

STEPHEN F. AUSTIN STATE UNIVERSITY

presents

SFA Percussion Ensemble

Dr. Brad Meyer, *director*

Dr. Jamie Vilseck, *ensemble coach*



2022 Texas Music Educators Association Convention Showcase Concert

12:30 p.m. | Thursday, Feb. 10, 2022

Henry B. Gonzales Convention Center, Bridge Hall

STEPHEN F. AUSTIN STATE UNIVERSITY
 SCHOOL of MUSIC



SFA SCHOOL OF MUSIC

The School of Music at Stephen F. Austin State University is committed to providing undergraduate and graduate curricula with a wide variety of musical experiences, designed to prepare students to confidently begin or continue careers in Music Education, Performance, Sound Recording Technology, and Composition. Its goal is to graduate people who are highly competent musicians, accomplished performers, sensitive artists and articulate musical leaders who clearly understand the value and role of music as part of our cultural heritage, our welfare and the very essence of human existence.

To this end, the School of Music is also committed to attracting and retaining students and faculty of the highest quality possible and dedicated to the creation of an academic climate in which both may work and interact with broad creative freedom.

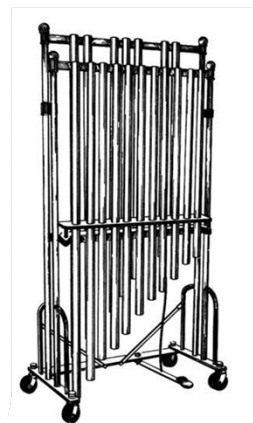
Furthermore, the School of Music is committed to broadening the musical experience and knowledge of the general student at the university and is dedicated to serving the university, community, and region by enriching the quality of life through presentation of numerous concerts, recitals, and other musical programs.

The School of Music at Stephen F. Austin State University is an accredited institutional member of the National Association of Schools of Music.



SFA PERCUSSION ENSEMBLE

The SFA Percussion Ensemble is devoted to the preservation and development of the percussion instrument family. The ensemble prides itself on performing a variety of works from the percussion ensemble repertoire by both established and emerging composers while upholding the highest standard of percussion performance through various musical styles from the late 1800s to commissioned world premieres.



SFA PERCUSSION STUDIO:

Website – www.Brad-Meyer.com/sfa/

Facebook – www.facebook.com/SFAPS

PROGRAM

- Ojo (2018)**.....**Joe W. Moore III** (b. 1986)
(African-American, he/him)
- Ephemera (2021)**.....**Francisco Perez** (b. 1990)
(Mexican-American, he/him)
- Omnes Trio (2019)**.....**Andrea Venet** (b. 1983)
(American, she/her)
- to wALk Or ruN in wEst harlem (2016)**.....**Andy Akiho** (b. 1979)
(Asian-American, he/him)

ENSEMBLE MEMBERS:

- | | |
|--------------------------------|----------------------------------|
| Perfecto Aleman (McAllen) | Matt Moix (Stephenville) |
| Davis Carr (Sugar Land) | Alexis Olmos (Fort Worth) |
| Lauryn Dean (Murphy) | Marshall Oman (Taylor) |
| Zach de Kanter (Woodlands) | Briley Patterson (Elkhart) |
| Anna Desfor (Mundelein, IL)* | Collin Porter-Almeida (Carthage) |
| MacKenzie Ellis (Mont Belvieu) | Nadya Pramono (Houston) |
| Rick Gonzalez (Harlingen) | Ariana Ruiz (Angleton) |
| Miguel Hernandez (Austin) | Alcira Sanchez (Garrison) |
| Jason House (Carrollton) | Jacob Stephenson (Round Rock) |
| Joseph Lewis (Fort Worth) | Micah York (Red Water) |
| Aaron Milam (Longview) | |

* = graduate student

This performance was made possible in part by the generous fundraising efforts of SFA's Phi Boota Roota (Beta Chapter). Thank you all for your amazing support!

STATEMENTS OF INCLUSIVITY



“Stephen F. Austin State University’s Percussion Ensemble (Dr. Brad Meyer, director) will present a diverse collection of percussion ensemble literature written within the last seven years. The concert program will consist of traditionally underrepresented composers from diverse backgrounds in order to promote a broader awareness of the breadth and depth of percussion talent. It is vitally important we not only give voice to the myriad cultures and traditions that inform the field of percussion, but also give audiences an honest picture of the art being created. We as musicians, music educators, and humans should seek to encourage all composers, students, educators, and audiences to embrace, encourage, and create art in the hope that future generations will see themselves reflected in and will continue to adapt the music we so love.

