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2017

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SCHOOL OF MUSIC

UNIVERSITY of WASHINGTON

# UW Percussion Ensemble and UW Steelband

• --Bonnie Whiting and Shannon Dudley, directors

7:30 PM

May 23, 2017

Meany Studio Theatre

UW MUSIC  
2016-17 SEASON

CD1-#17,815

## UW PERCUSSION ENSEMBLE

**The first half of the program will run for one hour with no pauses.** Please hold your applause until intermission.

- 1 Greeting Meditation (1972) and  
Single Stroke Roll Meditation (1973).....18:54..... Pauline Oliveros (1932-2016)
- 2 IV (1935).....4:20.....Johanna Magdalena Beyer (1888-1944)
- 3 Urban Hymn No. 1 (2012).....3:06..... Brett William Dietz (b. 1972)
- 4 Double Music (1961).....4:43.....John Cage (1912-1992) / Lou Harrison (1917-2003)
- 5 Amores (1936).....9:03..... John Cage
  - I. Solo (prepared piano)
  - II. Trio (9 tom-toms, pod rattle)
  - III. Trio (7 woodblocks, not Chinese)
  - IV. Solo (prepared piano)
 Zack Meyer, prepared piano
- 6 Suite for Percussion, II (1933).....2:12..... J. M. Beyer  
David Gaskey, xylophone
- 7 Zyklus No. 9 (1959).....11:05..... Karlheinz Stockhausen (1928-2007)  
Aidan Gold, percussion
- 8 La Fabbrica del Duomo (2014).....5:45..... Jeffrey Treviño (b. 1983)
- 9 Urban Hymn No. 2 .....5:27..... B. W. Dietz
- 10 whatever was lost never thenceforth mattered (2016).....6:12..... Daniel Webbon (b. 1987)

We open tonight's performance with two Sonic Meditations by PAULINE OLIVEROS (1932-2016.) These realizations were collaboratively constructed for the University of Washington Percussion Ensemble's performance at the inaugural NUMUS Northwest conference at Cornish College of the Arts. However uncomplicated they may seem, little is simple in these pieces. Both begin with the sounds of our imagination: willful images of our own ideal sound. *GREETING MEDITATION* (1974) asks each performer to "...concentrate on the sound that they want to make when an audience member crosses the threshold into the performance space and play the sound at that moment." *SINGLE STROKE ROLL MEDITATION* (1973) asks performers to prepare by imagining all the possible sounds that could be made by one continuous single stroke roll. Then, she writes:

To begin the roll imagine one of the sounds. Keep the sound in mind. Imagine the physical movements that are necessary to make this sound. . .Imagine the rate and the intensity of the alternating strokes.

*Allow the roll to begin involuntarily as a result of the strength of your imagination. Try to continue imagining the roll as the involuntary realization of the roll continues. Allow the roll to seek out new sounds involuntarily as you imagine the sound, its tempo and the corresponding physical movements necessary to make the sound. The performance is over if your mind wanders.*

If you are successful in this meditation your physical movements will follow your imagination. You will be aware of the sounds you are performing only slightly (milliseconds) after they are performed and your imagination will be stimulated by the feedback of your involuntary performance.

The resulting piece will feature organic shifts in tempo and gradual timbral transformations from rolling on different parts of the drum and from the accumulation of standing waves depending on the acoustics of the performance space.

Ours is a seamless version of these two meditations. Gradually, as their bodies and imaginations lead them, musicians will transition from one piece to another. Changes and shifts should be involuntary on the part of performers but these will be perceptible for audience members who choose to engage in meditation with us.

German-born American musician JOHANNA MAGDALENA BEYER (1889-1944) was a prolific composer of early percussion ensemble music. Until a recent publication and editing project by Frog Peak Music, most of her works were neglected, preserved only in difficult to read manuscript form. Her mentors, teachers, and champions were the circle of so-called ultramodernists --Ruth Crawford Seeger, Dane Rudhyar, and Henry Cowell-- musicians fascinated by dissonance, clusters, and disjunct sound.

The majority of Beyer's few public performances came at Composers' Forums sponsored by the New Deal's Works Progress Administration. The weekly concerts included question-and-answer

sessions – discussions that were, to Beyer and other female modernists, condescending and dismissive. Beyer, faced unusually harsh criticism. She responded with a choral salute to the Composers' Forum, serrated counterpoint over an incessantly repeated three-bar piano vamp: "you are being criticized on the spot whether you like it or not," the voices sing. That wry resilience fuels much of her work.

"IV" (1935) was the only piece of Beyer's published in her lifetime, appearing in an issue of Cowell's "New Music" journal. The open instrumentation – nine unspecified percussion instruments (we will perform the piece twice, with two different batteries) – was radical. So was the rhetoric: layered, deceptively simple seven-to-the-bar patterns, volume and speed continually waxing and waning.

