



 | NORTHWESTERN STATE
UNIVERSITY OF LOUISIANA

PERCUSSION ENSEMBLE
New Literature Showcase Concert

NOVEMBER 12 | 4PM

PERCUSSIVE ARTS SOCIETY INTERNATIONAL CONVENTION

New Literature Showcase Concert

FRIDAY, NOVEMBER 12, 2021 | 4 PM

Percussive Arts Society International Convention | Indianapolis, IN
Indianapolis Convention Center, Wabash Ballroom



NSU PERCUSSION ENSEMBLE

Ken Green and **Oliver Molina**, *directors*

Daquan Beasle | Pineville, LA

Carson Brown | Deridder, LA

Hunter Brown | Raceland, LA

Elias Castro-Caballero | Cartagena, Colombia

Jacob Cavell | Bossier City, LA

Kora Chauveaux | Lafayette, LA

Brandon Duecker | Tyler, TX

Zachary Duhon | Lafayette, LA

Anthony Flores* | Los Fresnos, TX

Jackson Forester | Garland, TX

Joshua Jones | Haughton, LA

Roger Jones III | New Orleans, LA

Zachary LaFosse | Lafayette, LA

Emily Landers | Texarkana, TX

Covie Latham | Beckville, TX

John Lewis | Bossier City, LA

Austin Myers | Pittsburg, TX

Henry Pineda Godoy | Tegucigalpa, Honduras

Caroline Shepherd | Frisco, TX

Mason Trumps | Pollock, LA

Adam Trupp | Frisco, TX

Sam Ward | Stonewall, LA

Steven Wimberley* | Pineville, LA

*Denotes Graduate Student

ABOUT THE NSU PERCUSSION ENSEMBLE

The percussion program at Northwestern State University of Louisiana is under the direction of Ken Green and Oliver Molina. The studio averages thirty music majors per year in music education, performance, and business. The studio comprises students from Louisiana, Texas, and international students from Central and South America. The percussion ensemble performs two concerts a year, one each semester. The concerts include a wide variety of works from small chamber pieces to large works for percussion orchestra. New contemporary works along with ragtime, orchestral transcriptions, ancient rudimental drumming and pop tunes also are regularly programmed. Recently, the ensemble has performed at the National Conference on Percussion Pedagogy and has toured throughout Louisiana and Texas to recruit the top talent in the region. At PASIC 2019, the ensemble won first place at the Concert Chamber Competition – Collegiate Division. Percussion students at NSU are able to participate in a number of ensembles including the 300+ member Spirit of Northwestern Marching Band, Purple Haze Pep Band, Natchitoches-NSU Symphony Orchestra, jazz orchestra, jazz combos, concert bands, and steel band. Other performance opportunities include performing on productions such as musicals and dinner theaters, collaborations on dance department recitals, and in our annual Christmas GALA.

To learn more about the NSU Percussion Ensemble and Music Programs, visit: music.nsula.edu

DIRECTORS



KEN GREEN is an Associate Professor of Music and the director and conductor of the Northwestern State University Percussion Ensemble. Having received wide recognition as a performer, conductor, educator, and arranger, he is in great demand as a clinician, consultant, and adjudicator. He holds degrees from the Crane School of Music at SUNY Potsdam, New York, and the University of Kansas. Mr. Green has served as President of the Louisiana Chapter of the Percussive Arts Society, and as a member of the Percussive Arts Societies Marching Percussion Committee, Vice President of the International Association of Traditional Drummers, and Principal Timpanist with the Rapides Symphony Orchestra. His principal instructors have been Jim Petercsak, Harold Green, Nick Attanasio, John S. Pratt, Joe Morello, and George Boberg. Ken is proud to be an Artist/Endorsee for Innovative Percussion, Grover Pro Percussion, and Silver Fox Percussion.



