

School of Music

proudly presents the  
2020-2021 Student Ensemble Series

NAU Percussion Ensemble  
Steven Hemphill, *director*

with  
Richard Rios, *graduate assistant*

Friday, April 9, 2021  
7:30 p.m., livestreamed from Ardrey Memorial Auditorium  
[nau.edu/music/events](http://nau.edu/music/events)

# Program

## NAU Percussion Ensemble

*Sharpened Stick* (2000) Brett Dietz  
(b. 1972)

*Level Playing Field* (2020) Josh Gottry  
(b. 1974)

*Fanfare for Tambourines* (1989) John Alfiere  
(b. 1953)

String Quartet no. 66 in G Major, op. 77, no. 1 (ca. 1799) Franz Joseph Haydn  
I. Allegro moderato (1732-1809)  
trans. Steven Hemphill

*Over the Rainbow* (1938) Harold Arlen  
(1905-1986)  
arr. Robert Oetomo

Fabian Lopez, *marimba soloist*

*Ritmos da Mao Brasileiros:*  
*Study for Two Pandeiros and Tan-tan* (2007) Steven Hemphill  
(b. 1956)

*Bioluminescence* (2019) Roger Zare  
(b. 1985)

Kai Natseway, *vibraphone soloist*

*Makin' Whoopee* (1928) Walter Donaldson  
(1893-1947)  
arr. Doug McKenzie and Steven Hemphill

## NAU Panorama Steel Band

*Kiss the Girl*

Alan Menken

*St. Thomas*

Sonny Rollins

*Jump in the Line*

Harry Belafonte

*Mama Look a Boo Boo*

Lord Melody (Fitzroy Alexander)

# Good Vibes!

## A Centennial Celebration of the Invention of the Vibraphone

The vibraphone, as a designated theme of this percussion ensemble concert, celebrates the 2021 centennial year of a uniquely American invention of the twentieth century. Two competing companies separately gave rise to this metallic percussive keyboard instrument with its motorized vibrato and sustaining pedal—the trade names *vibraharp* (Deagan) and *vibraphone* (Leedy). With efforts beginning circa 1916 (according to *The Deagan Resource*), Leedy's Herman Winterhoff designed a three-octave steel marimba, finally mounting a motor and drive shafts in 1922 which rotate discs above the resonators to provide a vibrato effect. Almost simultaneously, Deagan's chief engineer Henry Schluter designed a similar instrument with Aluminum bars and a dampening pedal for sustain control.

Four of the works on this evening's program were composed for vibraphone, either as a featured solo instrument, as a trio, as a quartet, or as significant contributors to a small ensemble. Josh Gottry's *Level Playing Field* (2020) is a consortium premiere of a vibraphone trio hot off the press. Walter Donaldson's jazzy *Makin' Whoopee* (1928) was arranged in December 2020 specifically for four vibraphones and this particular concert. The vibraphone solo *Bioluminescence* (2019) by Roger Zare, with eleven antiphonal accompanists on triangles and crotales, conveys a contemporary vision of the instrument. Finally, the arrangement of Harold Arlen's 1938 classic *Over the Rainbow* pairs two marimbas with two vibraphones in a romanticized landscape, draped in jazz-influenced harmonic language.



## Program Notes

by Steven Hemphill (2021)

BRETT DIETZ (b. 1972)  
*Sharpened Stick*

Brett William Dietz's quintet, *Sharpened Stick*, was premiered on March 3, 2000, by the Tempus Fugit Percussion Ensemble at Duquesne University in Pittsburgh, PA.

The "Sharpened Stick" is a Native American war song and dance that is in the "fish-step" style. It is said that the popular 1920's dance craze the "Charleston" was derived from this dance. At certain points of 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 in the direction of the dance. The "Who!" indicated at the end of the piece should be very high and shrill in pitch.

—Brett William Dietz

Brett William Dietz is Associate Professor of Percussion at the Louisiana State University School of Music. He earned the Bachelor of Music in Percussion and the Master of Music in Composition/Theory from the Mary Pappert School of Music at Duquesne University and the Doctorate of Music from Northwestern University. Dietz is a founding member of the Tempus Fugit Percussion Ensemble, which released two acclaimed CDs. Dietz has released numerous compact disks with Cat Crisis Records including *Seven Ghosts: The Percussion Music of Brett William Dietz*; *In Motion: The Percussion Music of David Stock*; and *Nocturne*. Dietz's compositions have been performed across the globe by numerous ensembles including the Detroit Symphony Orchestra, Portland Symphony Orchestra, Eastman Wind Ensemble, National Wind Ensemble, Pittsburgh New Music Ensemble, River City Brass Band, and Ju Percussion Ensemble, among others.

