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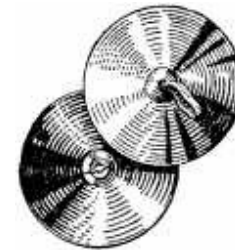


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The Central Jersey Youth Percussion Ensemble presents...

Night of Percussion II



Saturday, June 8th 2002
7:00pm
Rutgers University, Rehearsal Hall 104

CJYPE Night of Percussion II Program

Central Jersey Youth Percussion Ensemble:

Quartets

Peter Saleh, director

“The Other Side of the Toy Box”

Peter Saleh (1999)

Publisher Pending

“Bouree” from Partita #1 for solo violin

J.S. Bach/Arr. Gary Olmstead

Studio 4

“New-Thaan” Bob Becker (1998)

Chris Nagengast, snare drum

HoneyRock

“Ku-ka-Ilimoku” Christopher Rouse (1981)

Helicon Music

Brett Deptula, Marimba Glen Ridge, NJ

“October Night” (mvt II)

Michael Burrirt (1986)

Ludwig Music

South Orange-Maplewood School

Percussion Ensemble

Dan Halpern, director

“March for Percussion” James Rago

conducted by Thomas Shippy

”Drums Galore” Anthony Cirone

Thomas Shippy, Conductor

Central Jersey Youth Percussion Ensemble

Peter Saleh, director

“Scherzo a la Musser: Etude in C Major”

Clair Omar Musser (1901-98)/Arr. Peter Saleh
(2002)

Publisher Pending

“Tocatta” (mvt I) - Carlos Chavez (1942)

Mills Music

“Metric Lips” – Bela Fleck/Arr. David Steinquest

Row Loff Publications

“Atenteben” – Bob Becker (1985)

Bob Becker Music

□ Intermission/Raffle

□ Peter Saleh, Marimba and Vibraphone

“Virginia Tate” – Paul Smadbeck (1999)

Keyboard Percussion Publications

with original choreography written and performed by
Sara Ketrow

“Interzones” – Bruce Hamilton (1996)

Non Sequitur Music

□ Exit 9 Percussion Group

“Dibon”

(traditional west African music)

“The Ragtime Robin” – G.H. Green/Arr. Becker

Kevin Romanski, Xylophone

“The Wheel of Death” – Float/Arr. Ed Choi

2002 Central Jersey Youth Percussion Ensemble

Laura Allen (2005)	- Ridge
John Ambrose (2004)	- Highland Park
Jasmine Bloch*^ (2002)	- Hillsborough
Sara Bulter* (2002)	- J.P. Stevens
Dennis Chin (2002)	- Somerville
Brett Deptula^ (2002)	- Glen Ridge
Tiffany Kung* (2002)	- J.P. Stevens
Diane Miller (2002)	- Hillsborough
Chris Nagengast (2002)	- Hillsborough
Mike Stein (2005)	- Hillsborough

*founding member

^Incoming College Music Major

South Orange-Maplewood School Percussion Ensemble

Dylan Frank	Daniel Gordon
Joey Kling	Kaylia Lawrence
Alex MacArthur	Enrique Parada
Spencer Silvera	Esther Wald

Thomas Shippy - assistant

About the Central Jersey Youth Percussion Ensemble:

Founded in January 2000 by director Peter Saleh, CJYPE's purpose is to expose high school-aged percussionists to challenging and legitimate percussion ensemble repertoire in a professional and musically rewarding environment. The group draws on highly motivated students from different schools districts in New Jersey and performs purely undergraduate college and advanced high school level material. The repertoire is specifically chosen to provide a wide range of stylistic and technical experience and at the same time entertain the players and audiences alike.

For a small tuition payment, comparable to the cost of a single private lesson, this year's members received a wealth of percussion experience. The featured guest clinician of this year's "Day Of Percussion", held on May 5th, was world traveled marimba soloist She-e Wu. Ms. Wu gave an energetic clinic with and solo performance for the

group. Zildjian artist Tony Reedus and African Drumming and Dance specialist Mike Ramsay also gave master classes on drum set styles and African music, respectively. The group performed at festivals at Somerville High School and West Windsor-Plainsboro. 2002 CJYPE members also received a lengthy book of percussion-related materials specifically written for the group and will be getting a guided tour of the Malletech and KPP facilities.

