

**THE UCLA HERB ALPERT SCHOOL OF MUSIC**

**UCLA**

**PERCUSSION**

**ENSEMBLE**

**THERESA DIMOND, DIRECTOR**

**MONDAY, November 15, 2021**

**8:00pm**

**UCLA Schoenberg Hall**

**UCLA Percussion Ensemble  
Theresa Dimond, Director**

**Monday, November 15, 2021 – 8:00pm  
UCLA Schoenberg Hall**

Donnerkreis (1996)

Paul Sarcich (b. 1951)

The Headache Miniatures (2014)

Stress...Relief

Ragweed

Slow Burn

Pressure Building

Frozen Peas

Scott Ward (b. 1979)

Christopher Tucker (b. 1976)

Dave Hall (b. 1983)

Eric Petrinowitsch (b. 1986)

Michael Dooley (b. 1984)

La Esencia del Guaguanco (1969)

Catalino “Tite” Curet Alonso (1926 – 2003)  
arr. Christos Rafalides

INTERMISSION

*AGGRESSION* (2005)

Yo Goto (b. 1958)

Under the INfluence (2019)

Brian Blume (b. 1985)

Classical Music Mashup (2016)

Grant Woolard  
arr. Brian Blume

**The UCLA Herb Alpert School of Music Percussion Ensemble**

**Meenah Alam  
Madison Bottenberg  
Jesus Flores  
Kobe Sanders  
Matthew Lefebvre  
Shawronna Sengupta**

**Erik Alvarado  
Justin Cole  
Robby Good  
Daniel La France  
Frank Peacock  
Viraj Sonawalla**

**Lucas Bollenbecker  
Alistair Crabb  
Erica Hou  
Cash Langi  
Connor Ridley  
Thilan Tran**

**Theresa Dimond, Director**

## Program Notes

### Donnerkreis by Sarcich

*Donnerkreis*, or Thunder Circle, is scored for eight timpanists each playing one timpano apiece arranged in a circle around the audience. The audience is meant to intensely experience the spatial aspects of being surrounded by eight physically distanced drums. This is particularly evident as the melodic aspects of the piece come one note at a time from different players in different areas of the auditorium. In addition, the piece begins with several purely sonic effects, adding to the uniqueness of the aural experience for the encircled audience. Finally, there is the distinct, timely and convenient experience of having the instruments and players intentionally socially distanced during our current required spatial considerations for performing music together.

**Paul Sarcich** was born in Wellington, New Zealand, where he intended to pursue a career in the sciences. He eventually changed his focus to performing and composing music. He studied percussion with well-known American percussionist Karen Ervin Pershing. Largely a self-taught composer, most of his works have been written for radio or television. Dr. Sarcich currently lives in London, where he teaches orchestration, composition and conducting at Morley Collective College. His multitude of percussion works are published in the US by Studio 4 and Mostly Marimba Publications.

### The Headache Miniatures

The following program notes were provided by the publisher:

“*The Headache Miniatures* are a set of five musical vignettes, each created by a different composer independently from one another. All five composers were given the same parameters: an instrument list for each of the six players; an estimated duration of two minutes per movement; and a motive, based on the letters of the word “HEADACHE.” The melodic motivic material is the sequence of notes

“B-E-A-D-A-C-B-E”, (replacing the letter “H” with the pitch “B,” which is commonplace in many European countries). Each composer was then free to create a work within those wide-open parameters. Some chose to explicitly reference the idea of an actual headache within the work, such as the migraine-like pounding at the end of *Pressure Building*, while others chose to lightly reference the theme, as in Christopher Tucker’s *Ragweed*, which musically links allergies to a connection with headaches. Composer Scott Ward, in his movement, *Stress...Relief*, chose not to reference the topic of a headache at all, with the title being attached to the piece well after its completion.”

These works were premiered together by members of the Lone Star Wind Orchestra Percussion Ensemble in 2014.

