

MESSIAH UNIVERSITY PERCUSSION ENSEMBLE

Dr. Erik M. Forst, Director

Featuring:

GiViM Dance Ensemble

Gregg Hurley, Director

Saturday, November 5, 2022 at 7:30 p.m.

*Calvin and Janet High Center for Worship
and Performing Arts, Parmer Hall*



DEPARTMENT OF MUSIC

PROGRAM

MESSIAH UNIVERSITY CONCERT CHOIR

Sharpened Stick (2000).....Brett William Dietz

Parallel (2012) Brian Nozny

Apple Blossom (1972) Peter Garland

Death Wish (2017).....Gemma Peacocke

Choreography: “J’ai Mal a la...”

Dancers: Mikayla Broome, Tzeniah Frazier, Anna Kreider, Heidi Schoenhals,
Annika Stockbauer, Xin Yi Toh, Tacey Widrick, Ashley Winfield

Choreography by Gregg Hurley *and Dancers*

2+1 (2013)Ivan Trevino

Choreography: “Pulling Myself Back into Being”

Soloist: Tzeniah Frazier

Choreography by Gregg Hurley *and Tzeniah Frazier*

Apotheosis (2014) Alan Keown

Beethoven in Havana (2018).....Joachim Horsley
Adapted for Percussion
Ensemble by Brian Flack

Joseph La Marca, Double Bass

PERCUSSION ENSEMBLE MEMBERS

Jake Anzulewicz – Boyertown, PA
Eden Araya – Camp Hill, PA
Josh Davis – Westmoreland, NY
Brian Gambler – Reading, PA
Aaron Johnson - Columbia, MD
Noah Kitner – Ickesburg, PA
Ava Moore – Cecil Township, PA
Caleb Rice – Perkasie, PA
Rob Shemenski – Manchester, CT
Laura Shuey – Harrisburg, PA
Lizbeth Stephan – Lititz, PA
Emily Szmurlo – Rome, NY
Yemliot Tirado Franceschini – Lebanon, PA
Kelsey Waardenburg – Mechanicsburg, PA
Laura Zeigler – Mechanicsburg, PA

PROGRAM NOTES

The Sharpened Stick is a Native American War Song and Dance that is in the “Fish-step” style. It is said that the popular 1920s dance craze “The Charleston” was derived from this dance. At certain points in the composition, the performers shout “Yo-Ho”- in Native American music, this is sounded by the “head singer” and signifies a change of direction in the music as well as a change of direction of the dance. The “WHOO” and the end of the piece should be very high and shrill in pitch.

-notes by the composer

Parallel was born from self-imposed limitations: Metal instruments only, a limited force of those instruments, small fragments of thematic material, and the avoidance of using pitch-based instruments melodically. The goal of these limitations was to create a piece that emphasized atmosphere over all other things. The title and inspiration came from *Dear Esther*, a video game that creates an experience through exploration and narrative as opposed to skill-driven progress. The theme of parallel lines is key to *Dear Esther*. *Parallel* was commissioned by and dedicated to T. Adam Blackstock and the Troy University Percussion Ensemble who premiered the work during their showcase concert at the 2012 Percussive Arts Society International Convention.

-notes by the composer

Apple Blossom is “for three or more marimbas played by 4 or more musicians. One continuous rolling. ‘With notes added, taken away,’ brought back. The density increasing, decreasing (i.e. a crescendo of volume; but volume as density, not loudness). Time length 8-12 minutes. A gradual procession. Duration of chords free. No repetition, going back.” For inspiration, the composer has chosen a 1969 poem by French surrealist poet André Breton entitled “On me dit que la-bas”:

Behind you
Casting its last dark flames between your legs
The ground of paradise lost
Ice of darkness mirror of love
And lower down towards your arms that open wide
To the proof of spring
Of AFTERWARDS
And the non-existence of evil
All the apple blossom of the sea

-notes by the composer

Death Wish for mallet percussion quartet was written in 2017 by the New Zealand composer Gemma Peacocke. According to the composer, “I wrote *Death Wish* after watching a short film featuring New Zealand survivors of sexual assault. One of the survivors, Hinewirangi Kohu-Morgan, spoke about the out-of-control spiraling of her life for many years and how she developed what she had called a death wish. In the piece I thought about the spooling and unspooling of energy and how we are all bound and driven by forces both within and beyond ourselves.” She continues by dedicating the work, “with the greatest respect for Hinewirangi Kohu-Morgan who has used her life to create art and music and to help the survivors of abuse and those who have perpetrated abuse.”

