



CALIFORNIA STATE UNIVERSITY, SACRAMENTO  
SCHOOL OF MUSIC

## Sac State Percussion Group

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Fanfare for Tambourines

John Alfieri

Chris Harris, Vince Hjerpe, Grant Johnson,  
Jessica Suase, Sophia Sumpo, Marcos Torres  
Coached by Ross Ackerman

Kyoto

John Psathas

Kathryn Edom, Ismael Lopez, Eva Ruiz, Jonah Wagner, Eric Wombaugh

Septet

Daniel Levitan

Kathryn Edom, Greg Lewis, Josefina Olsen, Morgan Resendes,  
Jonah Wagner, James Walker, Eric Wombaugh

### BRIEF INTERMISSION

Vous avez de feu?

Emmanuel Sejourne

Chris Harris, Vince Hjerpe, Grant Johnson, Sophia Sumpo  
Coached by Ross Ackerman

Room 113

Kathryn Edom

Kathryn Edom, Nancy Hamaker, Ismael Lopez,  
Eva Ruiz, Eric Wombaugh

Ritmicas No. 5

Amadeo Roldán

Ritmicas No. 6

Kathryn Edom, Chris Froh, Nancy Hamaker, Greg Lewis,  
Ismael Lopez, Josefina Olsen, Morgan Resendes,  
Jonah Wagner, James Walker, Eric Wombaugh

### Sac State Percussion Group

Chris Froh, director

Ross Ackerman, Kathryn Edom, Nancy Hamaker, Chris Harris, Vince Hjerpe, Grant Johnson,  
Greg Lewis, Ismael Lopez, Josefina Olsen, Morgan Resendes, Eva Ruiz, Sophia Sumpo,  
Jessica Suase, Jonah Wagner, James Walker, Eric Wombaugh



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MONDAY, 7:00 P.M.  
APRIL 29, 2019  
CAPISTRANO CONCERT HALL

CSUS Percussion Group

Program notes

April 29, 2019

Fanfare for Tambourines

For 35 years, John Alfieri ran the renowned percussion program at the Interlochen Arts Academy where he mentored countless aspiring percussionists in a famously rigorous (perhaps even cut-throat) environment. But, Alfieri is equally esteemed as a composer of works for percussion ensemble, especially this one featuring a sextet of tambourines. The body of this piece pits one half of the group against the other in an athletic and virtuosic fashion, each player out-dazzling the last. At its conclusion, the group unifies in a demonstration of the surprising dynamic power of the not-so-lowly tambourine. – Chris Froh

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-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 May 20, 2011. – John Psathas

Septet

*Septet* is a 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. – Daniel Levitan

Vous avez de feu?

*Vous avez de feu?* ("Do you have a light?") is a perfect example of Emanuel Sejourné's signature style: clear form and clever accessibility. Each armed with a pair of lighters, players illuminate a simple musical motive through a variety of techniques. Although Sejourné demonstrates his classical pedigree through deftly navigated counterpoint and motivic development, at its core this piece is (wait for it) light-hearted. Get it? Heh. – C.F.



### Room 113

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. – Kathryn Edom

### Ritmicas

Cuban composer Amadeo Roldán completed his masterful six-part set, *Ritmicas* in 1930. Born in Paris and educated in Spain, Roldán returned to his parents' native Cuba at age 19, a violin virtuoso, talented conductor, and accomplished composer determined to incorporate elements of Afro-Cuban music into his compositions. Roldán's approach features traditional instruments (*bongó, bomba, maracas, claves, guiro, and timbales*) played alongside the most iconic Western classical percussion instrument of all, the timpani. In *Ritmicas*, folkloric and classical traditions collide as Roldán refracts the Afro-Cuban "clave" rhythm through the prism of his European modernist technique. As the first major composition written for a Western Classical percussion ensemble, *Ritmicas* provides the rough and refined foundation upon which the rest of our repertoire is built. – C.F.