GEORGE MASON UNIVERSITY
COLLEGE OF VISUAL AND PERFORMING ARTS
SCHOOL OF MUSIC

presents

MASON PERCUSSION
FESTIVAL

featuring

The Mason Percussion Group
Faculty Artists: John Kilkenny and Victor Provost
Guest Artist: Michael Burritt

Tuesday, October 27, 2015 at 8 p.m.
Center for the Arts Concert Hall

An evening to benefit the Mason Percussion Program
and the Begun Scholarship Fund

The Center for the Arts gratefully acknowledges the generous and ongoing
support of the Friends of the Center for the Arts.

FOOD AND DRINK ARE NOT ALLOWED IN THE THEATER.
PATRONS ARE REQUESTED TO TURN OFF PAGERS, CELLULAR PHONES, AND SIGNAL WATCHES DURING PERFORMANCES.
THE TAKING OF PHOTOGRAPHS AND THE USE OF RECORDING EQUIPMENT ARE NOT ALLOWED IN THE THEATER.
**PROGRAM**

*Ritual Music*  
*(Variations on the Numbers 2 and 4)*  
David Skidmore

*Into The Air*  
Ivan Trevino

*Passageways*  
Baljinder Sekhon

Victor Provost, *Steel Pan Soloist*

*Splendid Wood*  
Jennifer Higdon

*Threads*  
Paul Lansky

**Intermission**

*Blue Ridge*  
Michael Burritt

Michael Burritt and John Kilkenny, *Marimbas*

*Home Trilogy*  
Michael Burritt

Michael Burritt, *Marimba Soloist*
**Ritual Music**

*David Skidmore*

*Ritual Music* was written for the Chicago dance company Raizel Performances and was premiered in collaboration with that group in the spring of 2005. As the title suggests, the numbers two and four are used to bring order to the primeval timbres and violent friction that is created between the mechanical simplicity of the structural elements and the abandon with which the instruments shout, shriek, groan, and wail. The ritual is tightly controlled with respect to its numeric foundations, yet it is also an incantation of things far more frantic and powerful. Thus the piece can act as a sort of “overture” for percussion.

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**Into the Air**

*Ivan Trevino*

*Into The Air* is a marimba duet dedicated to Michael Burritt, Professor of Percussion at the Eastman School of Music. The piece attempts to capture Burritt’s energy and enthusiasm, and showcases Trevino’s interest in rock and groove-based music. The piece has a happy, peaceful tonality that goes back and forth between moments of rapid notes and more spacious music.

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**Passageways**

*Baljinder Sekhon*

David Gerhart organized a consortium to commission a work from Baljinder for Solo Steel Drum (tenor pan) and Percussion Ensemble. The new work was premiered by Dave Gerhart in March 2015 with the Chicago Youth Orchestras Percussion Ensemble. More than 40 percussion ensembles and soloists joined the consortium and will be performing the work across the United States during the next year.

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**Splendid Wood**

*Jennifer Higdon*

*Splendid Wood* is a joyous celebration of the sound of wood, one of nature’s most basic materials, a part of all sorts of things in our world, but used most thrillingly and gloriously in instruments. Wood is the material that gives the marimba its unique sound, with a “round” sort of attack and a tone that blossoms out. This work reflects the evolving patterns inside a piece of wood, always shifting, and yet every part is related and contributes to the magnificence of the whole. This is a celebration of the splendor of the marimba. This work was commissioned in 2006 by Bradford and Dorothea Endicott for Frank Epstein and the New England Conservatory Percussion Ensemble.

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**Threads**

*Paul Lansky*

*Threads*, written for the group Sō Percussion in 2005, is a “cantata” for percussion quartet in 10 short movements. There are three “threads” that are interwoven in the piece: Arias and Preludes that focus on the metallic pitched sounds; Choruses, in which drumming predominates; and Recitatives, made largely from Cage-like “noise” instruments. The aims of the different threads are to highlight the wide range of qualities that percussion instruments are capable of, from lyrical and tender to forceful and aggressive, and weave them into one continuous texture.

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**Blue Ridge**

*Michael Burritt*

*Blue Ridge* is a duet scored for two 5-octave marimbas. This piece was commissioned by the James Madison University Percussion Studio, with Michael Overman as the project coordinator. The duo brings together the styles of folk music, jazz, and pop with a tip of the hat to Philip Glass in the coda. Can they all work together? You decide! The title of the piece is an homage to the stunning Blue Ridge Mountains that surround the JMU campus in Harrisonburg, Virginia.
Home Trilogy

Home is a reference to both Mr. Burritt’s home near Rochester, New York, and “our home,” the Earth. The piece is in three distinct movements and runs approximately 20 minutes. The first movement is titled “Painted Hills” and refers to the stunning tapestry that the endless colored leaves create in the Fall near his home in Irondequoit, a suburb of Rochester. The second movement is orchestrated for solo marimba and pitched metallic percussion. It is titled “White Pines,” and reflects the energy, crispness, and power of the snow-covered trees in the winter months. It is scored for solo marimba with both keyboard and battery percussion, including hand drums. The final movement, “Home,” serves as an extended and reflective epilogue, and is primarily a solo with sparsely placed pitched gongs and keyboard percussion. Home was commissioned by the internationally renowned percussion group Nexus, to whom the work is also dedicated. It was premiered in a concert dedicated to sustainability and environmental awareness at the Eastman School of Music in May 2015.