Beyer's music anticipates so many qualities of the later, outwardly divergent but similarly process-driven schools of modernism and minimalism: confrontational, cleansing sounds; ritualistic rigor and austerity that shades into deadpan wit. This latter quality persists in "II" (1933) from the *SUITE FOR PERCUSSION*. Here, her rational procedures augment the xylophone melody and channel the emotional heft of an obsessive quest.

JOHN CAGE (1912-1992) and LOU HARRISON (1917-2003) worked independently to compose *DOUBLE MUSIC* (1941). Cage composed parts 1 and 3 (soprano and tenor), Harrison parts 2 and 4 (alto and bass). Dynamics are scarcely indicated, but the instrumentation is specific (although substitutions are allowed). Both composers agreed to compose 200 measures each, and the result is a surprisingly unified, festive whole. Cage's *AMORES* (1936) is more introspective, featuring delicate woodblocks, Chinese tom toms played with fingers, and his signature prepared piano.

The score to *ZYKLUS NO. 9* by KARLHEINZ STOCKHAUSEN may be read upside down or right side up and the performer may progress through the score at any rate of constant speed from left-to-right or right-to-left, moving clockwise or counter-clockwise through an imposing circle of instruments. However, no moment is improvised. Each sound corresponds to a glyph on Stockhausen's fabulously intricate graphic score, and this requires an intense process of advance study and realization on the part of the performer. Tonight's version is presented by percussionist and composer Aidan Gold.

We close our program with music by three emerging American composers. BRETT DIETZ's *URBAN HYMNS* (2012), like Beyer's *IV*, are written for any number of percussionists playing unspecified instruments. The trick here is that the whole work is in unison.

*LA FABBRICA DEL DUOMO* (2014) refers to Milan's expression for anything that takes forever, "the construction of the duomo." The main cathedral in Milan took about 420 years to complete. Like the construction of the cathedral, the piece starts with a carefully described, prescriptive blueprint for each player, but in the middle turns into the sum of individual contributions (individual realizations of what each player hears in the recording.) This is what seems to happen to cathedrals over huge amounts of construction time: there's a grand vision at the beginning, and adherence to that in a fearful and rigorous way, but then it turns into an aggregation of many architects' visions until completed. This process inspires a musical form with a composed introduction that leads to the simultaneous performance of individual ensemble members' listening transcriptions. The field recording was made in the Duomo itself in Spring of 2010.

JEFFREY TREVIÑO

The title of this piece comes from a short story by the late David Foster Wallace. In the story, a child suffers a terrible accident that maims them for life. But Wallace comments on the peculiar notion of losing something so early in life that one would have no real reference point by which to base having and not having the lost thing. He bridges the past and present in the story with the line, "*AND WHATEVER WAS LOST NEVER THENCEFORTH MATTERED.*" (2016) But of course one does feel the loss, but in an undefinable, forever under the surface way. This piece explores that idea of a terrible accident that has lifelong repercussions. There is a very literal explosion of sound at the start of the piece that keeps interrupting the otherwise motivic and rhythmic material. Try as the players might, they can't seem to escape that initial destructive event and it eventually takes over the whole work.

DANIEL WEBBON

Daniel Webbon is a pre-doctoral teaching fellow in composition at the University of Washington.

UW Percussion Ensemble:

Dr. Bonnie Whiting, director

Evan Berge

Courtney James

David Gaskey

Aidan Gold

Isaac McDonald

David Norgaard

Andy Varness

Emerson Wahl

CD2 - #17,816

UW STEELBAND

- 1 Pan Rising ..... 5:28 ..... Len "Boogsie" Sharpe
- 2 Pan in A Minor ..... 4:05 ..... Aldwyn Roberts, arr. Shannon Dudley & Gary Gibson
- 3 Manicero ..... 5:20 ..... Moises Simón
- 4 What a Wonderful World ..... 3:12 ..... Thiele and Weiss, arr. David Aarons
- 5 Old Lady Walk a Mile and a Half ..... 5:10 ..... Traditional
- 6 Charlotte Street ..... 5:56 ..... Ray Holman
- 7 Bonnie and Clyde ..... 4:21 ..... Destra Garcia, arr. Kristen Jones  
 (EXIT MUSIC `SUGAR BOOM BOOM` NOT RECORDED)

UW Steelband was founded by Ray Holman, who served as Visiting Artist at the UW School of Music from 1998 to 2000.

UW Steelband:

Shannon Dudley, director & arranger

David Aarons

Thomas Campbell

Leia Fectau

Emily Iversen

Aidan Jackson

Janella Kang

Craig Kovatch

Anita Kumar

Cecilia Nguyen

T. J. Orgovan

Kamaka Pahinui

Colton Rothaus