JOSH GOTTRY (b. 1974)  
*Level Playing Field*

As part of a solicitation for new works for the instrument and in a particular effort to celebrate the vibraphone in its centennial year, composer Josh Gottry was encouraged by Brian Graiser (composer, adjunct percussion instructor at Sam Houston State University, and lead on the Vibraphone Project) in early-2020 to compose a work featuring the vibraphone in some way specifically for release/publication in 2021. The resultant work, *Level Playing Field*, is a five-and-a-half minute vibraphone trio distributed by C. Alan Publications. The title stems from the unique characteristic of

the vibraphone which has both the upper and lower manual bars on the same horizontal plane (xylophones and marimbas have raised, overlapping accidentals). Additionally, the composer intended for all three parts to share equally featured roles within the ensemble, rather than one “lead” player and two accompanying parts.

As with many of Gottry’s compositions, this trio is pseudo-minimalistic in style and makes use of the weaving in and out of ostinatos, interlocking parts, and simple melodic ideas. Pedaling is meticulously indicated in the score and required implements include, in addition to traditional cord vibraphone mallets, use of rattan shafts of the mallets striking the bars and use of a string instrument’s bow for sustaining notes.

Josh Gottry earned his Bachelor of Music in Performance at Northern Arizona University, his Master of Music in Composition at Arizona State University, and has successfully established himself as a respected educator, accomplished percussionist, and internationally recognized composer. He currently serves as adjunct music faculty at Chandler-Gilbert Community College, teaching courses in music theory & composition, percussion, and music humanities. In 2011, he was selected to serve as a teaching artist with the Arizona Commission on the Arts, presenting clinics and residencies on both percussion and composition for schools and after-school programs. For more than two decades, Gottry has been creating innovative, pedagogical, and engaging compositions and arrangements, with over 100 published works to his credit and having been selected for numerous ASCAP Plus awards. His compositions have been performed throughout the world at schools, festivals, and international conventions.

A member of the Percussive Arts Society and the American Society of Composers, Authors, and Publishers, Gottry has been published in *Percussive Notes*, *Rhythm! Scene*, and *The PAS Educators’ Companion*, and currently serves as editor for *Rhythm! Scene*. He is a past president of the Arizona Chapter of the Percussive Arts Society, a former PAS committee chair for the PAS Composition Committee, and has contributed as a new literature reviewer for *Percussive Notes*. He is a clinician/endorser for Balter Mallets, Meinl Percussion, Remo Drumheads, Vic Firth Drumsticks, and Yamaha Percussion, and has presented clinics at the Arizona Music Educators Association Conference, multiple state PAS days of percussion, and the Percussive Arts Society International Convention.

JOHN ALFIERE (b. 1953)

*Fanfare for Tambourines*

John Alfieri’s 1989 sextet, *Fanfare for Tambourines*, serves as a concise vehicle for the demonstration of extended techniques on the tambourine. Shake rolls, finger rolls, and fist/knee techniques are highlighted along with support by two tom-toms and a concert bass drum. Tambourines are played on the heads of drums, serving as a jingling element when the drums are struck. Additionally, a visual element appears when the shake rolls are dynamically and visibly passed from player to player.

John Alfieri, Principal Timpanist for the Traverse (MI) Symphony Orchestra, served as percussion instructor at the Interlochen Arts Academy from 1980 to 2015,

and on the percussion faculty at Kentucky State University from 1978 to 1980. He has performed as a percussionist/drummer with such artists as Maureen McGovern, the Temptations, Don Menza, Burt Bacharach, Kansas, Yes, Dionne Warwick, Johnny Mathis, Aretha Franklin, Jerry Lewis, and Robert Goulet. His compositions and arrangements for percussion ensemble are performed by universities and high schools throughout the United States, and he is the recipient of numerous honors and awards, including a Creative Arts Grant from the Michigan Council for the Arts and Cultural Affairs, Kennedy Center Fellowship, Meet the Composer Grant, Christa McAullife Fellowship, among others. Alfieri holds a Bachelor of Music degree from the State University of New York at Fredonia and a Master of Music degree from the Eastman School of Music, where he was a student of John Beck. Alfieri is a clinician for the Zildjian Cymbal Company.

