FRIDAY, OCTOBER 24, 2014
8:00PM
GERALD R. DANIEL RECITAL HALL

WORLD PERCUSSION
STEEL DRUM ORCHESTRA
DAVE GERHART, DIRECTOR

WEST AFRICAN DRUM ENSEMBLE
NEILI SUTKER & ERIC HARTWELL, DIRECTORS

WALES PERCUSSION STUDIES EVENTS

• Thursday, October 30, 2014:
  Faculty Artist Recital, Brad Dutz, percussion, Nick Mancini, vibes and
  Bruce Lett, bass 8:00pm Daniel Recital Hall $10/7

• Thursday, November 6, 2014:
  Percussion Ensemble, Ted Atkatz, director 8:00pm Daniel Recital Hall $10/7

• Tuesday, November 18, 2014:
  Percussion Chamber / University Percussion Group, Ted Atkatz, director
  8:00pm Daniel Recital Hall $10/7

• Friday, December 5, 2014:
  Caribbean Holiday Celebration, Dave Gerhart, director 8:00pm Carpenter
  Performing Arts Center $15/10/5 (children under 10)

PERSONELL / WORLD PERCUSSION GROUP

Emi Allen
Damien De La Cruz
Michael King
Kaelynn Korten
Adam Lopez
Andrew Loyola
Ryan Newton
Paul Park
Evan Perkins
Frank Rodriguez
Kevin Sakamoto
Jonathan Shih
Adrian Tamez
Kyra Taylor
Connie Truong
Patrick Tsoi A-Sue
Marc Young
Isabelle Zapata

For ticket information please call 562.985.7000 or visit the web at:
WWW.CSULB.EDU/COLECONSERVATORY

This concert is funded in part by the INSTRUCTIONALLY RELATED ACTIVITIES FUNDS (IRA) provided by California State University, Long Beach.
Through the CalArts based non-profit organization, Community Arts Partnership (CAP), Neili has been performing for and teaching kids of all ages in schools throughout LAUSD. Through CAP, she has also been teaching for ArtSMART, a program created by the Los Angeles Department of Mental Health, which provides different types of therapeutic art classes at Probation Camps for minors. Aside from CAP, Ms. Sutker has been a Co-Instructor of the California State University, Long Beach West African Ensemble, and is the Assistant Director of the Loyola Marymount University West African Ensemble. Future plans for Neili include traveling back to Ghana to continue studying and performing so that she can provide a wider variety of music and dance styles for her students.

ABOUT ERIC HARTWELL

Eric Hartwell received his BFA and MFA in World Music Performance from California Institute of the Arts. His Masters Thesis researched and compared social and cult music of the Eve societies, in particular the Afa and Yeve people. His emphasis on West African music and culture (Ewe, Ashanti, Ga, Dagomaba) lead to his study abroad in 1999 where he spent 3 months in Ghana under the tutelage of Ghanian Tribal Elders. Eric has studied under such world renowned musicians as Kobla Ladzekpo, Alfred Ladzekpo, Beatrice Lawluvi, Shrinivasen, Nyoman Wenton, and John Bergamo. Eric’s expertise in other forms include Balinese drumming (kebyar Gamelan), Latin drumming (congas, bongos, timbales percussion), and Frame drumming (Egyptian and Indian rhythms).

Eric has taught for many nonprofit organizations and after school programs, such as Inner-City Arts, Plaza de La Raza, Hillcrest Academy, Agua Dolce Elementary, and Helmers Elementary. He has held workshops on African drumming and instrument building as well as performing as an accompanist for college level African dance classes. Eric is currently the director of the middle school music program at Pegasus, one of the premier private schools in Southern California.
ABOUT NEILI SUTKER

Neili Sutker is a Los Angeles native. She started her musical endeavors as a flutist at age 11. A Los Angeles native, she first began playing percussive instruments in her high school marching band, and continued on to learn Western Orchestral Percussion. When she began her studies at the California Institute of the Arts, Neili was introduced to music from West Africa, North India, Bali, Java, and Latin America, while still studying Contemporary Western music. Her attention was hooked by the intricate rhythms and dances from Ghana that were taught to her by Kobla Ladzekpo, Beatrice Lawluvi, Yeko Ladzekpo-Cole, Sulley Imoro, and Andrew Grueschow. In 2007, Ms. Sutker graduated from California Institute of the Arts with a BFA in Multi-Focus Percussion, and in 2009, she traveled to Ghana, where she took private lessons from master Ewe and Dagomba drummers. While in Ghana, Neili had the opportunity to perform with Sulley Imoro's ensemble, Mbangba Cultural Troupe, for several ceremonies, including a special performance for the induction of the new Chief of Suhum and at a convention for Voices of African Mothers where the First Lady of Suriname, Liesbeth Venetiaan-Vanenburg, was a featured guest.

