

CD 1440⁶

DAT
12,419
CASS
12,420

U.W. PERCUSSION ENSEMBLE

- directed by Tom Collier -

P47
1994
6-6

Monday, June 8, 1994 Studio Theater 8pm

- [1] ID1 James Dotson..... 8' Rondo Scherzando for Percussion Quintet (1976)
• Patrick Roulet, conductor •
- ID2 David Baker..... 6'1/2 Two Jazz Duets
1. Uncle Mon [2]
2. Rex Mundi [3]
• Patrick Roulet, vibes; Gunnar Folsom, marimba •
(applause encouraged between pieces)
- ID3 Two Short Pieces for Solo Timpani: 6'
George Frock..... Opening Toccata [5]
Saul Goodman..... Ballad For The Dance [6]
• Chris Carlson, timpani •
- [8] ID4 Steve Houghton and Wendell Yuponce..... 8' Oceanus for Drum Set and Prepared Tape (1991)
• Charlie Close, drum set & marimba •

.. INTERMISSION ..

CASS SIDE A
SIDE B

- [9] ID6 Stuart Dempster and Ed Pias..... 6' The Smell Of Music (1994)
• Stuart Dempster, trombone; Ed Pias, frame drum
- [10] ID7 Rickey Tagawa..... 12' Inspirations Diabolique (1965)
1. Introduction 2. Dance 3. Adagio - Tarantella
4. Cadenza 5. Perpetual Motion
• Gunner Folsom, percussion •
- [11] ID8 Lynette Westendorf..... 20' Sestina Kyrie (1993)
(text by Carolyn Kremers)
• Lynette Westendorf, conductor •
• Valerie Yockey, soprano •

U.W. Percussion Ensemble

Chris Carlson
Charlie Close
Gunnar Folsom
Ty Paulsen
Patrick Roulet
Willa Pias

Sestina Kyrie Speakers

Rob Duisberg
Sheila Espinoza
Ken Morrison

To request disability accommodations, contact the office of the ADA Coordinator, at least 10 days in advance of the event. 543-6450 (voice); 543-6452 (TDD); 685-3885 (FAX); access@u.washington.edu (E-mail).

PROGRAM NOTES

OCEANUS:

This piece was designed as a showcase for a multi-percussionist capable of executing an advanced performance on both drum set and marimba. It was intended that through the construction and composition of the piece, the performer would be put through a series of challenges not unlike those placed upon a percussionist during an especially difficult recording session. As in all recording sessions that are eventually multi-tracked and/or synchronized to film, the performer must strictly adhere to a click track while at the same time infusing a non-rigid feeling of excitement and personality into the music. In the spirit of developing and exploring these expressive potentials, the music allows for much latitude in the areas of expressive and creative interpretation. (notes by Steve Houghton)

SESTINA KYRIE

Sestina Kyrie is intended to convey a mood of ritualism and reverence - one which is influenced by the multicultural spirit of the text, in which aspects of both Native and Christian religious beliefs and practices are intertwined. The story expresses the spiritual queries of a Yup'ik Eskimo and her belief that even an old grandmother can be a shaman. The form of the piece is structured from the modified sestina form of the poem, which contains seven six-line verses. The speaking-chorus performs in the spirit of the Greek chorus, commenting on the story as it is told by the vocalist. During the singing, the percussionists' parts are relative to the vocal line, that is, their events are cued by specific words, or beginnings and ends of phrases, etc. During the interludes between the verses, the percussionists are given considerable interpretive and rhythmic freedom within ten-second blocks of time.

Lynette Westendorf has just completed her DMA in composition at the University Of Washington. *Sestina Kyrie* is one of her dissertation compositions.