### FRANZ JOSEPH HAYDN (1732-1809)

String Quartet no. 66 in G Major, op 77, no. 1

A major figure in establishing eighteenth-century forms and stylistic characteristics of both the symphony and the string quartet, Austrian composer Franz Joseph Haydn was sixty-seven years old when he composed the two Op. 77 string quartets (including Quartet no. 66 in G Major, op 77, no. 1). Commissioned by Prince Franz Joseph Maximilian Lobkowitz (1772-1816) of Bohemia, these two quartets became known as the “Lobkowitz” quartets (ca. 1799). Along with the six Erdödy quartets (Op. 76), Quartet no. 66 was among Haydn’s most mature compositions, including the Classical era’s structural principles of the sonata form, perhaps representing the artistic pinnacle of the string quartet, previous to Beethoven’s crafting of the quartet genre, according to Britannica.com. Having completed only two of what were to be a set of six commissioned string quartets, these were to be the last of Haydn’s quartets before his death.

Hemphill’s marimba transcription of the first movement, *Allegro moderato*, for three 4.3 octave instruments and one 5.0 octave marimba (cello), not only serves as a worthy musical experience and collaborative training of high value for a percussionist, including those skills associated with intimate chamber music performance, the Haydn encounter, musically, is simply one to be cherished.

### HAROLD ARLEN (1905-1986)

*Over the Rainbow*

This percussion ensemble arrangement of Harold Arlen’s “Over the Rainbow” from *The Wizard of Oz* is based upon Robert Oetomo’s previous solo marimba version, with the three added accompaniment parts in support of the soloist as if within a classical concerto setting. This evening’s soloist is sophomore music performance major Fabian Lopez, from Nogales, AZ.

A trio of percussion keyboard players accompany the solo marimba part on two vibraphones, glockenspiel, and a second marimba, diversifying the textural landscape and color spectrum of the original work. The arrangement contains influences of jazz in its harmonies and quasi-improvisation, as well as classical Romantic elements of runs, ornaments, and flourishes. The original song was first recorded in 1938 by Judy Garland. It was then made famous through the acclaimed film, *The Wizard of Oz*, in 1939. This arrangement was commissioned by Louis Boldrighini and the Manvel High School Percussion Ensemble and premiered at the 2015 Midwest Clinic in Chicago, IL.

Harold Arlen, a composer of popular music centered in the 1930s and 1940s, wrote over 400 songs, a number of which have become known worldwide. A contributor to the *Great American Songbook*, his works include standards “Over the Rainbow,” “Stormy Weather,” “Get Happy,” “It’s Only a Paper Moon,” “I’ve Got the World on a String,” and “Last Night When We Were Young.” Born Hyman Arluck in Buffalo, NY, Arlan moved to New York City in his early-20s to work as a piano accompanist in vaudeville. Between 1926 and 1934, Arlen occasionally appeared as a band vocalist on records by Red Nichols, Joe Venuti, The Buffalodians, Leo Reisman, and Eddie Duchin, often singing his own compositions. In addition to composing the entire film score to *The Wizard of Oz* (with lyricist E. Y. Harburg), “Over the Rainbow” was voted the twentieth century’s number one song by the Recording Industry Association of America (RIAA) and the National Endowment for the Arts (NEA).

STEVEN HEMPHILL (b. 1956)

*Ritmos da Mao Brasileiros: Study for Two Pandeiros and Tan-tan*

The first time I saw and heard pandeiro (a type of Brazilian tambourine) performed was a fascinating event for me. Many years later, and after two visits to Brazil, my connection with the instrument became less mesmerizing and a bit more friendly. After acquiring very basic skills from a few Brazilian pandeiro classes, I began transcribing personal video recordings of the classes, then developed practice sheets for self-study, and finally cultivated a study trio for two pandeiros and tan-tan (a smaller, indoor version of the large surdo parade drum) in 2007—this last endeavor being to me a logical combination of instruments. As a favorite hand-held percussion instrument, the possibilities for the pandeiro in various performance arenas seem to be vast, motivating, and rhythmically appealing.

—Steve Hemphill

Steve Hemphill, Professor of Percussion and Director of Percussion Studies at Northern Arizona University since 1991, earned the BM and MM degrees from the Eastman School of Music and DM from Florida State University. He has performed with the Atlanta Symphony, the Rochester Philharmonic, the Savannah and Tallahassee Symphonies, the Phoenix Symphony, the Arizona Opera Orchestra,



the Orquesta Sinfonica Municipal of Caracas, Venezuela, and the Flagstaff Festival of the Arts Orchestra. He served as principal timpanist with the Flagstaff Symphony for twenty-five years and as principal percussionist with the Music in the Mountains Festival in Durango, Colorado, for twelve years.