OLIVER MOLINA is an Associate Professor of Music and Assistant Director of Bands at Northwestern State University of Louisiana. As an active percussion performer, educator, arranger, adjudicator, and clinician, Oliver has presented and performed at various state Day of Percussion events, PASIC, NCPP, and other music conferences and festivals. He earned his Doctor of Musical Arts degree in Percussion Performance and Pedagogy at the University of Iowa under Dr. Dan Moore. He holds master's and bachelor's degrees from the University of Arkansas and the University of Central Florida respectively. Additionally, he is a founding member of the Omojo Percussion Duo and the Ninkasi Percussion Group. Oliver currently serves as Chair for PAS Education Committee and as Vice President of the Louisiana PAS Chapter. He is a Yamaha Performing Artist and an education endorser of Vic Firth Sticks and Mallets, Remo Drum Heads, Sabian Cymbals, and Black Swamp Percussion. His professional affiliations include the Percussive Arts Society, National Association for Music Education, National Society for Steel Band Educators, and the College Music Society.

PROGRAM

North of the Border (1987/2021)	Ross Andrews (b. 1963)
Seconds Away (2002/2021)	Cory Nichols (b. 1978)
From the Inside Out (2017)	Angela Kepley (b. 1983)
Trinetik (2021)^	Andrea Venet (b. 1983)
Misfit Five (2020)	Ryan Robinson (b. 1992)
Tang Meng (2021)*^	Li Tao (b. 1985)
Concorde (2021)	Daniel Berg (b. 1971)
Cymbalisms (2018)*	Viet Cuong (b. 1990)
Lux Semitae (2020)*	Alexis Lamb (b. 1993)
Four on the Floor (2016)	Chad Rehmann (b. 1981)
Arcus Nubes (2021)^	Joe W. Moore III (b. 1986)
Waiting to Exhale (2019)	Peter Naughton (b. 1991)
Cabasa! (2020)	Mark Ford (b. 1958)
Fuerza Negra (2021)^	Francisco Perez (b. 1990)
Scattered and Together (2019)	Ivan Treviño (b. 1983)
The Gem Bay (2020)	Lalo Davila (b. 1956)

*Today's performance features an excerpt from the complete work.

^The piece was commissioned by the NSU Percussion Ensemble.

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North of the Border (1987/2021)

Ross Andrews (b. 1963)

rudimentaldrumsolos.com | *Advanced* | 6-8 players

As familiar as South of the Border is to those of us who travel on Interstate 95, so *North of the Border* is to rudimental drummers who call New England home. This solo was written in the late 80's by a homesick drummer stationed in Washington D.C., trying to balance the drum corps and marching band influences that had eaten away at the formerly rudimental Old Guard Fife and Drum Corps drum line in the late 70's and early 80s. A challenging piece, *North of the Border* features numerous time signature changes and a unique 9/8 back-sticking section, peppered with surprising rudimental combinations set in unpredictable contexts. This solo was written to challenge norms in 1987 - May it have the same impact in 2021. – RA

Ross Andrews, an alumnus of the U.S. Army Old Guard Fife and Drum Corps, composed numerous musical pieces during his 20 years of service including several drum features with fellow drummer Brian Pentony such as *The Adventures of Joe 90* and *The Long Gray Line*. In addition to his service as a drummer, Ross took on several extra roles in the organization such as librarian, historian, and leader of the music committee which he founded in 1989. In his youth Ross was taught by Gerd Sommer, a student of J. Burns Moore, legendary Connecticut drummer and first president of the National Association of Rudimental Drummers. Following an injury that cut his drumming career short in 1998, Ross now owns and runs a successful management consulting firm outside of Washington D.C.



Seconds Away (2002/2021)

Cory Nichols (b. 1978)

Row-Loff Productions | *Intermediate-Advanced* | 10 players with optional doubling of keyboard parts

Seconds Away was written in 2002 as a sleep-deprived college student, trying to find my way in a competitive program. While writing it, parts of my life began to make its way into the composition. A time motif persists throughout the piece noting two precious commodities for a young college student: time and sleep. This is where *Seconds Away* begins. A young undergrad goes from dreaming in a deep sleep, to waking up in a panic because you are running late for an 8 AM music theory class. You are running late and on top of that, the car won't start because you drive the typical "college clunker." At the last minute, it starts and your adventure begins. While driving to class you notice a river and the landscapes that surround it on a beautiful morning. Once parked, the chaos returns as you run across campus to get to class. You arrive to

your destination with a sense of relief and triumph only to realize you will do the journey all over again tomorrow. – CN

