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1981  
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THE UNIVERSITY OF WASHINGTON  
THE SCHOOL OF MUSIC AND THE OFFICE OF LECTURES AND CONCERTS  
*Present*

Jim Kovach, *percussion*  
in a  
JUNIOR RECITAL

Tuesday, May 19, 1981

Studio Theater, 8:00 P.M.

TAPE 10,212

P R O G R A M

- |                              |  |   |
|------------------------------|--|---|
| Traditional                  | Three Camps  | 1 |
| J.S. Bach<br>(1685-1750)     | Two Part Invention No.4 in D minor<br>Matt Beckmeyer, <i>marimba</i>   | 2 |
| William Kraft<br>(b. 1923)   | French Suite<br><i>Allemande</i><br><i>Courante</i><br><i>Saraband</i><br><i>Gigue</i>   | " |
| William Bergsma<br>(b. 1921) | Blatant Hypotheses (1977)<br><i>Clown Time</i><br><i>The Night's Music</i><br><i>Old Friends</i><br>Monique Buzzarté, <i>trombone</i>  | 9 |
| Alexander Lepak              | Suite for Solo Vibraphone  | 7 |
| Chick Corea                  | Crystal Silence  | 4 |
| arr. J. Kovach               | Medley: <i>African Style</i><br><i>Latin Style</i><br><i>Latin/Jazz Style</i><br>Tom Alsbury Peter Mills<br>Bob Bigelis Terry Pollard<br>Dave Hoover Don Sabo<br><i>latin percussion</i> | 3 |

INTERMISSION

TAPE 10, 213

Jacob Druckman

Bō for Mirimba, Harp, Bass Clarinet, and  
Three Accompanying Voices (1979)

12

(b. 1928)

Jim Kovach, *marimba*

Ann Bergsma, *voice*

Naomi Kato, *harp*

Kristen Means, *voice*

William Johnston, *bass clarinet*

Lisa Davin, *voice*

Karen P. Thomas, *vocal preparation*

William O. Smith, *conductor*

Robert Priest II

Parmi les Résonances Accumulées II (1981)

(b. 1951)

(Carillons/rituals/obsessions/self-portrait)

10

Tom Stiles, *tape*

Jim Kovach is a student of Tom Collier

program notes:

The composer provides the following information about Bō:

*Bō is the Chinese word for waves. It refers to two aspects of the piece, the one structural and the other programmatic. The opening and closing sections of the work are built of repetitive and symmetrical events (analogous to patterns of movement on the surface of the water), each symmetrical within its own system but not symmetrical in relation to the other simultaneous systems. The text is from the prose poem Hai-Fu ("The Sea"), by Mu Hua, ca. 300 A.D.*

*Bō is dedicated to the boat people of Southeast Asia.*

The composer provides the following information about Parmi les Résonances Accumulées II:

*In addition to being another general testament of my ever-growing love of bells, gongs, and overlapping/merging resonances of various types, this present work attempts to recall my impressions of the church bells of Zurich and Hamburg. In these two cities, one may often hear incredible webs of "bell-counterpoint" as various churches ring their bells at the same time. (i.e., every Saturday at 6pm in Hamburg...) However, beyond the bell sound itself, there exists the parallel dimension of my conscious and semi-dreamlike responses to this event, which I have tried to re-evolve in various ways. (Quotes...etc...)*