In it's brief three year history, CJYPE has featured extremely talented performing members from Hillsborough, J.P. Stevens, Hackettstown, Ridge, Montgomery, Bridgewater-Raritan, Glen Ridge, Somerville, Highland Park, Mount Olive, and Franklin High Schools. Alumni of the group have gone on to music and percussion programs at James Madison University, Penn State, Rutgers, University of Delaware, The College of New Jersey, and Ithaca College.

About the Director:

Born in Akron, Ohio in 1977, Peter J. Saleh received his Bachelor of Arts in Music from Rutgers in 2000 where he studied percussion under Professor She-e Wu, and orchestration with Dr. Brian Kershner. While attending Rutgers, he performed in practically every ensemble available to a percussionist. Peter has also played percussion and/or timpani professionally with the 1999 & 2000 Rutgers Summerfest Orchestras, The 2000 Summerfest Percussion Ensemble with Bob Becker, The New Brunswick Chamber Orchestra and many local groups. He is also heard on the Grammy nominated Rutgers Wind Ensemble recording, *Time: A Maniac Scattering Dust*. Mr. Saleh also toured as a performer with the 1998 Crossmen Drum and Bugle Corps, under caption heads Thom Hannum (Star of Indiana, Blast!, UMass) and James Ancona (Santa Clara Vanguard, UDel).

In addition to CJYPE, Peter has composed, arranged, and instructed for Hillsborough, Somerville, and Franklin High Schools' award winning percussion programs, and maintains private studios in New Brunswick, East Brunswick, Hillsborough, and Somerville. Two of his original compositions for percussion ensemble will be available later this year through Row Loff Publications. He was also a consultant for the 2001 Jersey Surf drumline.

Peter is an active accompanist for the Rutgers University Dance Department and Brunswick area, has played at the Sandra Cameron Dance Center in Manhattan, and has performed with Rutgers Faculty member Paulette Sears in her piece *Dust* in December 2001.

Mr. Saleh is also a production assistant at Keyboard Percussion Publications and Marimba Productions in Asbury Park, NJ. He has also studied marimba with Leigh Howard Stevens and is currently pursuing his second degree in percussion at Rutgers.

Program Notes:

Sara Ketrow (Dancer) lives in Bridgewater, NJ. She just received a BFA in Dance from Mason Gross School of the Arts and is currently dancing with Julia Ritter and John Evans and Dancers. Sara wants to thank Pete for their collaboration and his insight.

Peter Martin received his bachelor's degree in music performance at Rutgers University where he studies with She-e Wu. Prior to his arrival in New Jersey, Mr. Martin attended the music school at the University of Northern Colorado and performed with many professional orchestras and ensembles in the Colorado area including the Greeley Philharmonic Orchestra, the Longmont Symphony Orchestra, and the Stampede Group, inc. musical theatre organization. Mr. Martin's other teachers have included Gray Barrier and marimba virtuoso Leigh Howard Stevens and he will be attending Northwestern University this fall to pursue a Master's degree in percussion with Michael Burritt.

Mike Ramsey received his Bachelor's in Music Education from West Virginia University and is currently studying for the Master of Music degree at Rutgers University where he is a student of world-class marimbist She-e Wu. He was a member of the 2001 Henry Mancini Institute Orchestra and performed at the 2002 International Association of Jazz Educators conference. He also specializes in world music, specifically West African drumming. He is a member of Dr. Paschal Yao Younge's professional troupe "Agazuno". While a student of Dr. Younge's, Mike traveled all over the world studying and performing, including trips to Ghana, West Africa, Taiwan, and Korea.

Born in Albany, NY, Kevin Romanski received his BMus in percussion performance and composition from Syracuse University where he won the 1996 concerto competition and Armstrong Award. He further studied at Rutgers University where he received his MM and current candidacy for the DMA. Kevin has also been an entertainer on the east coast since 1994.

