibraphone

## **Concerto for Marimba and Percussion Ensemble**

Ney Rosauero

Brandon Hawkins, marimba  
Rick Dior, conductor

## **Ensemble Personnel:**

Jacob Bohan, Megan Elmore, Daniel Ferreira, Nicholas Francis,  
Brandon Hawkins, Lane Mashburn, Christopher Merida, and Peyton Wulff

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Anne R. Belk Theater  
Robinson Hall for the Performing Arts  
Monday, November 26, 2018 | 7:30 pm  
[arts.uncc.edu](http://arts.uncc.edu)

# Program Notes

## **Tocatta for Percussion (1942)**

In the 1930s, avant-garde composer John Cage approached Chávez and asked him to compose a piece for the percussion ensemble with which Cage was touring the West Coast. Unfortunately, Cage's ensemble found themselves unable to play the opening section which calls for long, sustained drum rolls by all players, and therefore never performed the piece. It was not until 1948 that the *Tocatta* received its premiere, with members of the Orquesta Sinfónica de México (of which Chávez was founding director) as soloists. Since then, the piece has become a staple for the percussion repertoire.

Chávez's *Tocatta* utilizes advanced rhythmic interplay on multiple drums and gongs. Written in three movements, the first and last follow a sonata form in which Chávez explores the sound potential of the battery, writing long, layered rolls, interlocking syncopated patterns. The slow inner movement, scored for non-pitched metallic instruments, glockenspiel and xylophone, is rhythmically simple, featuring small broken intervals on the two melodic instruments.

## **Rite of Passage (2002)**

Composer Jesse Monkman is a graduate of the New England Conservatory. His percussion compositions include many outstanding pieces on all levels of difficulty. *Rite of Passage* features an exhilarating marimba solo accompanied by three percussionists with multi-percussion setups. Of note are very technical and aggressive passages for all of the players, as well as a beautiful vibraphone solo in the middle section. It culminates in a cadenza for the marimba that leads to the finale of the piece. *Rite of Passage* is a piece that is meant to captivate the audience by utilizing the full potential of the marimba.

## **Timepiece (1978)**

Composer Murray Houllif wanted to provide a composition of a challenging and contemporary nature. The initial configuration for *Timepiece* was for vibraphone, marimba, flute (to match the vibraphone's metallic timbre), and clarinet (to match the marimba's wooden timbre). While discussing this new piece with the publisher, it was suggested that Houllif make it available for mallet quartet as well. He eventually decided to substitute xylophone for the flute part, and have an additional marimba play the clarinet part. The vibraphone part features effective use of the motor to add vibrato. This final version for xylophone, vibraphone, and two marimbas is what will be heard this evening. The opening theme features the marimbas in a driving 8th-note figure, with the vibraphone and xylophone answering in triplets. This opening theme is reiterated throughout *Timepiece* in various forms and styles. Tranquil sustained passages, frantic outbursts of notes, and driving 16th-note ostinato figures provide additional dynamic contrast to this demanding work.

## **Island Vibe (2001)**

*Island Vibe* takes the listener on a whimsical journey to the islands. This work features solo vibraphone, with rolling marimba and xylophone suggesting steel drums. The arrangement also features drumset, percussion and bass marimba providing the island pulse.

Composer David Kovins, vibraphonist, marimbist and drummer attended the Manhattan School of Music, and owns the School for Musical Performance, founded in 1980. His vibraphone-based group, Vibe From New York, has won acclaim both critically and commercially. He also has done work at The Lighthouse, teaching percussion to the blind. He has written five instructional books for vibraphone, as well as ensemble and solo music for percussion.

## **Concerto for Marimba and Percussion Ensemble (1992)**

Written in July of 1986, Ney Rosauero's *Concerto for Marimba* contains four movements that follow a fast-slow-fast pattern, with the fourth movement acting as a finale. The first movement begins with a strong ostinato bass line played in the marimbist's left hand while the right hand introduces the main theme. This movement contains Brazilian motifs and jazz elements which introduce thematic material through the use of blues riffs and odd time signatures. The fourth movement begins with the whole ensemble playing a variation of the thematic material in unison leading to a short cadenza. After this cadenza, the marimba repeats the previous themes before arriving at an extended cadenza, and then closing with a rousing technical display.

## **Director**

**Bill Congdon** is a graduate of East Carolina University (BME) and the Eastman School of Music (MM – Performers Certificate in Percussion). He has taught percussion at Queens University in Charlotte, NC and Wingate University in Wingate, NC. Since 1978, Bill has performed in the percussion sections of the Charlotte Symphony and North Carolina Symphony, and was Principal Timpanist of the Greensboro Symphony. He most recently toured with the Kennedy Center's R&B Opera, *I Dream*, where he was feature on Hammond B3 Organ. He provided additional synthesizer programming for this production.

He has worked extensively with school-age students in Teen City Stage in Charlotte NC as a vocal coach and Music Director. He also is one of the Music Directors for Broadway Dreams, an international non-profit organization that provides musical theatre training for people of all ages. Recent years have found Bill working in the theatrical realm as a Music Director and conductor with several prominent Broadway National Tours: *Mamma Mia* National Tour, *Mamma Mia* in Las Vegas, *Billy Elliot*, *the Musical* and *Matilda*, *the Musical*, where he served as the children's music director and conductor.

# College of Arts + Architecture

## Upcoming Events

### NOVEMBER

Jazz Ensemble & Combos	Tue Nov 27   7:30 pm Anne R. Belk Theater
BFA 2D/3D & Graphic Design Exhibition Closing Reception	Wed Nov 28   5:00 pm Rowe Galleries
Symphonic Band	Fri Nov 30   7:30 pm Anne R. Belk Theater

### DECEMBER

University Chorale	Mon Dec 3   7:30 pm Anne R. Belk Theater
Men's & Women's Choirs	Tues Dec 4   7:30 pm Anne R. Belk Theater
Art of Teaching Exhibition Closing Reception	Sat Dec 8   3:00 pm Rowe Galleries

## CoA+A Performing Arts Services

Dean Adams, Associate Dean for Performing Arts Services

Christopher Buess, Lecturer, Production Manager

Beverly Lueke, Performing Arts Operations Manager

Liz Paradis, Audience Services Manager

Beth Rucker, Business Services Coordinator

Rachel Engstrom, Lecturer, Costume Shop Manager and Costume Designer

Matthew B. Fraiser, Lecturer, Technical Director

Hali Hutchison, Costume Lab Cutter / Draper

Rick Moll, Senior Lecturer, Master Electrician

Gordon W. Olson, Lecturer, Lighting Designer

Benjamin G. Stickels, Senior Lecturer, Sound Engineer and Asst. Production Manager

Rachel Watkins, Lecturer, Stage Management

## Robinson Hall Technicians

Gianna Agostino, Matthew Cooke, Michael Coston, Ginger Duchi,  
Ian Hirsch, Michael Lee