In addition to living and working in Caracas for two years, his performance and research travels have taken him to Argentina, Brazil, Japan, Ecuador, Europe, Hong Kong, Indonesia, Korea, Malaysia, Mexico, the Philippines, Peru, Trinidad, and Uruguay. He has presented at National MENC (NAfME), American Orff-Schulwerk Association National Conference (AOSA), Percussive Arts Society International Convention (PASIC), College Music Society National Conference, MENC Northwest Conference, Society of Composers National Convention, Arizona PAS, and frequently at AMEA In-Service Conferences (Arizona). Hemphill has published articles in *Percussive Notes*, *The Instrumentalist*, *The International Association of Jazz Educators Journal*, *Rhythm! Scene*, *The PAS Educators' Companion*, and *Arizona Music News*. He has served or currently serves on the Percussive Arts Society University Pedagogy Committee, the PAS Composition Competition Committee, and the PAS University Committee (as Professional Adviser). He is associate producer/director of *The Art of Timpani* instructional video series (with Mark Yancich) and is a past president of PAS chapters in Arizona and Wyoming.

ROGER ZARE (b. 1985)

*Bioluminescence*

*Bioluminescence* was premiered by the Illinois State University Percussion Ensemble in April 2019, featuring Matthew James on vibraphone. Scored for solo vibraphone encircled by antiphonal crotales and triangles stationed throughout the concert hall, *Bioluminescence* unfolds slowly with rich harmonic progressions which are occasionally punctuated with meditative melodic gestures. Zare describes the accompaniment: "Representing fireflies, the surrounding triangles sometimes interact with the vibraphone, and other times interact with each other, making waves of sound that propagate around the hall."

In the summer of 2014, I visited Maine and stayed on a beautiful small island in a cabin. I have a distinct memory of walking up to the cabin in the late-evening dusk, surrounded by countless swirling yellow-green lights. It was a surreal experience to be amidst thousands of gently flashing and floating luminous points. The fireflies or lightning bugs that surrounded me produce light because of bioluminescence—a rare ability of some organisms to produce light.

—Roger Zare

Roger Zare's music often takes inspiration from science, nature, mathematics, and mythology. Born in Sarasota, FL, but currently based in Chicago, Zare is an active pianist, serves as instructional Assistant Professor of Theory and Composition at

Illinois State University, and serves as treasurer on the board of directors of New Music Chicago. Zare holds a Doctorate of Musical Arts from the University of Michigan, Master of Music from the Peabody Conservatory of Music, and a Bachelor of Music from the University of Southern California.

His works have been performed by the American Composer's Orchestra, the Minnesota Orchestra, the Sarasota Orchestra, the Australian-based Trio Anima Mundi, the Donald Sinta Quartet, and the NY Youth Symphony. Zare has received the ASCAP Nissim Prize, an ASCAP Morton Gould Young Composer Award, a NY Youth Symphony First Music Commission, a 2010 Charles Ives Scholarship from the American Academy of Arts and Letters, and a Copland House Residency Award, among many others.

### WALTER DONALDSON (1893-1947)

#### *Makin' Whoopee*

Arranged for four vibraphones (one instrument necessarily being an extended 3.5 octave instrument), "Makin' Whoopee" was originally created for the 1928 Broadway musical *Whoopee!* This two-mallet quartet version of composer Walter Donaldson's long-standing lampooning of marriage (with lyricist Gus Khan), engages the pianistic configurations of Doug McKenzie and integrates elements of a "theatre work" (a light spoof) with quartet members debating what jazz standard to play next.

With disruptive interjections and dialogue, each member has a suggested tune and performs a short snippet of their preference, finally leading to *Makin' Whoopee*. The fragmented jazz standards include "Moanin'" by Bobby Timmons (1958), "Billie's Bounce" by Charlie Parker (1945), "Bye Bye Blackbird" by Ray Henderson (lyrics by Mort Dixon; 1924), "Killer Joe" by Benny Golson (1960), "Four" by Miles Davis (1954), and "Ain't Misbehavin'" by Thomas "Fats" Waller & Harry Brooks (lyrics by Andy Razaf; 1929).