Cory Nichols received his bachelor's degree at Northwestern State University in Natchitoches, LA under the direction of Mr. Ken Green. Cory has instructed percussion programs for many high school ensembles in Louisiana and Tennessee. In 2003, Cory moved to Nashville to focus on performance as a bass player. He has played with various ensembles as a live performer and studio sessionist. In 2016, Cory switched gears and attended Lipscomb University in Nashville, TN to join the master's program in Applied Behavioral Analysis. He received his degree in the Fall of 2017 and became a Board-Certified Behavior Analyst. As Cory continues to practice in this field, he still performs and records sessions as a bassist in Nashville.



From the Inside Out (2017)

Angela Kepley (b. 1983)

C-Alan Publications | *Beginning-Intermediate* | 4 players using body percussion and snare drums

From the Inside Out was written for the students at Gurrie Middle School in LaGrange, Illinois. The students continually begged for a body percussion piece, but my focus for them was developing stick technique. I wrote this piece as the perfect compromise. The students get to explore movement and rhythm through the opening body percussion section and then make their way through many of the basic rudiments that are critical to playing percussion.

Angela Kepley teaches privately from her home studio in the suburbs of Chicago and works as a free-lance percussionist and pianist. She established a student percussion ensemble program in 2008 and continues to compose regularly for the group. Many of her compositions are pedagogically based and created specifically for the needs of beginner and intermediate percussionists. Angela works as the percussion specialist for Lyons Township High School and Gurrie Middle School and frequently collaborates with other local music programs. She has also spent significant time teaching and arranging for high school drumlines. Angela is a co-founder of the Double Resonance Percussion Duo.

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Trinetik (2021)

andreavenet.com | *Intermediate-Advanced* | 4 players

Kinetic energy is a term in physics that describes the energy an object possesses based on its motion. After a body gains this energy following acceleration, it maintains kinetic energy unless the speed changes. Traditional rollercoasters utilize kinetic energy, reaching their maximum at the bottom of a slope (when it is the fastest). A student actually pointed out to me that the musical energy of the piece resembled that of a rollercoaster, and I thought it was a great observation! Coupled with many musical and rhythmic motives loosely based on groupings of three, the name Trinetik is a mash-up of Tri (3) and kinetic (energy). I was aiming for something fun, vibrant, but also rhythmically intriguing. Enjoy the ride! – AV

Andrea Venet (b. 1983)

Dr. Andrea Venet is a percussion artist, soloist, educator, and composer specializing in contemporary and classical genres. She is currently Assistant Professor of Percussion and head of the department at the University of North Florida, where she directs the UNF percussion ensemble, teaches applied lessons, pedagogy, methods and percussion literature. Her creative activity includes performance, composition, and commissioning new works. Andrea's compositions and arrangements can be found self-published via her website, through Keyboard Percussion Publications (KPP), Tapspace, and Alfonse-Production, in addition to articles published with PercussiveNotes and Rhythm! Scene magazines.



Misfit Five (2020)

C-Alan Publications | *Intermediate-Advanced* | 5 players featuring the tenor pan

Misfit Five is a percussion quintet featuring the tenor pan. It was commissioned by The University of Oklahoma by members of the Percussion orchestra. It is scored for tenor steel pan and percussion shakers, metals, and skins. It is a energized, groovy quintet that grabs you from the opening yells, propels you into dizzying textures, and doesn't let up until the final fade it out. – RR

Ryan Robinson is an educator, percussionist, and composer currently teaching Middle School and High School bands in the Grandview C4 School District in Missouri. Mr. Robinson is a graduate from Oklahoma City University receiving a masters in percussion performance and composition. He received his bachelor's degree in Music Education at Pittsburg State University. Mr. Robinson plans to continue traveling the nation working and learning the music industry. He hopes to build relationships with artists and ensembles performing, teaching, and writing music.

