

Percussion Ensemble

Wednesday, April 24, 2024 at 7:30pm
Lagerquist Concert Hall, Mary Baker Russell Music Center

Pacific Lutheran University
The College of Professional Studies and School of Music, Theatre & Dance present

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Welcome to Lagerquist Concert Hall.
Please disable the audible signal on all watches and cellular phones for the duration of the concert.
Use of cameras, recording equipment and all digital devices is not permitted in the concert hall.

PROGRAM

Steilacoom High School Percussion Ensemble
Matt Vegh, *director*

Diego Arias • Laura Bahrt • Madeline Best • Jacob Escalara • Julian Gonzalez-Wallace • Benjamin Hegge
Staley Johnson • Robert Kramer • Jacob Lim • Eli Mease • Davion Pae • Lincoln Pae
Darcy Pope • Jayden Pope • Adrian Ragil • Felix Schoonover • Taj Taimanglo • Douglas Weaver

Dystopia**Jim Casella (b. 1970)**
The Evening News.....**Chris Brooks (1957-2023)**
Fidget.....**Nathan Daughtrey (b. 1975)**

PLU Percussion Ensemble
Miho Takekawa, *director*

Quinn Rasmussen • Cole Strichertz • Joel Barkman • Ben Helgeson • Evan Nakanishi
Kyle Gough • Drew Sims • Jayden White • Joey Wilcher • Rory Lacy

Altered Gate **Jim Casella**
Osaka Groove **Adam Tan (b. 1994)**
Transmutation.....**Cole Strichertz (b. 2001)**
The Cavern for Piano and Percussion Sextet**Riley Hodges**
Ben Helgeson, *piano*
Concerto No. 1 for Marimba and Strings**Emmanuel Séjourné (b. 1961)**
arr. MII
Evan Nakanishi, *marimba*

PLU and Steilacoom High School Percussion Ensembles

Feet and Hands.....**Igor Escalona (b. 1989)**

Program Notes

Dystopia was written in 2008 for the Lanier Middle School percussion ensemble from Buford, Georgia under the direction of Hunter McRae. Around the time we were coming up with the concept of what to do with this piece, I had been doing some film scoring work for low budget horror films. So, the crew at Lanier came up with the idea to try capturing a similar sense of tension, action, and suspense these films exhibit, but in a performance piece written specifically for percussion instruments...this type of music isn't conventional in its melodic or harmonic functions, but rather it's built to create an audible landscape intended to manipulate emotions. It should get under the listener's skin. Essentially, this is program music designed to take listeners on a journey of their own images.

– Jim Casella

Featuring a balanced ensemble of four keyboard and four battery percussionists, *Fidget* borrows a rhythm from the agogo bell and cowbell part in Daughtrey's popular percussion quintet Shock Factor. Portions of this motive appear throughout the piece, sometimes as the focal point and sometimes as an accompanying figure. The piece features driving rhythms and memorable melodies from beginning to end. While the rhythm is only fleeting in the original work, it has stuck with the composer since he wrote the piece ten years ago. Set in 4/4 time, it has a twitchy/fidgety/stuttering feel that starts and restarts, stumbling over itself in its brief two-bar duration.

– Nathan Daughtrey and Kimberly Cooley

Osaka Groove is an energetic and driving duo with a strong groove, yet laid-back in its feel and whimsical nature based on the nature of the Japanese city of Osaka. This dichotomy in *Osaka Groove* represents Osaka's thriving and bustling metropolis that often counterbalances with its more relaxing and friendly culture. With this in mind, I wrote this piece for my friend Kana Omori in 2023 as a celebration of two events – Kana's long-awaited return to my home city of Perth as a faculty artist for Marimbafest 2023, and the news that Kana was now a professor at her alma mater, the Osaka College of Music. Kana's style of performing was an inspiration for the feel of *Osaka Groove* – a Latin-style groove base with J-pop style chord structures and harmonies, energized by classical percussion-style cross rhythm and complexity. Kana often performs works and covers like *Jounetsu Tairiku*, *Senbonzakura*, and *Gurenge* with incredible flair and dynamism while on stage, so this energy is replicated by both parts in *Osaka Groove*. Both parts contain flashy 32nd note runs that juxtapose with satisfying unison chordal blocks, making this an ideal duo work for anyone looking to go all out in their ensemble performance practice.

– Adam Tan

Emmanuel Séjourné (born in 1961) is a French composer and percussionist, and head of percussion at the Conservatoire de Strasbourg. His music is influenced by Western classical music and by popular music (rock, jazz, extra-European music). Séjourné was born in Limoges. After studying classical piano, violin, music history, acoustics, and musical analysis at the Conservatoire de Strasbourg, Séjourné continued his education there, and in 1976 entered the percussion class of Jean Batigne, founder director of Les Percussions de Strasbourg. Under his guidance, Séjourné became interested in contemporary and improvised music. He won first prize (médaille d'or) in percussion in 1980, and then specialized in mallet percussion. In 1984 Séjourné began teaching mallet percussion at the conservatory and became head of the percussion department. He received his Certificat d'Aptitude in percussion in 1991. In 1994, he was appointed academic advisor to the French Ministry of Culture for the preparation of the Certificat d'Aptitude. He regularly sits on the juries of international competitions and gives master classes in the major music academies in Europe, Asia and North America. His educational compositions include a method of mallet percussion in six volumes. He is also co-author of *10 ans avec la percussion* (2002).

