Mason Percussion Ensemble & Symphonic Band

Professor John Kilkenny, Conductor

Thursday, March 24, 2016 at 8:00 p.m.
Harris Theatre
PROGRAM

Mason Percussion Ensemble

Musique de Table (1987)  
Theirry de Mey

Alborado de Gracioso (1905, 1918)  
Maurice Ravel

Ta and Clap (2004)  
Nico Mulhy

Intermission

George Mason University Symphonic Band

Canzona Septimi et Octavi Toni a 12 (1597)  
Giovanni Gabrieli

Symphonic Band Brass Ensemble

Old Wine in New Bottles (1959)  
Gordon Jacob

I. The Wraggle Taggle Gipsies  
Symphonic Band Woodwind Ensemble

English Folk Song Suite (1923)  
Ralph Vaughan Williams

I. March: Seventeen Come Sunday
II. Intermezzo: My Bonny Boy
III. March: Folk Songs from Somerset
PERSONNEL

**Piccolo**
John Moore

**Flute**
Helen Landers
Vanessa Cuellar
Lily Vanetsyan
Megan Pasquarell
Lynda Warren
Bob Kachur

**Oboe**
Adam Rothenberg
Emma Proctor

**Clarinet**
Patrick Harmon
Shai Dyer
Cameron Green
Shannon Comings
Julianna Williams

**Bassoon**
Bethany Johnson
Jonathan Blank

**Alto Saxophone**
Ariel Williams
Meghan Andrews
Andre Allen
Dennis Servellon

**Tenor Saxophone**
Natassia Podgorski

**Baritone Saxophone**
Anthony Cox

**Trumpet**
Matt Pazanowski
Timothy Fary
Glenn Turner
Kelly Taylor
Ryan Burr
Nick Palczewski
Daniel Gassel

**French Horn**
Murrell Shields
Lily Ann Ung

**Trombone**
Theodore Frederick*
Josh Ellis
Ryan Carter
Matt McDonald

**Euphonium**
Jacob Aeschleman
Sherwin Zahirieh
Hannah Hall
Tyler Teagle

**Tuba**
David Cho
Daniel McCloskey

**Percussion**
Dylan Van Vierssen
Andrew Mercado
Kate Shrimpton
Andrew Terrill
Jenni Eyink
Andrew Harrington

*Librarian, George Mason University Symphonic Band*
PROGRAM NOTES

**Table Music** is for 3 percussionists each using a small table as their only instrument. The varieties of sounds are produced by different ways of striking the table with the hands. Table music is to be interpreted with subtlety and expression while giving particular care to the individual choreographic aspect.

**Alborada del Gracioso** - Ravel composed Alborada del Gracioso as a piano piece in 1905 and orchestrated it in 1918. The first performance of the orchestral version was given in Paris on May 17, 1919. The version you hear this evening was first created by the European Percussion Group Safri duo in 1994, and was further updated and edited by Joseph Pazanowski and Kays Ishaq for their performance.

**Ta and Clap** was written for a flexible set of instruments to be drawn from the instrumentation of John Cages’ Third Construction. However, it will work with any combination of percussion instruments made from different materials. I have indicated in the score that any passages that must be played on certain instruments. Aside from these specific notes, the instrumentation should be left up to the discretion of the performers. The first performance of Ta and Clap was given in Tokyo in 2004 by the line C-3 percussion quartet.

**Canzona Septimi et Octavi Toni a 12** was written by Giovanni Gabrieli as part of the influential collection Sacrae symphoniae, which includes vocal as well as instrumental compositions. While the instrumentalists were often used to accompany singers in liturgical music, Gabrieli also experimented with using them independently, sometimes even specifying the exact instrumentation he had in mind. In either case, the antiphonal disposition of the musical architecture results in a kind of early-music surround sound. Separating and then combining his choirs allowed Gabrieli to use instrumental weight and register to further conjure an illusion of space — comparable to the development of dramatic visual perspective perfected by the Italian Renaissance painters.
Old Wine in New Bottles is a light-hearted setting of four early English folk songs. It was premiered by the BBC Northern Orchestra Winds and conductor Stanford Robinson at the St. Bees Festival in 1959, and remains one of Jacob’s most popular compositions. The “old wine” in the title refers to the folk songs that the four movements are based on: "The Wraggle-Taggle Gypsies," "The Three Ravens," "Begone, Dull Care," and "Early One Morning." The “new bottles” are the creative melodic treatments, the unexpected harmonies, and the “freshness” and new life breathed into these old melodies. (Program Note by Christina Mendoza)

English Folk Song Suite: British composer Ralph Vaughan Williams is one of the most eminent of 20th-century composers. He has been credited with establishing a "new nationalist style based on English folk traditions." He systematically rejected foreign Romantic influences and sought inspiration from native material, including Elizabethan and Jacobean music as well as English folk songs. He began collecting traditional folk songs from the counties of Somerset and Norfolk in 1902, and ultimately collected more than 800. Adapting their modal harmonies and striking rhythms, he created an entirely individual style. This suite, written in the early 1920s, blends his own ideas with well-known folk songs. He also composed nine symphonies and four operas and was active with amateur music groups, conducting and composing for choirs, brass bands and film.
MEET THE ARTISTS

Professor John Kilkenny enjoys a multi-faceted 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 the 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 Jose, 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 and Ballet, Washington Concert Opera, Cathedral Choral Society, National Symphony Washington Chorus, Choral Arts Society, and virtually every other Washington DC area performing arts organization. A champion of contemporary music and an active chamber music performer, he collaborates regularly with 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, Raise the Roof concerto for timpani, and the Philip Glass Concerto Fantasy for two timpanists and wind symphony 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 2005-2007 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 2008-2010. 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, drum set, afrocuban, 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.
George Mason University School of Music
For more information and a complete listing of concerts and recitals, visit the web site at music.gmu.edu

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