Ryan Robinson (b. 1992)



Tang Meng

taolimusic.com | *Intermediate* | 3 players with electronics

Tang Meng translates to fantasy of Tang. As expressed by the title, this piece is a glimpse of my imagination of Tang dynasty China (618-907) – regarded as a high point in Chinese civilization and a golden age of cosmopolitan culture. The timbral contrast between acoustic instruments and electronics represent reality and fantasy. Through the manipulated samples of voice, percussion, and pieces of Chinese poems in the electronics, the audience is taken on a journey back in time to a grand banquet celebration in Tang China. This kind of celebration was often accompanied by different types of dances and orchestra performances. Some of the rhythmic motives in this piece are inspired by actual royal court music from the time. – TL

Tao Li (b. 1985)

Award-winning composer Tao Li, 李陶 was born and raised in Beijing, China and currently based in Eugene, Oregon working on her second Ph.D. in Intermedia Music Technology at the University of Oregon. The philosophy, literature, and spirituality of the ancient East play a formative role in the aesthetic of Tao's work. Her music consists of vivid soundscapes, colorful timbres, and interdisciplinary elements that often lead her audiences on a multi-dimensional journey full of imagination. As an Asian female musician, Tao is devoted to promoting gender equity and cultural diversity through her music as well as through collaboration with other artists.



Lux Semitae (2020)

alexislamb.com | *Intermediate* | 7 players with varying difficulty levels by part

The year 2020 has presented many students in school with a number of extremely difficult challenges, from the outbreaks of COVID-19, to relearning how to work or study online, to racial and social justice issues within America and how these relate to their coursework. However, Benjamin Perez's perseverance and optimism that he provides for his students continues to inspire and encourage them to achieve excellence. This piece is a commentary on overcoming chaos and obstacles that appear in our lives. These students will be the lights that continue to shine on in our world. – AL

Alexis Lamb (b. 1993)

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Alexis C. Lamb is a composer, percussionist, and educator interested in fostering communities of mindful music-making, particularly through storytelling and oral histories. Her recent commissions and collaborations include the Albany (NY) Symphony, Aizuri Quartet, Contemporaneous, Yale Philharmonia, and the University of Nebraska Percussion Ensemble. She is currently pursuing a Doctorate of Musical Arts at the University of Michigan and has previously earned degrees from the Yale School of Music and Northern Illinois University. Lamb's compositions can be found on Innova Recordings, National Sawdust Tracks, and Evan Chapman's self-published record, *Caustics*.



Cymbalisms (2018)

Viet Cuong (b. 1990)

vietcuongmusic.com | *Intermediate-Advanced* | 4 players

Percussionists these days have such a wide array of instruments at their disposal, and the cymbal has always been one of my favorites. It is a remarkable instrument, capable of so much; from a wispy, delicate shimmer to a complex crash. However, the role of the cymbal has historically been that of the accompaniment. This makes total sense, as cymbals are great at maintaining a rhythmic pulse in a drum set beat or Sousa march, and they are also the perfect instrument to punctuate a large-scale event, like a climax in a Mahler symphony. (Don't ever distract a percussionist while they're counting hundreds of measures of rests for a lone cymbal crash—that crash is important!) In writing *Cymbalisms* I instead wanted to bring the cymbal to the fore and, by showcasing the many sounds a cymbal can create, prove that four cymbals can hold their own without a drum set or orchestra in front of them. This piece was commissioned by Matthew and Margret Duvall for the Interlochen Center for the Arts. Thank you to Matthew, Margret, and Keith Aleo for making this piece possible. – VC

Called “alluring” and “wildly inventive” by The New York Times, the “irresistible” (San Francisco Chronicle) music of American composer Viet Cuong has been commissioned and performed on six continents by musicians and ensembles such as the New York Philharmonic, Eighth Blackbird, Saint Paul Chamber Orchestra, Sō Percussion, Alarm Will Sound, Atlanta Symphony, Sandbox Percussion, Albany Symphony, PRISM Quartet, Orchestra of St. Luke's, and Dallas Winds, among many others. Viet's music has been featured in venues such as Carnegie Hall, Lincoln Center, the Kennedy Center, National Gallery of Art, and Library of Congress, and his works for wind ensemble have amassed hundreds of performances worldwide, including at Midwest, WASBE, and CBDNA conferences. In his music Viet enjoys exploring the unexpected and whimsical, and he is often drawn to projects where he can make peculiar combinations and sounds feel enchanting or oddly satisfying. His recent works thus include a percussion quartet concerto, tuba concerto, snare drum solo, and, most recently, a concerto for two oboes. Viet is currently on the Music Theory and Composition faculty at the University of Nevada, Las Vegas.