Leigh Winik graduated from South Brunswick High School and is attending the Mason Gross School of the Arts pursuing a degree in percussion performance. He is currently studying with professor She-e Wu, has been actively performing with the Rutgers Percussion Ensemble, and has performed a joint recital with fellow percussionist Ryan Kilgore. Leigh is attending the prestigious Leigh Howard Stevens Summer Marimba Seminar this summer in Ocean Grove, NJ.

Formed in February 2002, Exit Nine performs percussion music from all types of genres. The group is in high demand to perform its assembly program "The World of Percussion", developed in conjunction with the Young Audiences Classical Music Initiative. Founding members Ed Choi, Peter Martin, Mike Ramsey, Kevin Romanski, and Peter Saleh will be taking the group across the Pacific this summer, performing at the Jeju Summer Band Festival this August in Cheju City, South Korea, and at concerts in Japan.

Atenteben Becker

The melodies in this piece are based on a few of the tunes played by the atenteben flute ensembles of Ghana. The patterns played by the gankogui [double bell] and the drums are loosely based on the rhythms found in the traditional Ewe dance musics agbekor and gahu, and the ubiquitous urban popular music kpanlogo.

New-thaan Becker

Composed in February 1998, New-thaan is a solo for snare drum or muted drum in the style of my earlier work, Lahara (1977). Both pieces are set in a 16-beat rhythmic cycle — tin tal — traditional to Hindustani classical music. The title, New-thaan, is a play on the Hindi word Uthan (literally "rising up"), which applies to the opening elaboration in a classical tabla solo.

New-thaan is meant to be performed against an aural background of the 16-beat cycle, in the form of a repeating melody and/or percussive marking of the four-beat subsections of the cycle along with a suggested chordal drone typical of Indian music performance. [In this case these are represented with vibraphone, bongos, and marimba.]

The entire solo will require sixteen repeats of the 16-beat cycle. In keeping with traditional Indian performance practice, it would be appropriate to begin the performance with one statement of the melody before the entrance of the drum solo.

Bob Becker holds Bachelor's and Master's degrees from the Eastman School of Music where he studied percussion with William Street and John Beck, and composition with Warren Benson and Aldo Provenzano. He also spent four years doing post-graduate study in the World Music program at Wesleyan University where he became intensely involved with the music cultures of North and South India, Africa and Indonesia. As a founding member of the percussion ensemble Nexus, he has been involved with the collection and construction of a unique multi-cultural body of instruments which responds to his wide background of training and experience.

October Night Burritt

This piece was written in the fall of 1986 and was my first serious attempt at composition. The piece is dedicated to marimbist Gordon Stout, a former teacher and good friend. The work was inspired by the famous Dylan Thomas poem, Do Not Go Gentle Into That Good Night. The poem conveys two very powerful and very different moods: one of sorrow and deep remorse and the other of aggression and anger. Thus a piece in two movements evolved depicting these contrasting emotions.

The first movement is a chorale painting the sadness expressed in the poem of Thomas' father's impending death. It is written in a romantic style and moves between the keys of C and B-flat major. Movement two is an energetic allegro depicting the intensity of the poet's emotions as he begs his father to fight against death. It develops motivically through the use of perfect 5ths and major 6ths separated by minor 2nds and augmented 4ths. It is in sonata form and concludes the work with the coda from the first movement.

Do not go gentle into that good night,
Old age should burn and rave at close of day;
Rage, rage against the dying of the light.

Though wise men at their end know dark is right,
Because their words had forked no lightning they
Do not go gentle into that good night.

Good men, the last wave by, crying how bright
Their frail deeds might have danced in a green bay,
Rage, rage against the dying of the light.

Wild men who caught and sang the sun in flight,
And learn, too late, they grieved it on its way,
Do not go gentle into that good night.

Grave men, near death, who see with blinding sight
Blind eyes could blaze like meteors and be gay,
Rage, rage against the dying of the light.

