

CENTRAL COLLEGE DEPARTMENT OF VISUAL AND PERFORMING ARTS

*presents*

# Danae Greig

## *Percussion*

**Featuring  
Richard Sanchez, tenor  
Percussion Ensemble**

**Saturday, April 1st, 2023**

**11:00 a.m.**

**Hoekstra Family Stage - Douwstra Auditorium**

Central  
College  
— 1853 —

Pella, Iowa

## Program

Gadd's Groove  
Tenors & Kick Drum  
Andy Salmon

Keep Movin'  
Xylophone  
George Hamilton Green  
arr. Bob Decker

Percussion Ensemble:  
Noah Fischer, Quinci Cottrell, Gabe Schmiegelt, and  
Professor Stan Dahl

Box Tops  
Pocket Full of Rocks  
Cajon  
Josh Gottry

Four Bashō Haiku  
Vibraphone & Voice  
Richard Sanchez, tenor  
Jorge Vidales

Roots  
Marimba, Ocean Drum, Windchimes, Rain stick  
Danae Grieg

## Gadd's Groove by Andy Salmon

Steve Gadd is a world-renowned drummer who began playing at the age of three. He began lessons at the age of seven, and his styles, techniques, and repertoire exploded from there. He started with extremely complex rhythms and technicalities, but eventually realized simpler can be more when done right. Like basic rock patterns that are far from complex can give just as much meaning to a song as an outlandish version. He based a lot of what he wrote on groove and feel and during his career would listen to the music being played during countless rehearsals before playing a single note just because he wanted to fill the space in a correct and meaningful way. Andy Salmon used Gadd's influence, style, and key rhythms to give us this masterpiece.

*Gadd's Groove* is a complex tenor drum solo paired with a kick drum. I first fell in love with tenors in high school when I went to band camp and attempted to play pep band music without even knowing how to read which notes matched each drum. They were the first percussion instrument I got to play and learn, so they hold a special place in my heart. The complex rhythms of the tenors and kick drum show what progress I've made since those first few days of learning to play percussion instruments.

## **Keep Movin' by George Hamilton Green arr. Bob Becker**

This xylophone rag is a fun, fast paced piece that combines artistic ability with creativity. It features the Central College Percussion Ensemble which I've been a part of since I began my journey here at Central College. Featured will be Noah Fischer, Quinci Cottrell, Gabe Schmiegelt, and Professor Stan Dahl.

George Hamilton Green is a well-known xylophonist and composer whose ragtime style set the stage for future generations of musicians. The revival of ragtime shortly after his death in the 1970's brought about the preservation of his music and style, becoming a key component in percussive pedagogy today. He received induction into the Percussive Arts Society Hall of Fame in 1983. I will be performing a rag by Green arranged by Bob Decker for percussion quintet on xylophone.

## **Box Tops by Josh Gottry & Pocket Full of Rocks**

**by Josh Gottry**

My family is a huge part of my life, and my aunt, uncle and cousins gifted me with the cajon I'll be using to play these pieces. Part of my growth as a percussionist has been to learn the technique behind playing uncommon instruments. A cajon is what I refer to as a box drum because of its appearance. It is played by sitting on the top of the box and reaching down to

play on the drum surface. The one I have had snares, helping to enhance the sound of the drum surface as well with a slight rattle depending on where the drum is hit. There are many different sounds available on the cajon even though the drum has a simplistic look to it. I hope you enjoy this unique combination of two of Josh Gottry's compositions that I will be playing in one continuous piece of music.

## **Four Bashō Haiku by Jorge Vidales**

Originally a 4-movement piece, *Four Bashō Haiku*, combines voice, vibraphone, and poetry in this subtle but powerful display of challenge. Matsuo Munefusa, whose pseudonym was Matsua Bashō, was a famous and influential Japanese poet who is known and regarded as a master of the form of poetry called *haiku*. Haiku poetry is known for its three unrhymed lines, typically five then seven then five syllables in each line. It is common for poetry of this kind to depict vivid images of nature, objects, and feelings that otherwise are difficult to describe. Using the poetry of Bashō, vibraphone composer extraordinaire Jorge Vidales of Mexico City takes the words of the poems and synchronizes them with melody and accompaniment along with the natural imagery of the lyrics to create a tense, yet beautiful composition for vibraphone and voice.

Complicated for both the voice and the percussionist, it will be evident the skill and synchronization required to perform this piece. Originally written for soprano voice, Richard Sanchez will be featured as our tenor vocalist stepping up to sing his edition in his range. Communication through both music and poetry is vital for this work of art. Four Bashō Haiku involves difficult meter changes and chromaticism that isn't typical for the everyday singer and accompaniment like what is heard on the radio, but the final outcome is one of mystery and curiosity from my experience getting to learn and perform it. I hope you can find meaning underneath the poetry and music. Three of the four movements will be performed today. The third movement is titled *Stillness*, which will be performed first followed by the second movement *Awake at Night* and ending with the first movement *Winter Garden*.

## **Roots by Danae Greig**

This piece is an original composition that I've been working on this semester. I am excited to share with you some sounds and experiences of my life through music. For starters, the ocean drum reminds me of the beach and how chilly the water is on the Oregon Coast with the waves crashing in the background of a windy day. The windchimes bring back memories of my grandparents' porch where countless family gatherings have and continue to

take place. From the casual summer dinner with the family to a happening birthday party, the notes of the breeze floated through the conversations. The scenery of home was a big part of my childhood. A huge part of that is due to the weather. It's no secret it rains a lot in the Pacific Northwest, and this makes for misty mornings of dewy grass until the sunlight brings about its warmth halfway through the day. I hope to use percussion instruments in this piece to embody the sounds of home and share part of where I'm from with you.

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**THANK YOU** to those who have made my college experience so unique and to those who have been there from day one.

Thank you to my family for their constant and invigorating support of all my endeavors and challenges. Thank you for making the trip from Oregon to Iowa for this very special day of my life. You all mean the world to me.

Thank you, Richard Sanchez, for cheering me on and mentoring me in music but also being there for me throughout the four years I've been in college.

There have been challenges and joys and I'm excited for what comes next. I'm so thankful Central brought me to you.

Thank you, Stan, for all the percussion lessons over the last four years. Your insight has helped me grow farther than I ever could've imagined. You take

me out of my comfort zone daily and help show me that I can be proud of the musician I've become. Thank you to my other instructors past and present for sharing your skill and knowledge and for investing your time into my future. Whether it was one interaction we had, or many thank you for putting your energy into me and my future.

Thank you to everyone who has been a part of my life as an athlete, musician, and person. Your support means so much and I'm thankful for you and the belief you have in me.