-notes by Erik Forst

Notes on the Choreography: First and foremost, I want to express my deep gratitude to Dr. Forst for inviting the dance program to participate in the percussion recital. This work is challenging both musically and thematically. We took inspiration from the interview of the seven courageous women who inspired the composer, Gemma Peacocke. Please take special note that we have added an extra eighth dancer in order to represent the many stories and voices left untold and unheard.

-notes by Gregg Hurley

2+1 (2013) is a marimba duo scored for two players to perform on one 4.5 octave (or larger) marimba. There are many percussionists around the world who only have access to one marimba (like me!). I decided to write a piece that would allow two marimbists to play a duet utilizing one marimba. While 2+1 simplifies the instrument needs, it creates a challenging experience for the two performers, who have to maneuver around the instrument without getting in each other's way. In addition, the piece is written so that the players face each other while performing, meaning one of the players performs on the opposite side of the instrument. At the time I composed this piece, I was listening to Bon Iver's self-titled release. The rhythmic language in 2+1 is different from the band's album, but the harmonic language shares similar qualities. This piece is dedicated to my wife, Amanda.

-notes by the composer

Apotheosis is defined as the highest point, or culmination, in the development of something. This multi percussion duet was written in the spring of 2013 for my son Matt Keown's senior recital at the University of Oregon to celebrate the completion of his undergraduate studies and as a sendoff toward the next level. It was performed by Matt and myself at his recital.

Apotheosis is written for two identical setups, each consisting of bongos, two toms, bass drum, brake drum, and three splash cymbals (shared by both players). The piece is mostly through-composed with the exception of a restatement of an earlier section as a coda ending. The opening theme is a meter map rather than a rhythmic melody. This meter map is a three-bar grouping of 7/8 + 7/8 + 3/8. This metric grouping happens to be the meter from a very popular song from the rock group Yes called Changes. Even though this is a duet, player 1 is featured with two solo sections while player 2 plays an ostinato figure underneath. There are a few metric modulations throughout the piece culminating with a bombastic ending.

-notes by the composer

Beethoven in Havana is an arrangement of Beethoven's Symphony No. 7, Mvt. 2, performed in a Cuban rumba style. In Joachim Horsley's original arrangement for 8 players on 3 pianos, the pianos are played nontraditionally to create a rhythmic backdrop for the more traditional melodic lines. These sounds are produced by playing on the lid, bridge, strings, and lid prop of the piano. This variety of timbres and rhythmic style led to the adaptation for percussion ensemble. Structurally this arrangement resembles Mr. Horsley's creation, while the sounds and timbres originally performed on piano have been reproduced using percussion instruments. After watching Horsley's popular video

performance of Beethoven in Havana, I immediately contacted him, and he graciously accommodated me by allowing me to move forward with this project.

-notes by Brian Flack

For details on the 2022-2023 Performing Arts Series and Concerts
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PERFORMING ARTS SERIES

Sohoko Sato Timpone, Soprano “Songs of Japonisme”

November 19 • High Center, Parmer Hall, 7:30 p.m.

Messiah University Christmas Concert

*Featuring Brass Quintets, Handbells, Men’s and Women’s Ensemble,
Chamber Singers and Concert Choir*

December 4 • High Center, Parmer Hall, 3:00 p.m. & 7:30 p.m.

Tim Warfield’s “All Star” Jazzy Christmas

December 9 • High Center, Parmer Hall, 7:30 p.m.

VOCESS

February 11 • High Center, Parmer Hall, 7:30 p.m.

***Mendelssohn Piano Trio, Guest Artists and Central Pennsylvania Youth Ballet
“Migration and Inspiration”***

February 19 • High Center, Parmer Hall, 4:00 p.m.

Handel’s “Messiah”

Messiah University Choral Arts Society and Concert Choir

Joy Meade, director

April 30 • High Center, Parmer Hall, 7:30 p.m.

