

The MTSU Percussion Ensemble

presents an evening of

Percussion, Silent Film, and Song



with special guests

Michael Holland, composer and conductor

H. Stephen Smith, voice

Gyuhee Kim, piano

Thursday November 2nd, 8:00pm
Hinton Hall

Featuring illustrated song slides from the world-renowned MARNAN Collection, Minneapolis

*Made possible by a generous grant from the
Distinguished Lecture Fund*

Program

Please note: Audio or Video Recording of this performance is strictly prohibited!

Spatial Tendencies Daniel Montoya Jr. (b. 1978)

Jambourinos Lalo Davila (b. 1956)

Short Circuits Lalo Davila

BRIEF INTERMISSION

Featuring Gyuhee Kim, piano



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Program, continued

Xylophonia Joe Green (1892-1939)
Ethan Wilson, xylophone arr. Bob Becker

Row, Row, Row Words: William Jerome; Music: Jimmie V. Monaco
H. Stephen Smith, voice Harry Von Tilzer Music Publishing Co., NY
Slides: Scott & Van Altena
Model: Beatrice Lee

Modeling From the Bray Studio's Out of the Inkwell Series
Cast: Max Fleischer, Roland Director: Dave Fleischer
Crandall, and Koko the Clown Musical Score: Michael Holland (2009)

Out of the inkwell and on to the ice! It's total mayhem as Koko the Clown springs to life jumping off the page and into the studio, leaving havoc in his wake. *Modeling* stars Roland Crandall, Max Fleischer, and the irrepressible Koko who would later go on to co-star with Betty Boop. This classic Fleischer brothers cartoon features live action, stop action animation, and use of the rotoscope, a Fleischer invention that set the standard for animation to the present day.

Pots and Pans Words: Charley Grapewin; Music: Jean Schwartz
H. Stephen Smith, voice Jean Schwartz Publishing Co. NY
Slides: DeWitt C. Wheeler, NY
Model: Anita Stewart

Barney Oldfield's Race for a Life Keystone Film Company
Cast: Mack Sennett, Mabel Director: Mack Sennett
Normand, Ford Sterling, Musical Score: Michael Holland (2008)
and Barney Oldfield

Barney Oldfield's Race for a Life employs the melodramatic devices that modern audiences have come to associate with silent film: a woman or child placed in danger and rescued by the hero. Such devices were the staple of medieval chivalric romance literature and later on, classic film Westerns. In the silent era, this trope was actually the exception to the rule. Director Mack Sennett parodies the elements of melodrama used by his mentor, D. W. Griffith, in serious cinema. A damsel in distress, a mustachioed villain, and a hair-raising chase scene are presented by actors in caricature featuring period costumes that made 1913 audiences laugh. This comic burlesque of the rescue drama stars celebrity race car driver Barney Oldfield, billed as "the fastest man alive!" The action film staple of the car chase had its beginnings with Mack Sennett. Modern audiences still find themselves on the edge of their seats in the thrilling final scene. So, sit back. Relax. Cheer the hero, boo the villain, and hope for the best.

Personnel

Michael Holland, composer / conductor

H. Stephen Smith, voice

Gyuhee Kim, piano

Todd Seage, technical director

10:20 Ensemble

Lalo Davila, director

Jackson Alford

Kiefer Burks

Ethan Christian

Joseph Flores

Christian Kilgore

Jared Quilloso

Tyler Ray

Sophia Suante

11:30 Ensemble

Brian Mueller, director

Sam Campbell

Josue Garza

Jonah Jaisen

Isabelle Kailing

Christian Kilgore

Austin Mellen

Aaron Meng

Andrew Oblak

Ava Olsen

Mason Parker

Josh Pyper

Jared Quilloso

Sophia Suante

Paul West

Ethan Wilson





Michael Holland straddles the ephemeral boundaries between percussion, theater, and movement. For seven years he was a visiting professor of percussion at Vanderbilt University's Blair School of Music where his ground-breaking VORTEX percussion group drew international attention, rave reviews, and standing-room-only audiences. Prior to this, Holland served on the faculties of Minnesota's College of St. Benedict and the Hochstein School of Music in Rochester, New York.

Holland's degrees in music education and percussion performance are augmented by years of interdisciplinary study in drama and dance, reflected in his unusually diverse performance career. Holland toured extensively as a principal performer with Mary Ellen Childs' theatrical percussion group *CRASH* and continues to stage Childs' *CRASH* repertoire with students around the country. In 2000, Cirque du Soleil cast him in *DRALION*, making him the first American percussionist and taiko drummer ever cast in a Cirque production.

As both a classically-trained percussionist and an interdisciplinary performing artist, Holland has a proven track record for inspiring young musicians to meet the unique challenges of 21st century performance. His VORTEX training program at Vanderbilt University increased concert attendance by 3000%, generated over \$35,000 in grants and trans-university partnerships, and produced \$320,000 in corporate and diplomatic support. To accomplish this, he wears many hats: producer, director, grants writer, creative entrepreneur—as well as performing artist. He describes his VORTEX percussion program as “a playground of invention, a virtual sandbox inviting actors, dancers, musicians, engineers—artists of all stripes—to ‘play in the sand.’” VORTEX was named “Best Next-Wave Student Music Ensemble” by Nashville Scene arts critic Russell Johnston, who closed the citation with: “‘Downtown’ ain’t just for New Yorkers anymore.”