### La Esencia del Guaguanco by Alonso

**Catalino "Tite" Curet Alonso** (1926 – 2003) was a Puerto Rican composer of African descent who wrote over 2,000 salsa songs. Born in the southern region of Puerto Rico, he was two years old when his parents divorced in 1928. Together with his mother and sister, he moved to the Barrio Obrero near San Juan, to be raised, mostly, by his maternal grandmother. Influenced by his daily life experiences in the Barrio, Curet Alonso wrote his first song at the age of 15. Later, with a degree in journalism and sociology, he held many non-musical jobs including a 20-year stint with the US Postal Service and as a sports columnist for a Spanish-language newspaper in New York City.

Fame as a musician came later in life when, in 1965, Curet Alonso met salsa singer Joe Quijano, who recorded Alonso's *Efectivamente*, which became a huge hit. Curet Alonso went on to compose over two thousand songs, of which 200 were notable hits and 50 have become salsa standards. *La Esencia del Guaguanco* gained fame in the late 1960's when big-band leader Johnny Pacheco collaborated with vocalist Pete “El Conde” Rodriguez on a recording of this soon-to-be salsa standard. Four more recordings by other Puerto Rican singers soon followed, cementing this work's place in history.

A guaguanco is a type of Cuban dance, similar to a rumba, performed by percussion (congas, claves and shekere) to accompany a singer and two dancers. This 2014 arrangement for mallet ensemble incorporates elements from the Afro-Cuban rhythmic language including use of the tumbao rhythm of the conga in the bass marimba, solidifying the melody and harmony of the rest of the ensemble.

A local Puerto Rican cultural hero, a life-sized statue honoring Curet Alonso now “sits” in San Juan's Plaza de Armas in the place that Curet Alonso loved to peacefully contemplate life sitting on a bench.

### **AGGRESSION by Yo Goto**

**Yo Goto** is recognized as a leading composer and arranger of Wind Ensemble and Percussion music in the United States and Japan. Recently, his works have been performed at the conventions of CBDNA, TBA, FMEA, and at The Midwest Clinic. Goto received his B. M. E. degree from Yamagata University in Japan and studied composition with Shin-ichiro Ikebe at the Tokyo College of Music. In 2001, Goto moved to Texas to study composition with Cindy McTee at the University of North Texas. He holds both a M.M. in composition and an M.M.E. from the University of North Texas.

AGGRESSION is a unique work for six snare drummers. The work oscillates between a fugue-like thematic cell and unison rudimental drumming. The work is striking in its pitting of chaos against formality throughout.

### **Under the INfluence by Brian Blume**

**Brian Blume**'s masterful piece *Under the INfluence* is an amalgamation of the musical influences he experienced as a student at Indiana University in Bloomington, Indiana. In his own words, “The musician I am today is very much a result of the influences of professors, students, performances, and the many diverse musical experience I had during that time.” Blume's piece is a distillation of those influences and the mark they made on him as a young musician.

*Under the INfluence* calls for a complex instrumentation that uses an expansive array of implements and performance techniques. The musical material was influenced by many of the new percussion music he experienced in college, including drum corps, ethnic percussion, classical music, as well as contemporary musical styles. The result is a rich tapestry of textures, groove, and memorable melodic material. *Under the INfluence* was commissioned by Kevin Bobo, John Tafoya, and the Indiana University Percussion Ensemble. It was premiered at the Percussive Arts Society International Convention (PASIC) in 2018.

### **Classical Music Mashup by Woolard**

How many pieces of classical music can one composer-arranger fit into a single seven-minute work? **Grant Woolard** has cleverly found a way to squeeze 56 well-known works by 30 classical composers into a brilliant composition and medley originally scored for one-piano six-hands. This work became an immediate youtube sensation having more than 11 million views to date. Since this original version, Mr. Woolard has arranged three more compendiums of classical music. To add to the complexity to this piece, arranger Brian Blume found a way to layer one more melody into the mix (Rossini's *Barber of Seville Overture*), increasing the total to 57 works by 31 composers. This arrangement is scored for xylophone, glockenspiel, marimba and vibraphone.

The genius, in the end, is how the melodies are combined into a seamless and logical musical composition, sometimes singly, sometimes layered three or four at a time, that works on a wonderfully artistic level! Sit back and enjoy this highly entertaining and humorous work.