MEET THE ARTISTS

John Kilkenny enjoys a multifaceted career that includes work as a performer, conductor, educator, and arts administrator. Currently, John is Director of Percussion Studies and Conductor of the Symphonic Winds at George Mason University. He also coordinates and oversees recruitment efforts and initiatives for Mason’s School of Music, and is the Artistic Director of the Mason Percussion Group. Under his direction, the group has toured the Pacific Northwest to perform at the Western International Band Conference and has enjoyed featured appearances at the Virginia Music Educators Conference, College Music Society Mid-Atlantic Conference, and The John F. Kennedy Center for the Performing Arts. The Mason Percussion Group recently performed and presented clinics at the National Conservatory in San José, Costa Rica.

As a performer, John has been hailed by The Washington Post as a “Particularly fine timpanist,” and enjoys a career that includes orchestral performances with the Washington National Opera, Washington Ballet, Washington Concert Opera, Cathedral Choral Society, National Symphony Orchestra, Washington Chorus, Choral Arts Society, and virtually every other Washington, D.C., area performing arts organization. A champion of contemporary music and an active chamber music performer, he collaborates regularly with the Folger Consort, Washington Bach Consort, The Verge Ensemble, 21st Century Consort, and the National Gallery New Music Ensemble. He has commissioned and premiered numerous works over his career by composers as diverse as Peter Erskine, Don McCullough, and Alenjandro Vinao. Michael Daugherty’s UFO percussion concerto for solo percussion and orchestra and Raise the Roof concerto for timpani and orchestra, and the Philip Glass Concerto Fantasy for Two Timpanists and Orchestra are among his recent concerto appearances.

During the summer months, John serves as Artist-in-Residence at the Sewanee Summer Music Festival and the Music for All Summer Symposium. From 2005 to 2007, John was Co-Director and Program Coordinator for the University of Maryland Summer Percussion Workshop, and served in a similar capacity for the Indiana University Percussion Academy from 2008 to 2010. Recently, he founded and serves as the Director of the George Mason Summer Percussion Academy, which serves as the only comprehensive summer percussion training academy in the region. The Academy offers students daily hands-on performance opportunities in concert, chamber, solo, drumset, Afro-Cuban,
and marching percussion, along with steel pan ensemble and classes in college audition prep and career development.

Sought after as a clinician and guest conductor, he has appeared at the Juilliard Summer Percussion Academy, John Philip Sousa Foundation National High School Honor Band, the Western International Band Conference, the Virginia Music Educators Conference, The Sandy Feldstein National Percussion Festival, and at numerous universities and Days of Percussion throughout the country. John is a Yamaha Performing Artist and proudly sponsored by Vic Firth mallets, Zildjian cymbals, and Remo percussion products.

**Michael Burritt** Having performed on four continents and in nearly 40 states, Michael Burritt is one of the world’s leading percussion soloists. He is in frequent demand, performing concert tours and master classes throughout the United States, Europe, Asia, Australia, and Canada, and has been a featured artist at seven Percussion Arts Society International Conventions. He has been soloist with the Dallas Wind Symphony, Omaha Symphony, Chautauqua Symphony Orchestra, Richmond Symphony Orchestra, Ju Percussion Group (Taiwan), Percussion Art Quartet (Germany), Amores Percussion Group (Spain), Peaux (Sweden), and the Tempus Fugit Percussion Ensemble of Pittsburgh. In 1992, he presented his New York solo debut in Weill Hall at Carnegie Hall and, in 1998, he performed his London debut in the Purcell Room at Queen Elizabeth Hall. He has extensive chamber and orchestral experience, and has performed with the Chicago Chamber Musicians, The Chicago Symphony, The Rembrandt Players, and The Peninsula Music Festival Orchestra.

Mr. Burritt is also active as a composer, with two concertos to his credit, numerous solo and chamber works for marimba and percussion, as well as two books of études. His works for solo marimba have become standard repertoire for the instrument and are frequently required repertoire in international competitions. He has been commissioned by The World Marimba Competition in Stuttgart Germany, The Paris International Marimba Competition, Third Coast Percussion Quartet, Exit 9 Percussion, Louisiana State University, The Northshore Concert Band, and the Tempus Fugit Percussion Ensemble.

