

A background image of a musical score with various notes and staves, some of which contain handwritten text and numbers.

Department of Music

Fulton School of Liberal Arts

Daniel Heagney

Guest Percussion Recital

ABOUT THE ARTIST


Daniel Heagney recently graduated from Louisiana State University with a Doctorate of Musical Arts in percussion performance and a minor in experimental music and digital media. Prior to this degree, Heagney graduated with a Master of Music from LSU and a Bachelor of Music from George Mason University. He has studied percussion with Brett Dietz, Jim Atwood, Troy Davis, John Kilkenny and Ken Harbison. He recently has returned to his hometown of Washington, D.C.

During his time in Louisiana, Heagney became a highly sought after solo and chamber musician, as well as an educator. He appeared as a clinician at the 2012 Louisiana Day of Percussion and performed as a soloist with the LSU Symphonic Winds, Hamiruge the LSU Percussion Group and the Laptop Orchestra of Louisiana. He was a frequent guest percussionist for Louisiana's top ensembles, including the Louisiana Philharmonic Orchestra, Baton Rouge Symphony Orchestra, Acadiana Symphony Orchestra, Louisiana Sinfonietta and Opera Louisiane. Heagney is a founding member of the flute and percussion Dauphine Street Duo, the percussion duo Broken Sidewalk and performs with the contemporary music group Chemorocket.

As an avid performer of contemporary music, Heagney is consistently involved in commissioning, performing and recording new works for percussion. Recently, he has given the world premieres of John Supko's evening-length work *All Souls* (soprano, string quintet, piano, harp, synthesizer, two percussionists and audio playback), Brett William Dietz's *Voodoo Spells and Gris Gris* (oboe, vibraphone, piano and cello), *Sanctus Bells* (glockenspiel quartet), *Seven Refrains* (flute and marimba), David Stock's *Four Corners* (marimba quartet), Jesse Allison's *Divergence* (solo marimba and five iPads), and Peter Klatzow's new *Six Concert Etudes for Marimba*. The last of which can be heard on Heagney's new solo percussion CD *Collision*. He also performed on and produced recordings of the percussion works of David Stock, Stanley Leonard, Brett William Dietz and Dinos Constantinides.

Tuesday, March 11, 2014
Fulton Hall Room 112
5 p.m.

Salisbury
UNIVERSITY
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ACKNOWLEDGEMENTS

Dr. Janet Dudley-Eshbach, *President*

Dr. Diane D. Allen, *Provost & Senior Vice President of Academic Affairs*

Mrs. Martha N. Fulton & the late Charles R. Fulton

Dr. Maarten Pereboom, *Dean, Fulton School of Liberal Arts*

Dr. William M. Folger, *Chair, Department of Music*

Brooke Church, *Administrative Assistant II, Department of Music*

Martha Mancuso, *Office Assistant, Department of Music*

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Thank you for attending our performance. The audience plays an integral part in the success of our program. As an involved audience member, please take a few minutes to read this friendly reminder on concert etiquette.

A Few Helpful Reminders of How to Be an Involved Audience Member

- Please arrive early to ensure that you will have a seat.
- Please turn off your cell phone instead of just silencing it so you will not be tempted to text during the performance. Untimely cell phone interruptions during a performance disrupt the performers and the other audience members, please be mindful of others.
- Please remain in your seat during the performance. If you must leave the concert hall, please wait until intermission. If it is an emergency, please try to leave during the applause.
- Please respect the performers by staying seated for the entire performance.
- As an involved audience member, it is polite to clap at the entrance of the performers.
- It is polite to save quiet whispering or talking, if necessary, between songs, as opposed to during a performance.

Ideas adapted from Concert Etiquette Tips from NAfME's Teacher Success Kit.

The use of audio and video recording devices of all types and the taking of still photos during the performance are not permitted.

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