ABOUT DERRICK SPIVA

Derrick Spiva earned his B.A. and M.F.A at UCLA and California Institute of the Arts, where world music across many cultures became an integral part of his musical vocabulary. As a conductor and composer, Derrick is devoted to promoting creative and effective collaboration between musicians. His compositions aim to break down the boundaries between musical genres, using integrative composition techniques that seek common ground between musical traditions. He studied classical music as a student of Ian Krouse, Paul Chihara, David Rosenboom and Alex Shapiro, while also studying West African music and dance with Kobla Ladzekpo; Persian music theory with Pirayeh Pourafar and Houman Pourmehdi; Balkan music theory with Tzvetanka Varimezova; and tala in Hindustani classical music with Swapan Chaudhuri and Aashish Khan. He is deeply invested in continuing to develop a pan-cultural compositional style in this unique global community of the 21st century. He received the New Music USA award in 2010 and 2011.

ABOUT DAVE GERHART

Dr. Dave Gerhart, Lecturer of Percussion at the Bob Cole Conservatory of Music at CSU, Long Beach, is a nationally recognized performer, composer, and educator. Dr. Gerhart, originally from Fairfield, California, holds a D.M.A. from the University of Southern California in Percussion Performance with a secondary emphasis in Music Education, Ethnomusicology, and Music Industry & Technology. He received a M.M. in Percussion Performance and Instrumental Conducting and a B.M. in Music Education from California State University, Long Beach. Dr. Gerhart has been featured on CDs with the Robin Cox Ensemble and Steven Hartke on Sonic Scenery for the Natural History Museum of Los Angeles County.

As a freelance musician, Dave has performed under Zubin Mehta, Carl St. Claire, Enrique Diemecke, Mehli Mehta, and has performed with Yo-Yo Ma, Bobby McFerrin, Michael Kamen, Liam Teague, Yefim Bronfman, Ray Holman, Robert Greenidge and the Blue Man Group. His principle teachers include Dr. Michael Carney, Erik Forrester, Brad Dutz, and Raynor Carroll, principal percussionist of the Los Angeles Philharmonic.

An advocate of using technology in the classroom, Dr. Gerhart was part of the case study Using Technology to Enhance Performance Pedagogy in the Postsecondary Brass Studio by Adam Snider and Technology and Its Use by Percussion Educators in the 21st Century (Published in Percussive Notes—January 2012) by Tracy Wiggins. In 2010, Dave co-founded DrumChattr.com (with Tom Burritt and Shane Griffin) as a better way for percussionists all over the globe to connect, discuss, and experience quality web generated percussion content online. Recently, Dave has created PercussionEducation.com, a collection of videos, articles and anything related to percussion.


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PROGRAM NOTES

Agbekor was derived from a traditional Ewe war dance named Atamga. In the Ewe language, Atamga literally means “great oath.” This is in reference to the oaths which were taken be the ancestral Ewe before going into battle. Today it is performed as a social dance for entertainment. Many of the dance movements portray stories from the battlefield.

Speaking Voice was written for Ewe Percussion: gankogui, axatse, sogo, kidi, kaganu, atsimewu; Speaking Voice explores patterns in speech translated into rhythm.

Gota was originally a healing music and dance for medicine men from the ancient Kingdom of Dahomey – now known as Benin. Today it is performed for social entertainment. One of the most exciting aspects of Gota are the frequent synchronized starts and stops which are executed by the performers.

Agahu was created by the Egung speaking people of Benin. It’s popularity spread to the Badagry area of Nigeria where Ewe fishermen encountered it and shared it with their people upon their return to Ghana. n the language of its creators, Agahu means “airplane”—in reference to an event that occurred during its inaugural performance. As Agahu spread, it has collected song texts in many languages including: Egun, Yoruba, Ewe, French and English.

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