Mr. Burritt is currently Professor of Percussion and head of the department at the Eastman School of Music in Rochester, New York. Prior to his appointment at Eastman, Mr. Burritt was Professor of Percussion at Northwestern University from 1995 to 2008, where he developed a program of international distinction. Mr. Burritt received his Bachelor and Master of Music Degrees, as well as the prestigious Performers Certificate, from the Eastman School of Music. His teachers have included John Beck, Gordon Stout, Paul Yancich, and Herbert Flower.

Mr. Burritt has three solo recordings, *Perpetual*, *Shadow Chasers*, and his recently released *Waking Dreams* on the Resonator Records label. All the recordings are comprised of Burritt’s original compositions as well as works written expressly for him. He is published with Ludwig Music, C. Allen Publications, and Keyboard Percussion Publications. He is also an artist/clinician and product design/consultant for Malletech, where he has developed his own line of signature marimba mallets, and an artist/educational clinician with the Zildjian Company. Mr. Burritt is a member of the Percussive Arts Society (PAS) Board of Directors, a contributing editor for *Percussive Notes* magazine, and the chairman of the PAS Keyboard Committee.
Victor Provost is widely regarded as one of the world’s leading voices on the unique and often misunderstood steel pan (or steel drum). Through appearances at concert halls, clubs, and stages throughout the world, he has been meticulously developing a reputation as a “dazzling” soloist, crafting an improvisational voice and style to be reckoned with. With a strong foundation in Bebop, a contemporary sensibility, and deep roots in Caribbean music, he works in countless genres and musical styles. He has been named “Jazz Percussionist of the Year” five years running by Washington, D.C.’s City Paper and “Jazz Artist of the Year” in 2012, and his freshman release, Her Favorite Shade of Yellow, was named one of the top five albums of 2011.

In addition to leading his own group, Victor tours with NEA Jazz Master Paquito D’Rivera, is a member of the GRAMMY® Award-winning Afro Bop Alliance, and works with several of the Mid-Atlantic region’s most lauded musical collectives, including Dion Parson’s 21st Century Band, the Reginald Cyntje Group, and Michael Bowie’s Sine Qua Non. Already in his relatively young career, he has performed and recorded with many jazz luminaries, including Wynton Marsalis, Hugh Masakela, Joe Locke, Nicholas Payton, Terell Stafford, Dave Samuels, Steve Nelson, Ron Blake, and Wycliffe Gordon, among others.

An Adjunct Professor of Music at George Mason University, Victor also conducts residencies and master classes throughout the United States and the Caribbean at universities and schools such as Berklee College of Music in Boston, University of Akron, Miami University, and Northern Illinois University. He is also an Arts Ambassador to his home, U.S. Virgin Islands, which honored him with a Special Congressional Recognition in 2014 and to which he returns frequently to perform and teach as part of Dion Parson’s community-based arts initiative, United Jazz Foundation.

Mason Percussion Group is the premiere performance ensemble of George Mason University’s Percussion Studies program. Comprised of the most accomplished graduate and undergraduate performers, the group regularly performs the highest caliber percussion chamber music. The group has appeared at the Virginia Music Educators Conference, the Western International Band Conference, the College Music Society Mid-Atlantic Conference, and The John F Kennedy Center for the Performing Arts. Recently, they toured Costa Rica and presented clinics and performances at the National Conservatory in San José. In addition, students can and do perform in a variety of mixed chamber groups and steel pan and Afro-Cuban ensembles.

The Percussion Studies program at George Mason University provides aspiring students a comprehensive educational experience. All students study with a percussion faculty who possess impressive performance and educational credentials. Students are trained in virtually every aspect of percussion performance, including orchestral and solo percussion, chamber music, timpani, drumset, steel pan, Afro-Cuban, and marching percussion. Students eventually rotate through every professor’s studio, thus acquiring a complete and well-rounded educational experience. Recent major renovations and a substantial investment in new facilities and equipment have offered ample practice facilities and instruments. Our prime location, minutes from Washington, D.C., allows students a chance to hear the very best of live music, from Blues Alley to the Kennedy Center, every day.