Four on the Floor (2016)

Chad Rehmann (b. 1981)

Bachovich Music Publications | *Beginning* | 4 players

Written for a group of four young percussionists, *Four on the Floor* is an entertaining piece that your students will love to perform! Because only five instruments are needed, it is also a perfect addition to the repertoire of those schools with limited musical resources. The piece is performed by four percussionists sitting on a stage. To the left and right of each performer is an auxiliary percussion instrument. In addition to those two instruments, the floor in front of them acts as a third. Drum sticks are the only implements needed. – CR

With a client list that includes Paramount, Dreamworks Animation, Sony and Netflix, Chad's work as a film and television composer has delighted audiences for close to two decades. In that time, however, he never lost his love for writing music for the concert hall, and his repertoire in this area has grown in recent years. With degrees in Composition & Music Theory from Michigan State University and Music Industry Administration from California State University Northridge, Chad additionally carves out time to speak at colleges across the country on the Business of Music and how composers, performers, and educators can prepare to be musical entrepreneurs in the 21st century. Chad splits his time between his studios in Los Angeles and the Midwest, but most of the time can be found with his wife chauffeuring their three children to what seems like a million sports practices and music lessons.



Concorde (2021)

Daniel Berg (b. 1971)

Edition Svitzer | *Intermediate* | 6 players

In 1976, it was possible to travel between Paris and New York in three hours. Concorde, the world's most beautiful aircraft, was a collaboration between England and France that with this prestigious project realized 20 passenger planes at supersonic speeds – a project as large as the US space program. Concorde was a product of a time when it was believed that the sky was no limit to where man could go, or how fast it could go. Lobster and Champagne, incomparable comfort and first-class service also made the trip a great party. *Concorde* takes the listener on a journey up in sky. Take a seat, fasten your seatbelts and enjoy traveling in luxury – faster than the earth spins! – DB

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Daniel Berg is a versatile marimba soloist, composer and educator. He holds the position as Professor in percussion and chamber music at the University College of Gothenburg. In his passion to promote the marimba as a solo and chamber music instrument, Daniel has worked intimately with a number of composers who have written original music for the instrument. This includes more than 250 world premieres for solo and chamber works. As a composer Daniel has written a couple of solo works for marimba like *Over the Moon*, *December* and *Blue Memories*. The pieces belong today to the standard marimba repertoire. His works are published at the Edition Svitzer (Denmark), Norsk Musikforlag AS (Norway) Gehrmans (Sweden) and Keyboard Percussion Publications (USA). Daniel Berg plays Bergerault marimbas and uses Elite Mallets.



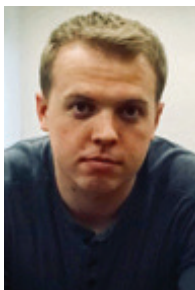
Arcus Nubes (2021)

Joe W. Moore III (b. 1986)

joewmooreiii.net | Intermediate-Advanced | 5 players each playing pitched and non-pitched percussion instruments

The Northwestern State University Percussion Ensemble commissioned *Arcus Nubes* for their 2021 PASIC New Literature Session. The piece explores the texture and timbre of metallic percussion instruments such as the tenor pan, vibraphone, glockenspiel, pitched metal pipes and desk bells. Other wooden, skin, and glass timbres are explored throughout the work in more of a supportive role. My inspiration for the piece comes from arcus cloud formations, particularly rolling and/or shelf clouds. When viewing arcus cloud formations from the ground, they almost seem otherworldly but hauntingly beautiful in the overall canvas of the sky. – JM