Spring Events

at Pacific Lutheran University

ALL MUSIC EVENTS ARE IN MARY BAKER RUSSELL MUSIC CENTER, LAGERQUIST CONCERT HALL AT 8PM UNLESS OTHERWISE NOTED.

FEBRUARY

22 Thursday, 7:30pm
Choir of the West Tour Homecoming Concert

MARCH

2 Saturday, 2pm
Guitar Orchestra & Guitar Ensemble, free admission

2 Saturday, 5pm
Artist Series: Guitar Faculty Recital, free admission

3 Sunday
Pacific NW Trombone Symposium 2024, Mary Baker Russell Music Center

7 Thursday, 7:30pm
The Concordia Choir in Concert at PLU. Tickets: \$25, purchased through the Concordia Choir only at their website: <https://www.concordiacollege.edu/student-life/music-ensembles/choirs/the-concordia-choir/> or at the door

8 Friday, 3:30pm
Joshua Conyers Voice Masterclass. Ness Chapel, free admission

10 Sunday, 3pm
PLU Flute Studio presents Music of the Paris Conservatory, free admission

12 Tuesday, 7:30pm
University Symphony Orchestra: Student Showcase

15 Friday, 7:30pm
Choral Union

16 Saturday, 1pm
Rhythm Celebration concert, free admission

17 Sunday, 3pm
University Wind Ensemble

19 Tuesday, 7:30pm
Eric Marienthal with the Pacific Lutheran University Jazz Ensemble
Eastvold Auditorium, Karen Hille Phillips Center

APRIL

7 Sunday, 3pm
Artist Series: Jennifer Rhyne, Flute & Elizabeth Landis, Harp, free admission

12 Friday, 7:30pm
Mary Jensen Flute Masterclass, free admission

17 Wednesday, 6pm
Leelanee Sterrett Horn Masterclass, free admission

17 Wednesday, 7:30pm
Keyboard Students Recital, free admission

21 Sunday, 3pm
Second City Chamber Series: Andrew Sords and Friend. Tickets: \$35, purchased through Second City Chamber Series only, by phone at 253-572-8863 or at their website: www.scchamberseries.org

21 Sunday, 5:30pm
Andrew Sords Violin Masterclass, free admission

23 Tuesday, 7:30pm
Choir of the West

24 Wednesday, 7:30pm
Percussion Ensemble, free admission

25 Thursday, 7:30pm
University Chorale

26 Friday, 7:30pm
Steel Band, free admission

28 Sunday, 7:30pm
University Singers & Knights Chorus

MAY

3 Friday, 3:30pm
Christine Goerke Voice Masterclass. Jennie Lee Hansen Recital Hall, free admission

3 Friday, 7:30pm
Sølvvinden Flute Ensemble, free admission

MAY, Cont.

4 Saturday, 7:30pm
Guitar Orchestra & Guitar Ensemble, free admission

5 Sunday, 3pm
University Wind Ensemble

7 Tuesday, 5:30pm
Saxophone Quartets & Jazz Combos. The Cave, Anderson University Center, free admission

7 Tuesday, 7:30pm
Regency Commission Premieres Concert, free admission

8 Wednesday, 7:30pm
Piano Ensemble, free admission

9-11 Thursday-Saturday, 7:30pm; and 12 Sunday, 3pm
H.M.S. Pinafore by Gilbert and Sullivan. Eastvold Auditorium, Karen Hille Phillips Center

11 Saturday, 3pm
Woodwind Students Recital, free admission

11 Saturday, 4:30pm
Brass Students Recital, free admission

13 Monday, 7:30pm
PLU Ringers, free admission

14 Tuesday, 7:30pm
University Concert Band

15 Wednesday, 7:30pm
University Jazz Ensemble. Eastvold Auditorium, Karen Hille Phillips Center

16 Thursday, 6pm
Chamber Music Kaleidoscope, free admission

16 Thursday, 7:30pm
String Kaleidoscope, free admission

18 Saturday, 2:30pm
PLUtonic/Gold Rush. MBR Amphitheater, free admission

18 Saturday, 5pm
Natalia Parmly, Piano - Forestine Wise Monsen Scholarship Recital, free admission

19 Sunday, 3pm
Choral Union

19 Sunday, 7:30pm
Composers Forum, free admission

To Order Tickets:

On Line: www.plu.edu/music/tickets

At the Concert: Lobby Desk in Mary Baker Russell Music Center or Karen Hille Phillips Center (depending on performance location)

CONCERTS ARE SUBJECT TO CHANGE
All ticket sales are final - no refunds

MUSIC EVENT TICKET PRICES: \$16 GENERAL PUBLIC; \$12 PLU FACULTY/STAFF, ALUMNI, MILITARY, SENIORS (60); \$8 IMMEDIATE FAMILY OF PERFORMERS, PATRONS UNDER 18; FREE TO PLU STUDENTS WITH STUDENT ID. CONCERTS ARE SUBJECT TO CHANGE AND SOME CONCERTS MAY BE ADDED AFTER PUBLICATION. www.plu.edu/music/calendar (updated March 11, 2024)