American songwriter, pianist, and music publisher, Brooklyn-born Walter Donaldson served in World War I as a U.S. Army entertainer. Soon after the war, he was hired by the Irving Berlin Music Company, leaving in 1928 to start his own publishing firm. With numerous hit popular songs, many co-created with lyricist Gus Kahn, Donaldson published approximately 600 original works, including music written for Hollywood's motion picture industry and Broadway. Some of his most popular songs included "Carolina in the Morning," "My Baby Just Cares for Me," "My Blue Heaven," "Yes Sir, That's My Baby," "Little White Lies," and "You're Driving Me Crazy," along with "Makin' Whoopee."

# NAU Panorama Steel Band

Invented in the 1930s, many claim “Pan” (the steel drum) to be the only original acoustic musical instrument invented in the twentieth century. Native to Trinidad, pan has always been connected with carnival celebrations. Folkloric and anecdotal accounts attribute the birth of pan to Winston “Spree” Simon (1930-1976) around 1942, including his accidental trials hammering surfaces of garbage cans, dustbins, hubcaps and biscuit tins.

Today, steel drums are cut from 55-gallon oil drums (or specially made larger oil drums), where the bottoms are pounded down into a bowl shape and fire-tempered, with each note shaped, chiseled, and finely tuned. From apparent random order, the note-layout designs have become somewhat standardized, typically in a circle of fifths. Most often, the “lead” pan plays melody, while the “double seconds” (two pans played as one) and the lower-voiced “cellos” (three pans played as one) provide harmonic language.

The NAU Panorama Steel Band, a relatively small group pan ensemble, was developed through the NAU Percussion Society, an organization recognized by NAU’s student government, with the specific mission of raising funds in order to bring guest percussion artists to the NAU campus. The group’s repertoire blends the relaxing sounds of Caribbean and American pop music with influences of calypso, soca, jazz, reggae, and soul.

Tonight’s repertoire includes:

*Kiss the Girl*, a romantic calypso by Alan Menken (b. 1949) and lyricist Howard Ashman (1950-1991) for Walt Disney Pictures’ animated feature film *The Little Mermaid*, released in 1989.

*St. Thomas*, a composition often credited to jazz saxophonist Sonny Rollins, this bright calypso was made famous on his 1956 album *Saxophone Colossus*.

*Jump in the Line* (Shake, Senora), a calypso composed by Lord Kitchner of Trinidad was made popular by Harry Belafonte (appearing on his 1961 recording release), and it appeared in the feature film *Beetlejuice* and the animated Disney film *The Little Mermaid: Ariel’s Beginning*.

*Mama Look a Boo Boo*, a medium calypso composed by the Trinidadian Lord Melody (aka, Fitzroy Alexander, 1926-1988).

## NAU Percussion Ensemble Personnel

Abraham Arteaga	North Canyon H.S.	Phoenix, AZ
Liam Burns	Horizon H.S.	Scottsdale, AZ
Oscar Casas	Napa H.S.	Napa, CA
Noah Chesterman	Flagstaff H.S.	Flagstaff, AZ
Noah Garza	Maricopa H.S.	Maricopa, AZ
Francisco Hernandez	Lake Havasu H.S.	Lake Havasu City, AZ
Justin Lea	Corona del Sol H.S.	Tempe, AZ
Amanda Leonhardt	Dobson H.S.	Chandler, AZ
Fabian Lopez	Nogales H.S.	Nogales, AZ
Jesse Milhoan	Liberty H.S.	Peoria, AZ
Kai Natseway	Sandia H.S.	Albuquerque, NM
Steve Quintana, grad.	Arizona State University	Tempe, AZ
Richard Rios, grad. asst.	Humboldt State University	Arcata, CA
Gillian Ruby	Thunderbird H.S.	Phoenix, AZ
Gavin Thatcher	Canyon Del Oro H.S.	Tucson, AZ
Iris Wu, grad.	Univ. Cal. - Santa Barbara	Santa Barbara, CA

## NAU Panorama Steel Band Personnel

Abraham Arteaga	lead/cellos
Liam Burns	cellos/percussion
Oscar Casas	double seconds
Noah Chesterman	drums
Noah Garza	double seconds/percussion
Francisco Hernandez	double seconds/percussion
Justin Lea	percussion
Amanda Leonhardt	lead
Fabian Lopez	lead/percussion
Jesse Milhoan	cellos/lead/percussion
Kai Natseway	electric bass
Richard Rios	cellos/lead
Gillian Ruby	lead
Gavin Thatcher	double seconds

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# Upcoming Events

NAU Percussion Ensemble Concert  
Friday, November 19, 2021  
Ardrey Memorial Auditorium

## **Special Thanks:**

Jennifer Saunders; poster design



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