Joe W. Moore III currently serves as Assistant Professor of Music - Percussion at the University of Louisiana Monroe where he oversees all aspects of the percussion studies program. Moore earned a Bachelor of Music degree from the University of Central Florida, a Master of Music degree from the University of South Carolina, and a Doctor of Musical Arts degree with a minor in composition from Louisiana State University. As a soloist and chamber musician, Moore performs as a member of the Omojo Percussion Duo, the Ninkasi Percussion Group, 2x2 Percussion, and Dead Resonance. Moore's compositions have been performed and heard across the United States, South America, Europe, and Asia. In addition to self-publishing many of his manuscripts, Moore's works can be found at C. Alan Publications, Alea Publishing and Recording, Percussion Music Europe, and Musicon Publications.



Waiting to Exhale (2019)

Peter Naughton (b. 1991)

Tapspace | Intermediate-Advanced | 4 players (8 hands on 2 marimbas)

Waiting to Exhale by Peter Naughton was originally written in 2017 for a small jazz combo consisting of vibraphone, steel pan, marimba, upright bass, and drumset. In early 2019, Peter decided to re-orchestrate the piece for marimba quartet (two shared marimbas), which allows for tighter rhythmic precision and a homogenous color. With its driving, perpetual 16th-note interlocking rhythms, this piece requires a strong sense of cohesion among the performers. The musical material of the piece creates a strong feeling of energy and excitement through constant motion and is a perfect compliment to any percussion recital or studio concert.

Peter Naughton is a percussionist, composer, and educator. He currently resides in Iowa City, where he regularly gigs with the Pandelirium Quartet and The Naughton McFarland Duo. He is a versatile performer, specializing in jazz keyboard improvisation, contemporary chamber music, and steel pan. Peter's music blends the aesthetics of contemporary classical works with the melodic and harmonic sensibilities of commercial music, finding inspiration from Bill Frisell, Pat Metheny, David Lang, The Caribbean Jazz Project, and Alejandro Viñao. In May 2020, he released his first studio album SOUTHERN GOTHIC, an eclectic collection of original works which explore the intersection of composition and improvisation. Peter is currently adjunct professor of percussion at Monmouth College and teaches privately in Iowa City. Since June 2016, Peter has served as a percussion faculty member for Birch Creek Music Performance Center.



Cabasa! (2020)

Mark Ford (b. 1958)

Musicon Publications | Intermediate | 5 players

Cabasa! by Mark Ford is a fun, five-piece original ensemble for five different-sized cabasas. This piece creates a fun ensemble dynamic with a variety of challenging techniques for the instrument and is an excellent way to students to learn or improve their cabasa playing!

Mark Ford is a marimba artist and coordinator of percussion at the University of North Texas College of Music in Denton. As a past-president of the Percussive Arts Society and the coordinator of one of the largest percussion programs in the United States at UNT, Ford is an active performer and composer. As a composer Mark Ford has written popular works for solo marimba and percussion ensemble including *Marimba Heritage*, *Head Talk*, *Polaris*, *Kingdom Lore Fanfare*, *Stubernic*, *Afta-Stuba!*, *CABASA!*, *The Surface of Life* and *Coffee Break* (co-composed with Ewelina Ford). His compositions have been performed at universities

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and concert halls throughout the world and also featured on National Public Radio. Ford is also the author of *Marimba: Technique Through Music*, a four-mallet marimba method book used by conservatories and schools of music around the world. His new book for marimba, *#MarimbaBaby*, was released in the summer of 2018.