And you, my father, there on the sad height,
Curse, bless, me now with your fierce tears, I pray.
Do not go gentle into that good night.
Rage, rage against the dying of the light

The Ragtime Robin Green/Becker

The revival of interest in the music of George Hamilton Green can be credited almost completely to the scholarly efforts and xylophone artistry of Bob Becker and the world-famous percussion group NEXUS. Here are two of the arrangements Bob Becker made for NEXUS which have caught the attention of audiences and percussionists around the world and created a whole new fascination with the xylophone as a solo instrument. The accompaniments require four players on a minimum of two marimbas.

Bela Fleck is often considered the premiere banjo player in the world. A New York City native (named after composer Bela Bartok), he picked up the banjo at age 15 after being awed by the bluegrass playing of Flatt & Scruggs. He began experimenting with playing bebop on the banjo in high school. In 1982, he joined the progressive bluegrass band New Grass Revival, where he made a name for himself in the country-bluegrass world. At the same time he was releasing a series of solo albums for Rounder Records.

In 1989 he formed the Flecktones. They made their self-titled debut recording in 1990 by playing a "blu-bop" mix of jazz and bluegrass and soon became a commercially successful, critically acclaimed and award-winning band. (Fleck--the only musician to be nominated for Grammys in jazz, bluegrass, pop, country, spoken word, Christian, composition and world music categories)

Toccata Carlos Chavez (1899-1978)

Born 13 June 1899 in Mexico City, Carlos Chávez was a renowned composer, conductor, and educator whose distinctive, often highly percussive music synthesized elements of Mexican, Indian, and Spanish-Mexican influence. A prolific writer of music and music criticism, Chávez's oeuvre includes five ballets, seven symphonies, four concertos, a cantata and opera, and innumerable pieces for voice, piano, and chamber ensemble; he wrote two books (of which *Toward A New Music: Music and Electricity* became a major contribution and fundamental document of new musical thought) and more than 200 articles on music.

Chávez was trained primarily as a pianist and developed much of his compositional skills independent of instructors. Coming of age at the close of the Mexican revolution and during a time of renewed cultural nationalism, Chávez's investigation of indigenous Indian cultures, native folk elements, and dance forms brought an unprecedented vigor and visibility to 20th-century Mexican music. A master of orchestration, Chávez's use of native instruments was inimitable with polyrhythms, cross-rhythms, syncopation, and numerous irregular meters often significant elements of compositional structure. Works such as the *Sinfonía de Antígona*, *Sinfonía India*, and a ballet for Martha Graham (*La Hija de Cólquide*, "The Dark Meadow") were celebrated for their remarkably distinctive and original sound.

Interzones for vibraphone soloist and tape was commissioned by percussionist Tim Adams and completed in 1996 at the Indiana University Center for Electronic and Computer Music. Samples of guitar, saxophone, snare drum, and vibraphone were manipulated with Sound Hack and Sound Designer sample editing software; these sounds, along with a host of others from the Center's library, were sequenced using digital performer to create the tape part.

The many distinct sections of the piece can be described as variations, but I prefer to think of them as different scenes or musical zones. Though the piece is essentially abstract, many sounds and gestures within these zones evoke surreal images for me. Generally apparent is the jazz influence which is heard throughout and which seemed appropriate given the vibraphone's rich history in the jazz tradition. *Interzones* is dedicated to Tim Adams and Brent England

Bruce Hamilton was born near Philadelphia in 1966, and grew up in New Jersey. He holds degrees in composition and Percussion from Indiana University, where he received the Performers certificate. He has studied composition with Claude Baker, Harvey Sollberger, Frederick Fox, and Eugene O'Brien, and electronic music with Jeffery Haas. Hamilton is currently a lecturer in music at Western Washington University.

Scherzo a la Musser, Etude in C Major Musser (1901-1998)/Arr. Saleh

The compositions of Clair Omar Musser are some of the most commonly played pieces in the repertoire and his "Etude in C Major", written in 1948, is certainly among his most played pieces. Given the recent trend of arranging marimba solos for larger percussion ensembles (Miki's *Marimba Spiritual* or Schwantner's *Velocities* for example) I was looking for a piece to arrange for the 2002 CJYPE when this piece came into mind. Evelyn Glennie had already recorded the piece with a brass ensemble arrangement during the reprise, following the fermata, and I thought: why not arrange the whole thing for percussion ensemble? Scored for a 10-player percussion orchestra (Glock/Chimes, Xylo, Vibes, four marimbists, timpani, and two busy percussionists), *Scherzo* spreads the original solo part throughout the entire ensemble so that no one individual player is playing the complete solo part at any time. This method allowed me to create parts that had a variety of difficulty and also permitted a controlled use of unison orchestration, here used only just before the reprise, and at the very end. -Saleh

