

UNIVERSITY OF NORTH CAROLINA
CHARLOTTE
COLLEGE OF ARTS + ARCHITECTURE

The Department of Music presents

Percussion Ensemble

Rick Dior, director

Tip Of the Andes Craig Hetrick

Rancho Jubilee (for 3 Cajons) Andrew Beall

Ryan Comley, John Pickett, and Jon Phipps, cajons

Gainsborough Thomas Gauger

Willow Michael Burritt

Dylan Hatley, solo marimba

Letter from Home Pat Metheny
arr. Andrew Beall

Dylan Hatley, solo vibraphone

Minuano 6/8 Pat Metheny and Lyle Mays
arr. Robert Curnow

John Pickett, vibraphone solo

Suite for Solo Drum Set and Percussion Ensemble David Mancini

John Pickett, solo drum set

Anne R. Belk Theater
Robinson Hall for the Performing Arts
Monday, November 28, 2022 | 7:30 pm
coaa.charlotte.edu

Program Notes

Tip of the Andes begins with an atmospheric soundscape of low percussion sounds interspersed with a short theme played by the vibraphone. This evolves into a fast-moving tempo that is dictated by the snare drum and punctuated with timpani and tom tom accents. The piece alternates between common time and 7/8 meter creating an unusual rhythmic feel. Specific rhythmic compositional devices are used by the composer such as metric modulation and several rhythmic hemiolas to add to the interesting variety of grooves the composition demonstrates.

Rancho Jubilee is a trio for three Cajons. A **Cajon** is a box-shaped percussion instrument that originated in Peru and is commonly used in Spanish Flamenco music. The instrument is made from plywood with the front playing area constructed with thinner material while the sides and back are thicker (more plies). The box has a rear facing sound hole similar to that of an acoustic guitar which enhances the bass frequencies.. The instrument is usually played with the performer sitting on top of it with the sound hole facing the rear. Sometimes metal snares are employed within the instrument to add a percussive buzzing effect. There are many performance techniques including slaps, knocks, slides, scrapes and palm strokes played with the hands, palms and fingers. The feet (heels) are also used to play the instrument as well as floor stomping and scraping. This composition takes advantages of all of these techniques and features several solo passages for each performer.

Gainsborough was composed by Tom Gauger, a percussionist with the Boston Symphony, in 1974. The piece is influenced by several well-known symphonic composers including Shostakovich, Prokofiev and Messiaen. These composers are well-known for their complex and expressive percussion writing. The composition is a mini concerto for percussion ensemble with a typical fast, slow, faster movement arrangement.

The following notes are by the composer:

The first movement is a spritely dance in 9/8 that features quick motivic lines between two marimbas, with interruptions from the timpani and battery percussionists.

The slow, hesitant second movement has a more modal and metallic sound, highlighting the bells and vibraphone. A jazzy recitative appears in the middle of this movement.

The final movement is a quick and rhythmically active with a healthy amount of call-and-response between different sections. It moves through several different styles, finishing with a flourish.

Willow is a piece for solo marimba and percussion ensemble. It is heavily influenced by African rhythms and features hand drums such as the djembe, congas and bongos. Melodic material is performed on some other mallet instruments such as the glockenspiel and vibraphone to add more color and variety to what is already a beautifully written marimba part. Several marimba cadenzas are present building on an odd-meter rhythmic theme. A strong rhythmic component is always present in Burritt's compositions and here it takes the form of marimba ostinatos played above complex hand drumming patterns. The piece closes with a lovely solo marimba choral.

Letter from Home was originally composed as a solo acoustic guitar piece and is the title track from the Pat Metheny recording of the same name. Here the guitar parts are recreated by solo vibraphone while the keyboard and synthesizer parts are recreated by the marimbas and glockenspiel.