Audiences will be given the opportunity to hear compositions featuring: 1) *a range of difficulty* from early high school to advanced college, 2) *different instrumentations* such as mallet-only, drum-only, and mixed ensemble, and 3) *varying personnel* from three to nine performers.”

Dr. Brad Meyer

*Associate Professor of Percussion
Stephen F. Austin State University*

“Today’s performance by the Stephen F. Austin State University Percussion Ensemble will demonstrate the long tradition of commitment to excellence by both the students and the percussion faculty at our institution. Though participation in this ensemble is not a degree requirement for any of these students, they participate freely and enthusiastically because it causes them to experience intense personal growth, both as percussionists and as musicians. Dr. Meyer and his students are to be commended for assembling this diverse program of music by underrepresented composers, which we all hope the audience will find enjoyable and enlightening.”



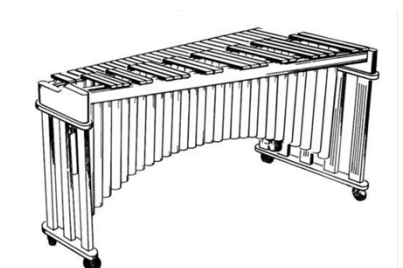
Gary T. Wurtz
*Interim Dean
Micky Elliott College of Fine Arts
Stephen F. Austin State University*

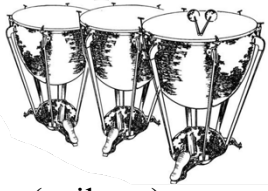


“Everyone Together.”

Dr. Joe W. Moore III

*Assistant Professor of Music – Percussion
University of Louisiana Monroe*





PROGRAM NOTES

OJO - (evil eye) was written in 2018 for the UTRGV Percussion ensemble. The inspiration for the piece comes from Latin American folklore “mal de ojo” which is looking or staring at someone with envy or praising them without touching them. It is believed that your spirit will haunt the person you’ve looked at with a desire to touch but didn’t. The goal of the piece is to keep the audience engaged throughout the work with quick passages, rhythmic variety, timbre changes, and movements transitioning between instruments; giving the performers "ojo" because there is no other option but to watch and listen intently. Enjoy! [JM]

EPHEMERA - After almost two years without composing any original music for percussion, witnessing the grit and hard work from my students at Lamar University over the course of the eventful 2020-2021 year inspired me to write this short but deeply meaningful piece for mallet sextet. Of note, my admiration of Murcof and Vanessa Wagner’s 2016 album *Statea* is evidenced throughout (in particular, their adaptation of Glass’s *Metamorphosis 2*). [FP]

OMNES TRIO - *Omnes Trio*, the Latin translation of ‘Trio for All’, was written as a expression to promote equality within the percussion field. With homogeneous instrumentation and a shared set-up, the piece is characterized by hocketed rhythmic lines, trading grooves between players, and soloistic passages that create rapidly flowing textures and quasi-melodic lines. The elegiac opera gong motive serves as a sonic cushion between dark silence and intensive waves of rhythm. This piece is dedicated to the University of North Florida Percussion Class of 2021. [AV]

to wALK Or ruN in wEst harlem was originally written for chamber ensemble (flute, clarinet, violin, cello, piano, vibes, & drums) and premiered at the 2008 Bang on a Can Summer Music Festival. The percussion octet version was commissioned by and dedicated to the University of Nebraska-Lincoln, directed by Dave Hall, and premiered at the 2016 PASIC Convention.

2008 was one of the most influential and fortunate years of my life but it began hilariously tumultuous. Within the span of 48 hours, I carelessly threw myself into multiple ridiculously unfortunate NYC situations – illegally parking my car under a suspicious overpass only to find it completely trashed and inoperable after being broken into; nearly slicing my thumb off cutting carrots with an ironically dull knife; and being attacked and stabbed by a gang while cluelessly walking home from the Manhattan School of Music after a late-night practice session. This 7-minute composition depicts that particular evening expressed as a nonlinear soundtrack: escaping the attack, following the perpetrators in a taxi, trying to convince the apathetic cops to help me find the suspects, and the hospital monitor beeps of the emergency room are some of the themes in the music narration. Balancing out the NYC karma later that year, I found an old upright piano on the same corner where I was attacked. With the help of a friendly bystander, I pushed the piano up the hill to my apartment and composed this piece on it. [AA]