



# EVERYBODY HITS!

**UNA Percussion Methods Class**  
Andy Kruspe, director

and

**UNA Percussion Group**  
Dr. Tracy Wiggins, director

APRIL 27, 2021 | 7:30PM

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NORTON AUDITORIUM  
FLORENCE, AL

School of the Arts  Department of Music



# PROGRAM

*Multitasker* (2011).....Ralph Hicks

*Erie Canal Song* (2016).....Thomas Rice

## **Percussion Methods Class**

*Ember II* (2018).....Alyssa Weinberg

*Meditation for Medal Pipes* (2021).....Emma O'Halloran

*Essay for Percussion* (2020).....Jonathan Bingham

*Recover* (2020).....Aeryn Santillan

*Super Heavy* (2021).....Susanna Hancock

*Glow Dance* (2020).....Shruthi Rajasekar

*Ihvustú I* (2021).....Finola Merivale

## **UNA Percussion Group**

# PROGRAM NOTES

The "Everybody Hits!" Consortium Project was organized by Adam Groh of Western Carolina University. UNA Percussion was one of 44 ensembles that co-commissioned this diverse group of living composers to write six new works for a wide range of ages and ability levels. We hope you enjoy the premieres of these works this evening!

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## ***Meditation for Metal Pipes***

This piece is about really listening to each other and realizing how everything is connected.

- Emma O'Halloran

## ***Super Heavy***

When people ask me about my hometown or my experience growing up there, I can usually sum it up in 3 words: beach, space, and band. *super heavy* alludes to the first-stage rocket booster of the same name for Space X's Starship, a rocket system currently in development that is intended to be a "rapidly reusable" spacecraft. After witnessing the swift decline of the area that was once nicknamed The Space Coast when the shuttle program ended, the prospect of Starship and potential revitalization of my hometown leaves me hopeful.

As the current model stands, *Super Heavy* will take Starship to Earth's lower orbit and dislodge, using small bursts of fuel to reverse itself and descend to Earth. For the majority of the trip back, *Super Heavy* will float quietly to the launchpad that it came from, saving its remaining fuel for a final blast to keep itself from crashing into the launchpad from whence it came. Coincidentally, the *super heavy* boosters are shaped like giant bass drums. When I look at them I can't help but think about my earlier years in band - particularly on drumline - and how formative it was for my musicianship, self-discipline, and ability to build community through music. I'd like to believe that this piece is something a younger version of myself would be excited to play. This piece is an ode to hometown nostalgia: to being able to go to the beach anytime, to watching rocket launches from bedroom windows, and to spending Friday nights carrying *super heavy* drums.

- Susanna Hancock (2021)

## ***Glow Dance***

In lieu of an explanatory note, I offer these images:

glowing lights on our walk home,  
bonfire light from the place next door,  
pulsing lights of the stars above,  
shifting light in the pond below.

each movement lit up:

embracing, for the  
length of this dance,  
at least, the warm glow  
of light spreading within.

Some melodic material is in the raga Niroshtha; additionally, there are rhythms in *gopucha yati* (cow's tail shape). These are from the Carnatic (South Indian classical) tradition.

- Shruthi Rajesaker

## ***Ihvustú I***

*Ihvustú I* is a percussion quartet for pitched and unpitched percussion, and it is the first part of a longer cycle. It was composed between November 2020 and January 2021. The title is taken from the Irish phrase "i bhfostú" which means "stuck". *Ihvustú I* reflects on the newest wave of the pandemic: the superspreading new strain, the exploding numbers, new lockdowns, and therefore being stuck in one place. I have dedicated *Ihvustú I* to Chris Lesapo, an old friend and talented musician from South Africa, who passed away on January 8th, just days before I finished the piece. We spent six weeks making music together in Boston in 2009. Chris was always so dedicated to music and education. I think he would have liked *Ihvustú I*, and everything that the Everybody Hits Consortium stands for. I am very grateful to Adam Groh for organizing this wonderful consortium, and to all of the generous commissioners involved.

- Finola Merivale

14th January 2021

# ENSEMBLE PERSONNEL

## Percussion Methods Class

Eoin Broadfoot  
Collin Burks  
Mary Elizabeth Howze  
Dillen Johnson  
Alexander Laman  
Josiah McBee  
Aleesa Parnell  
Nydia Thomas  
Molly Walton  
Jarrod Wheeler  
Miles Wheeler

## UNA Percussion Group

Alex Baldwin, Booneville, MS; Instrumental Music  
Truman Clark, Fayetteville, NC; Instrumental Music  
Matthew Mansour, Cullman, AL; Music Education  
Gracie Martin, Huntsville, AL; Music Education  
Caleb Tonini, Huntsville, AL; Instrumental Music  
Jarrod Wheeler, Huntsville, AL Music Education  
Miles Wheeler, Huntsville, AL Music Education



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