Fuerza Negra (2021)

Francisco Perez (b. 1990)

Tapspace | *Intermediate* | 8 players with an optional version using a 5.0 marimba

The term “*fuerza negra*” has a variety of meanings in Spanish, two of which served as inspirations for *Fuerza Negra*. In addition to being used as a direct translation for the commissioning ensemble’s school mascot, the Northwestern State University Demons, another translation— “Black strength and energy”—also serves as the root of inspiration for this work as a humble tribute and show of support for the Black Lives Matter movement. – FP

Dr. Francisco Perez (b. 1990) is a percussionist, composer, and educator from Pflugerville, TX. He currently serves as Assistant Professor of Music (Percussion) at Lamar University in Beaumont, TX, where he oversees all aspects of the percussion studio. As an active composer, Francisco is privileged to have a wide variety of published works with several ensemble commissions from the University of Kentucky, Texas Christian University, University of Texas at Arlington, as well as solo commissions for a variety of artists throughout the US. His works are published by C. Alan Publications and Tapspace Publications.



Scattered & Together (2019)

Ivan Treviño (b. 1983)

ivandrums.com | *Intermediate* | 13 players featuring a drum set soloist

Scattered & Together is a tribute to my friend, George Clements. Scored for a 13 member percussion ensemble, the piece was composed for West Shore Percussion to premiere at PMEA/NAfME, featuring a special appearance by our friend and drummer extraordinaire, Aaron Staebell. With *Scattered & Together*, I wanted to encapsulate the genres of music that brought George and I together; percussion ensemble, rock and pop music, and of course, drum set. The title of the piece plays on the idea of our scattered lives yet close connection through music. To tie it all together, West Shore Percussion students come from two different schools in their district, and with George’s guidance, come together through their musical connection. – IT

Ivan Treviño is a Mexican-American composer, percussionist, writer and arts advocate. He has shared his music with audiences around the world, from Asia to South America to Madison Square Garden in New York City. As a composer and songwriter, Ivan’s music has been performed on five continents in over 25 countries. He is a multi-award winning recipient of the Percussive Arts Society’s International Composition Contest and has over 70 compositions and songs to his name. Most recently, he was the featured composer on American Public Media’s Performance Today. Ivan currently serves as Lecturer in Percussion at University of Texas at Austin.



The Gem Bay (2020)

Lalo Davila (b. 1956)

Row-Loff Productions | *Intermediate* | 12-20 players with optional steel pan, horn and vocal parts

The concept of this piece is a play on the word “djembe”. As the story goes, a man sets out on a boat to find a precious stone “Gem”. He sees an island where he is sure that he would locate the Gem. He encounters a group of people dancing all around. And as he gets closer to dancers, he can hear this wonderful sound/groove and wonders what exactly it is. Much to his surprise, it was the sound of the “djembe”. He shouts out “Listen to the sound!”

Lalo Davila is currently Professor of Music and Director of Percussion Studies at Middle Tennessee State University. Lalo received his Bachelor of Music degree from Texas A & M Corpus Christi and a Master of Music degree from the University of North Texas. Lalo has extensive experience both as an educator, composer, author, and performer. Lalo was named Nashville’s Top Five 1998 Percussionist of the Year Award and “Nashville Scene’s” 2012 “Best Latin Jazz Musician.” Lalo has toured with many artists including the “Take 6” Summer 1996 tour of Japan. Known as an outstanding clinician and adjudicator, Lalo has conducted clinics throughout the United States, Australia, Paris, Mexico, Sweden, Cuba, and Japan. Lalo is the author of *Contemporary Rudimental Studies and Solos*, and *Play at First Sight*, *Timptastic*, *Uncommon Duos*, *Bugadafish*, and *Jingle Jams*.

NORTHWESTERN STATE UNIVERSITY



Northwestern State University is located in beautiful, historic Natchitoches, Louisiana, the oldest (1714) settlement in the Louisiana Purchase. NSU was founded in 1884 as Louisiana Normal School for the education of teachers. In 1921 the school's name was changed to Louisiana State Normal College, then designated as Northwestern State College of Louisiana in 1944. Its current title, an indication of NSU's diversity of programs and services, became official in 1970. Currently, there are over ten thousand students studying in a wide variety of fully accredited areas of study.