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(March 1, 2014 - September 15, 2015)

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<thead>
<tr>
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<th>Name</th>
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<td>A.I.A.</td>
<td>Ronald J. Hubbard</td>
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<tr>
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<td>A.I.A.</td>
<td>Larry Kelly</td>
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<td>Joe Catalano</td>
<td>Secretary</td>
<td>So Lim</td>
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<td>Charlie Joyce</td>
<td>Budget Officer</td>
<td>John Mason</td>
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<td>Seraydarian</td>
<td>Rich Seraydarian</td>
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<td>Hineman</td>
<td>R. Evans Hineman</td>
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<td>John D. Shilling</td>
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<thead>
<tr>
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<th>Position</th>
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<td>Treasurer</td>
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<td>Edward Weiner</td>
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<tr>
<td>Paulette Miller, President</td>
<td>Gordon Canoyck, Secretary</td>
<td>Evelyn Kiley</td>
<td>Richard Wilson</td>
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<td>Walt Smith, Budget Officer</td>
<td>Charles Lawson</td>
<td>Susanne Zumbero</td>
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<td>R. Pat Carroll</td>
<td>Valentina Lukin</td>
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<td>Sonja Palomaki, Co-Vice</td>
<td>Louis Delair, Jr.</td>
<td>Merle Mulvaney</td>
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<td>President for Events</td>
<td>A. J. Driscoll</td>
<td>Ida Portland</td>
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<tr>
<td>Joyce Grimes, President for</td>
<td>Tom Ezell</td>
<td>Gary Schnurpisch</td>
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<td>Membership</td>
<td>Trish Fiser</td>
<td>Bob Warakomsy</td>
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<td>Eloise Stinger, President for</td>
<td>Kay Gilbert</td>
<td>Joan White</td>
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<tr>
<td>Communications</td>
<td>Shirley Joyce</td>
<td>Maiju Wilson</td>
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<tr>
<td>Fran Bartemes</td>
<td>J. Michael Brown</td>
<td>Donna Kidd</td>
<td>Carol Mattusch, Ph.D.</td>
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<td>LuAnn Bennett</td>
<td>Eileen Chandhoke</td>
<td>Evans Mandes, Ph.D.</td>
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<td>Gary Bottoff</td>
<td>Lloyd Griffths, Ph.D.</td>
<td>Patricia Mandes</td>
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<tr>
<td>Barbara Jacksier, President</td>
<td>Special Events</td>
<td>Kate Hearden</td>
<td>Linda Monson</td>
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<tr>
<td>Bob Warakomsky, First Vice</td>
<td>Mary Whipple, Vice President,</td>
<td>Alice Hoyer</td>
<td>Christine Murrow</td>
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<td>President</td>
<td>Finance</td>
<td>Harriet Kaplan</td>
<td>Claire Saret</td>
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<td>Ed Kelly, Vice President,</td>
<td>Al Miller, Secretary</td>
<td>Juliana Kuo</td>
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<td>Outreach</td>
<td>Jim Bennett</td>
<td>Dennis Layendecker</td>
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<td>Kay Rongley, Vice President,</td>
<td>Mike Booth</td>
<td>Kevin McCarthy</td>
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## Friends of Theater at Mason Board

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<td>Mack Miller, President</td>
<td>Doris Bloch, Secretary</td>
<td>Gerry Blais</td>
<td>Linda Evans</td>
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<td>Judy Canoyck, Vice President</td>
<td>Brittany Martz, Alumni Rep</td>
<td>Eileen Duggan</td>
<td>Charles Joyce</td>
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<tr>
<td>Charles Duggan, Treasurer</td>
<td>Paulette Miller, Donor</td>
<td>Eileen Duggan</td>
<td>Sophy Weinroth</td>
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<tr>
<td>Dave Albo</td>
<td>John Casey</td>
<td>Kream</td>
<td>William Schrader</td>
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<td>Craig M. Arndt</td>
<td>Joseph Catalano</td>
<td>Keelor</td>
<td>M. Siddique Sheikh</td>
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<td>George Barker</td>
<td>C. Dan Clemente</td>
<td>McClure</td>
<td>Scott D. Simpkins</td>
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<td>Bob Bates</td>
<td>Eugene Evans</td>
<td>McCreight</td>
<td>Matthew Toloczko</td>
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<td>Buddy Beck</td>
<td>Robert Gaudian</td>
<td>Oriani</td>
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<td>Robert H. Bork, Jr.</td>
<td>Ken Harvey</td>
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<td>Keith Brendley</td>
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<td>John Carney</td>
<td>Jeffrey Kazmarek</td>
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<tr>
<th>Name</th>
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<tr>
<td>Shannon L. Baccaglini,</td>
<td>Amanda G. Corrigan</td>
<td>Irminger</td>
<td>Baron E. Pugh</td>
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<tr>
<td>President</td>
<td>Samantha S. Courtney</td>
<td>Kasmai</td>
<td>Brian L. Smith</td>
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<td>Ryan L. Braaten</td>
<td>Emily Flores</td>
<td>Kramer</td>
<td>Clinton D. Wattne</td>
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<td>Eric R. Brody</td>
<td>Molly K. Grimsley</td>
<td>Loerch</td>
<td>Melinda E. Wildman</td>
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