Susquehanna Chorale Spring Concert

Linda Tedford, artistic director, founder and conductor, professor emeritus, Messiah University

May 14 • High Center, Parmer Hall, 4:00 p.m.

CONCERTS

Messiah University Jazz Combo

Todd Goranson, director

November 8 • High Center, High Foundation Recital Hall, 7:30 p.m.

Messiah University Wind Ensemble

James Colonna, conductor

Messiah University Symphonic Winds

Travis Weller, conductor

November 11 • High Center, Parmer Hall, 7:30 p.m.

Messiah University United Voices of Praise

Eric Byrd, director

November 13 • High Center, Parmer Hall, 3:00 p.m.

Messiah University Chamber Ensembles

November 14 and 21 • High Center, High Foundation Recital Hall, 7:30 p.m.

Messiah University Flute Choir

Jocelyn Goranson, director

November 15 • High Center, High Foundation Recital Hall, 6:00 p.m.

Messiah University Brass Choir

William Stowman, director

Messiah University Brass Studios

Mike Harcrow, coordinator

November 15 • High Center, Parmer Hall, 7:30 p.m.

Messiah University Symphony Orchestra

Timothy Dixon, conductor

November 18 • High Center, Parmer Hall, 7:30 p.m.

Musica Nova: Student Compositions

December 6 • High Center, High Foundation Recital Hall, 7:30 p.m.

Messiah University Guitar Ensemble

Gavin Horning, director

December 11 • High Center, High Foundation Recital Hall, 7:30 p.m.

Messiah University Wind Ensemble

James Colonna, conductor

Messiah University Symphonic Winds

Travis Weller, conductor

February 17 • High Center, Parmer Hall, 7:30 p.m.

Messiah University Symphony Orchestra

Timothy Dixon, conductor

February 24 • High Center, Parmer Hall, 7:30 p.m.

Cello Studio Recital

Ai-Lin Hsieh, director

February 26 • High Center, High Foundation Recital Hall, 2:00 p.m.

Kuhlman Competition

February 26 • High Center, High Foundation Recital Hall, 7:30 p.m.

Messiah University Concert Choir

Joy Meade, conductor

March 19 • High Center, Parmer Hall, 4:00 p.m.

Messiah University Chamber Ensembles

March 27 and April 3 • High Center, High Foundation Recital Hall, 7:30 p.m.

Messiah University Jazz Combo

Todd Goranson, director

March 28 • High Center, High Foundation Recital Hall, 7:30 p.m.

Messiah University Symphonic Winds

Travis Weller, conductor

Messiah University Brass Choir

William Stowman, director

April 4 • High Center, Parmer Hall, 7:30 p.m.

Messiah University Symphony Orchestra

Timothy Dixon, conductor

April 14 • High Center, Parmer Hall, 7:30 p.m.

Messiah University Opera Production

Damian Savarino, director

April 15 • High Center, Parmer Hall, 7:30 p.m.

Messiah University United Voices of Praise

Eric Byrd, director

April 22 • High Center, Parmer Hall, 7:30 p.m.

Messiah University Handbell Choir

Shawn Gingrich, director

April 22 • High Center, High Foundation Recital Hall, 1:30 p.m.

Messiah University Wind Ensemble

James Colonna, conductor

April 23 • High Center, Parmer Hall, 3:00 p.m.

Messiah University Spring Choral Showcase

Rachel Cornacchio and Eric Dundore, conductors

April 26 • High Center, Parmer Hall, 7:30 p.m.

Musica Nova: Student Compositions

April 27 • High Center, High Foundation Recital Hall, 7:30 p.m.

Messiah University Jazz Ensembles

William Stowman and Mark Hunsberger, conductors

April 28 • High Center, Parmer Hall, 7:30 p.m.

Messiah University Guitar Ensemble

Gavin Horning, director

April 29 • High Center, High Foundation Recital Hall, 1:00 p.m.

Messiah University Vocal Jazz

William Stowman, director

April 29 • High Center, High Foundation Recital Hall, 4:00 p.m.

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A WORD ABOUT CHILDREN

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IN THE EVENT OF AN EMERGENCY

Please take a minute now to locate the exist closest to your seat. During an emergency evacuation, an alarm will sound. If this happens, proceed calmly to that exit. Once you are out of the building, move to a location that is out of the path of emergency response vehicles.