Holland holds a BS degree in music education and an MA in percussion performance. He pursued two additional years of private study with Minnesota Orchestra percussionist Paula Culp and three years with Saint Paul Chamber Orchestra percussionist Earl Yowell. He has been a regular substitute with the Minnesota Orchestra and Saint Paul Chamber Orchestra, including recordings on Reference and Virgin Classics. He worked with Patrick Stewart and Brent Spiner in the touring production of *Every Good Boy Deserves Favor* and has backed up Jerry Lewis, Doc Severinsen, Andy Williams, Marvin Hamlisch, the Moody Blues, Mannheim Steamroller, and created engaging collaborations with electric violinists Tracy Silverman and Daniel Bernard Roumain. Additional credits include the Minnesota Opera Orchestra, Guthrie Theater, Wichita Symphony Orchestra, the Bolshoi Ballet, Joffrey Ballet, San Francisco Ballet, American Ballet Theatre, and the Nashville Symphony Orchestra with whom he performed the world premiere of Charles Ives' *Universe Symphony* at Carnegie Hall.

Since 1996, Michael Holland has been engaged in live cinema performance—the accompaniment of silent film with original chamber scores. His work runs the gamut from Keystone slapstick comedies to Lois Weber's boundary-breaking *Suspense*. In 2013, partnering with the French government and Yamaha USA, he produced the Southeastern US premiere of George Antheil's restored original 1924 orchestration for *Ballet mécanique*, replete with synchronized mechanical pianos and the restored abstract film by Fernand Léger.



After completing a B.A. in Political Science from Davidson College, in his home state of North Carolina, **Stephen Smith** studied voice at the Eastman School of Music in Rochester, New York, completing a Bachelor of Music Degree in Vocal Performance before continuing on at Eastman to receive a Master of Music Degree in Vocal Performance and Literature and a Performer's Certificate in Opera.

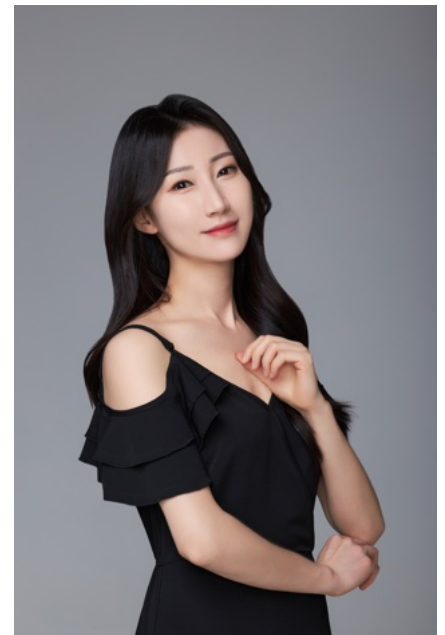
Smith has performed leading roles on numerous opera stages with artists such as Renée Fleming, June Anderson, Elisabeth Söderström, Hillevi Martinpelto, Katarina Dalayman, Peter Mattei, and Tom Krause, to name a few, and while residing in Stockholm, Sweden from 1989-98, studied privately with Nicolai Gedda.

Smith made his tenor debut with the Pittsburgh Opera Theater, singing the role of Pinkerton in Puccini's

MADAMA BUTTERFLY. During his career he has performed numerous leading tenor roles with opera houses in Scandinavia, as well as in Switzerland, Poland, Britain, and Portugal. His operatic work in the United States includes his performing with opera companies in New Orleans, San Francisco, Houston, Mobile, Tulsa, Sacramento, Austin, Augusta, Jacksonville, Sarasota, Chattanooga, Norfolk, Shreveport, Columbus, Boston, Nashville, and New York.

Smith has recorded with Musica Sveciae and Caprice Records, including the roles of Salvatorre in Franz Berwald's ESTRELLA DE SORIA, Atis in Joseph Martin Kraus' PROSERPIN, and Cardinal Rohan in Daniel Börtz's MARIE ANTOINETTE. He also appeared as the male lead, Mats, in a full-length, feature film adaptation of Ture Rangström's opera, KRONBRUDEN, which has been viewed by television audiences throughout Scandinavia, Australia, and Germany.

Gyuhee Kim is from Seoul, South Korea. She was a distinguished scholarship student at Presbyterian University and Theological Seminary, where her undergraduate studies were with Dr. Sooyeon Lee. She has participated in the East/West International Piano Festival, numerous masterclasses, and has been a prizewinner in the Ulsan University Music Competition. She has extensive experience as a church musician and piano teacher of all ages. Her students have received prizes and special recognitions in numerous competitions and events. In 2019 she completed training with ConKo, one of Korea's most prestigious early music instruction programs. Ms. Kim is a Graduate Assistant in the piano area, where she accompanies vocal and instrumental students and teaches class piano.





For information about MTSU Percussion, please visit www.mtsupercussionstudio.com (or scan the QR code below), or reach out to Prof. Lalo Davila (gdavila@mtsu.edu) or Dr. Brian Mueller (bmueller@mtsu.edu) for more information!

If you would like to make a financial contribution to the MTSU Percussion Foundation, please contact Prof. Lalo Davila (gdavila@mtsu.edu). We greatly appreciate your support!

We hope you have enjoyed this evening's performance as much as we have! Have a great Holiday season and we'll see you next time!