Minuano 6/8 was originally recorded on the Pat Metheny Group album *Still Life (talking)*. The composition is written in AABA form and moves between the meters of 6/8 and $\frac{3}{4}$ seamlessly. The composition floats on a bed of cymbal, and shaker rhythms as many Metheny compositions do. In this arrangement the original wordless vocal lines are reproduced with the vibraphone and the original guitar and synthesizer parts are played by several marimbas. There is an improvisation section that is played by the vibraphone and a challenging big band influenced interlude performed by the entire ensemble.

Suite for Solo Drum Set and Percussion Ensemble employs the rhythms of Brazil, Cuba and Africa in a modern Jazz percussion setting. As the title implies it is a feature for a talented drum set performer who

is well versed in all of these styles. Each section represents a separate rhythmic style. These include Samba (Brazilian) Nanigo (Afro-Cuban) and Jazz/Funk (America). The piece was composed in 1988 and is dedicated to Ernest Muzquiz and the Syracuse University Percussion Ensemble.

Percussion Ensemble Personnel

Jack Applegate

Ryan Comley

Jack Comley

Tim Gawert

Dylan Hatley

Tripp Hayes

Alex Johnson

Jonathan Phipps

John Pickett

About the Director

Rick Dior is a graduate of the Manhattan School of Music where he studied with renowned timpanist Fred Hinger and jazz composer Bob Mintzer. He also studied extensively with famed jazz drummer Joe Morello. Rick has performed as a percussionist and drummer with some of the greatest artists in the music industry including James Taylor, Aretha Franklin, Roberta Flack, Ray Charles, Bobby McFerrin, Al Jarreau, Marvin Hamlisch, BeBe Winans and Martina McBride. He has added his jazz drum set talents to performances with many great jazz artists including Marvin Stamm, Bill Watrous, Clark Terry, Red Rodney, Chris Potter, Russell Malone and Lionel Hampton. Some of these performances have taken place with the Charlotte Symphony Orchestra, which he has performed with since 1990 as principal percussionist, section percussionist and timpanist. Rick's recording credits are extensive and include movie soundtracks, CD releases and commercial radio and television spots. As a first call percussionist in Charlotte, Rick has performed in dozens of Broadway show tours. Some of the most recent are *Beautiful*, *Wicked*, *The Producers*, *Young Frankenstein*, *Spamalot*, *Hairspray*, *South Pacific*, *West Side Story* and *Mary Poppins*.

Rick has served as the Professor of Percussion at UNC Charlotte since 2001. He also maintains an active private teaching studio. His private students have gone on to attend UNC Charlotte as well as many other prestigious music institutions such as The Julliard School of Music, The Manhattan School of Music, The Eastman School of Music, North Texas State University, the Oberlin School of Music and The University of Miami. Many of these students are active as professional musicians and educators.

As a composer Rick has written many compositions and arrangements for Classical, Jazz and Latin ensembles. In 2018 Rick was commissioned to orchestrate his composition *Science Fiction* for a European tour of the National Youth Orchestra of Great Britain, widely considered to be the finest youth orchestra in the world. He is the author of several percussion books including the acclaimed *Advanced Coordination for Drum Set and Hand Percussion*. Rick's books and compositions are published by Tap Space. He is also an artist for Vic Firth Drumsticks, Mike Balter Mallets, Paiste Cymbals, and Doc Sweeney Drums.

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Upcoming Events

NOVEMBER

Jazz Ensemble & Combos

Tue Nov 29 | 7:30 pm
Anne R. Belk Theater

DECEMBER

Orchestra

Thu Dec 1 | 7:30 pm
Anne R. Belk Theater

Wind Ensemble & Symphonic Band

Fri Dec 2 | 7:30 pm
Anne R. Belk Theater

University Chorale

Mon Dec 5 | 7:30 pm
Anne R. Belk Theater

Men's & Women's Choirs

Wed Dec 7 | 7:30 pm (W) & 8:30 pm (M)
Anne R. Belk Theater

Sensation Approaching Naming: Walter Jule
Galleries Reception

Thu Dec 8 | 6 pm - 8:30 pm
The Dubois Center, Center City Building