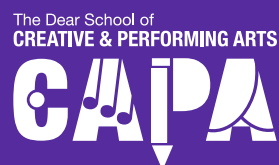
DEAR SCHOOL OF CREATIVE & PERFORMING ARTS

Northwestern State's School of Creative and Performing Arts, designated as an "Area of Excellence" by the University of Louisiana Board of Trustees and generously endowed by the H.D. Dear family of Alexandria, Louisiana, is comprised of four areas: Music; Fine and Graphic Arts; Theatre and Dance; and New Media, Journalism, and Communication Arts. All four disciplines confer undergraduate degrees, and Music and the Fine and Graphic Arts also offer graduate degrees.

The Department of Music

The over 250 students majoring in music at Northwestern State University rehearse, attend classes, take private instruction, and perform in one of the most outstanding Performing Arts facilities in the South, the A.A. Fredericks Center for the Creative and Performing Arts, named to honor one of Northwestern State's most outstanding administrators. The Magale Recital Hall, endowed by the Magale family of Waterproof, Louisiana, seats over 400, and is one of the finest concert halls in the U.S. It is equipped with a 40-rank Reuter organ, two nine-foot grand pianos, and an Eric Hertz harpsichord. The 1400-seat Fine Arts Auditorium is used for larger concerts, musicals and opera, dance, and numerous theatre productions.

Many performing opportunities for students include several choirs, opera theatre, orchestra, marching band, wind ensembles, jazz orchestra, percussion ensemble, and a variety of chamber music groups. Degree offerings include the Bachelor of Music (with concentrations in Performance, Sacred Music, or Music Business), the Bachelor of Music Education, and the Master of Music (with concentrations in Performance and Music Education).



NSU's Dear School of Creative and Performing Arts (CAPA) is dedicated to creating a diverse, inclusive and equitable experience for all students, faculty and staff. CAPA will not tolerate racism or discrimination and is committed to creating a fair, empathetic, and just environment.



MAGALE RECITAL HALL



A.A. FREDERICKS AUDITORIUM

SPECIAL THANKS

Performing at the Percussive Arts Society International Convention is always an honor and a privilege, and we would never make it to this stage without the help of an extraordinary group of people at Northwestern State University.

We would like to extend a special thank you to the administrators within the NSU School of Creative and Performing Arts (specifically **Scott Burrell, Terrie Sanders, Dan McDonald**) for their support and assistance in the months leading up to this trip. It is reassuring to know that our administration understands the importance of this session and attending the Percussive Arts Society International Convention.

Thank you to **Carson Brown** and other leaders of the NSU Percussion Society, our campus registered student percussion organization. The students involved worked tirelessly to make this trip a possibility. Thank you to the NSU Student Government Association for recognizing the significance of this opportunity for the percussion students and for their financial support.

We have many talented artists on the NSU campus. Many thanks to NSU graphic designer **Daphne Hines** for creating this terrific program. Also, a big thank you to NSU photographer **Chris Reich** for taking pictures of percussion and other music related events.

Thank you to all of the composers and publishers who gave us an opportunity to get to know their music. Trimming this program down to a 90-minute session from over 100+ pieces was an incredible challenge. We really enjoyed putting this program together.

We are deeply indebted to the generosity of **Jalissa Gascho, Joel Tetzlaff**, and **Steve Fischer** at Yamaha, **Brian Stockard** at Vic Firth, **Bruce Jacoby** at Remo, **Mark Reynolds** at Sabian, **Tim Church** at Black Swamp Percussion, **Patsy** and **Jim Ellis** at Cooperman, and **Eric Johnson** and **George Barrett** at Innovative. Thanks to you, we are playing on incredible instruments today and every day at NSU. Thank you very much for the support of percussion education! Special thanks to **George Kubicek** for his work on the beautiful rope drums we are playing on today's concert.

Many thanks to **Brian Zator** (Texas A&M University-Commerce), **Brad Meyer**, (Stephen F. Austin State University), and **Bill Shaltis** (University of Memphis) for allowing us to come to your campus to perform this program in preparation for PASIC. Thank you for letting us borrow your equipment and performance spaces. Our performance today is stronger because of these opportunities.

Lastly, thank you for attending today's concert. Your interest shows that you support the creation of new music for percussion ensemble. We look forward to talking with you after the concert about the music and the composers. We are all eager to continue watching the growth of this genre for many years to come.

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