



## **Sacramento State Percussion Group**

Chris Froh, director

SUNDAY, 8:00 A.M.  
APRIL 7, 2019  
NORTHWEST PERCUSSION FESTIVAL

## PROGRAM

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Room 113 *world premiere*

Kathryn Edom

Nancy Hamaker, timpani  
Eva Ruiz, vibes  
Eric Wombaugh, drumset  
Ismael Lopez, marimba  
Kathryn Edom, cajon

Table Music

Thierry de Mey

Ross Ackerman, Sven Joseph, Marcos Torres, tables

Kyoto

John Psathas

Eva Ruiz and Kathryn Edom, vibes  
Ismael Lopez and Jonah Wagner, marimba  
Eric Wombaugh, toms

Septet

Dan Levitan

Greg Lewis, triangle  
Jonah Wagner, bongos  
Kathryn Edom, timbales  
Eric Wombaugh, cabasa  
James Walker, cowbells  
Morgan Resendes, roto tom  
Josie Olson, suspended cymbal

## Rm113

I wrote *Room 113* at the request of my friend, Eva, who asked me to write a piece for us to play with three of our other friends. The five of us met at San Joaquin Delta College, a community college in Stockton, California. The title refers to the number of the band room, where one could frequently find percussionists practicing. Because there was little practice space available for the percussionists, it was not uncommon to find multiple percussionists practicing in the band room at the same time, which is where I got my inspiration for the beginning of the piece that eventually devolves into utter chaos. *Room 113* is written for Ismael Lopez, Eva Ruiz, Eric Wombaugh, and Jordyn Boyd, and is dedicated to Brian Kendrick.

## Table Music

*Musique de Table* by Thierry De Mey is a unique trio for three percussionists, each playing only on a table-like surface. This piece is both musical and visual, and is sure to entertain audiences with its quirkiness and inventiveness.

Each player will need to dissect and interpret the non-traditional notation methods De Mey uses to convey what the hands should be doing on any given rhythm. The music itself is not terribly complicated, but the visual demands complicate things.

It is highly suggested that players find three surfaces of different pitches, rather than relying on one large table to perform the piece.

## Kyoto

A departure from my earlier aggressive, percussion works such as *Drum Dances* and *Matre's Dance*, *Kyoto* is similar in its supple complexity to my marimba concerto *Djinn*, and *One Study One Summary*. A constant but shifting pulse sustains a quiet but intense momentum, with brief moments of silence giving way to jazz

## PROGRAM NOTES

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inspired harmonic shifts. Two states alternate in this piece — the rhythmically driven melodic lines, and the arpeggios heard in the vibraphone — before coming together at the climax of the piece.

The title of the work refers to a 1976 improvisation by pianist Keith Jarrett which was recorded in Kyoto. This improvisation of Jarrett's is, more than anything, the piece that woke the composer in me, and set me on this journey of creating my own music for others.

Kyoto was commissioned by the Ju Percussion Group, for the Taipei International Percussion Convention, and premiered by them in Taipei on 20 May 20 2011.

### Septet

Septet is essentially a feature for bongos (played with sticks) and timbales; although the large rototom, the bass voice in the ensemble, also assumes a solo role at times. The piece has a modified rondo form: The theme reappears a number of times, but each time, it is arranged differently. In between the appearances of the theme, the bongos and timbales, and occasionally the rototom, have developmental sections in which they embellish a steadily repeating underlying rhythm.