Marimba virtuoso Clair Omar Musser's influence on playing, teaching, composition, and manufacture has been pervasive. He performed his own arrangements of Chopin, Mendelssohn, Bach, Paganini, and others internationally. His solo compositions and transcriptions and his ensemble arrangements have enjoyed great popularity. Musser's large marimba orchestras were acclaimed throughout the world. He was a teacher of renown, having headed the Northwestern University Marimba Department for ten years and sent many of his students to important positions in playing and teaching. His innovations in grip, mallets, and technique revolutionized marimba and vibraphone playing. An inventor and designer of

instruments, he custom-made instruments for many famous performers. Musser also founded the company that bears his name.

Ku-Ka-Illimoku Rouse

In Hawaiian mythology, Ku is perhaps the most fundamental and important of gods, occupying a place similar to that of Zeus in Greek mythology or Odin in Norse legend. Ku is manifested in several forms: as Ku-Ka-Illimoku he represents the god of war. Thus, this work for percussion ensemble is best viewed as a savage, propulsive war dance.

Ku-ka-Illimoku, commissioned by the Syracuse Symphony Percussion Ensemble, was completed on August 5, 1978, and lasts approximately five minutes.

- Christopher Rouse

In the Toybox Saleh

Toybox is my second original percussion ensemble composition. (The first, entitled "4 over 3/4" was written for and played by the eleven member 1998 Crossmen Pit.) The inspiration for this piece came from Dave Hollinden's The Whole Toy Laid Down, a quartet epic in both its content and setup! His infusion of rock music into legitimate percussion ensemble music was refreshing, however, I thought his drum writing in the piece would be much easier if played on a standard 5-piece drum set. Well aware of the image a drum set in a percussion ensemble conjures; I made conscious efforts to avoid any sort of cliché drum writing and instead tried to approach it as a seated multi-percussion voice. The balance of the ensemble could actually be thought of analogous to a rock quartet with the marimba player filling keyboard and bass responsibilities, the vibraphone as a substitute for guitar, and the glock part similar in density to a vocal part. The main motives for the piece (perfect fourths and groupings of two and three eighth notes) are derived from the opening chorale section, appearing in various forms and combinations.



Thanks to the Somerville School of Music, Marimba Productions, Universal Music, and Studio 63 Music for sponsoring tonight's concert. Also, thank you to Somerville School of Music, Keyboard Percussion Publications, Malletech Mallets, Manville Music Center, and Lou Rose Music for donating tonight's raffle items.

Much appreciation goes to the following people for helping tonight happen:

Sue Giambolvo	Millie Thompson	Robert Malavenda
Catherine Ambose	Fran Tosh	Anneliese Graseman
She-e Wu	Sara Ketrow	Kevin Romanski
Peter Martin	Dan Halpern	

Special Thanks to ALL performers on tonight's program for their musical contribution to the state of percussion in New Jersey.

Out of consideration for the performers and those around you, please shut off all cell phones and pagers and only exit/enter the hall between pieces.

Don't forget to buy tickets to tonight's raffle. They're available for \$1/1 ticket, \$2/3 tickets, \$5/arms-length! T-shirts, CD's, sticks, books, and other percussion goodies are up for grabs. You can't win, if you don't have a ticket! Proceeds go towards this and next year's Night of Percussion.

Upcoming Percussion Events

6/12, 7pm Susan Powell Solo Recital, Asbury Park, NJ

6/14, 7pm Michael Burritt solo marimba recital, Asbury Park, NJ

➤ For info, go to mostlymarimba.com or call 732-774-0011

6/26, 8pm Rutgers Percussion Extravaganza

➤ performing works by Ewazen, Dietz, Westlake and more. For info go to www.summerconcerts.rutgers.edu

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