

PROGRAM

FESTIVE CELEBRATION for percussion ensemble*
..... YIU-KWONG CHUNG
*U.S. Premiere

Chia-Hao Hsieh, *conductor*

AVE MARIA J.S. BACH / CHARLES GOUNOD
Chris Lennard, *vibraphone / orchestra bells / whistle / arranger*

BONGO-O..... ROBERTO SIERRA
Chia-Hao Hsieh, *bongos*

GO BETWEEN..... RUUD WIENER
Jennifer Wagner, *vibraphone* / Chris Lennard, *marimba*
Melanie Stambaugh, *marimba* / Chia-Hao Hsieh, *drum set*

— INTERMISSION —

THE SILENCE OF TIME for percussion
& computer-realized sound RICHARD KARPEN
Chia-Hao Hsieh / Chris Lennard / Jennifer Wagner, *percussion*

ROUND MIDNIGHT / ON GREEN DOLPHIN STREET
..... THELONIOUS MONK / BRONISLAW KAPER
Steven Bell, *vibraphone*

THE WHISTLER..... GEORGE HAMILTON GREEN
Jennifer Wagner, *xylophone*

LOG CABIN BLUES..... GEORGE HAMILTON GREEN
Jennifer Wagner, *xylophone*

ENCORE IN JAZZ for percussion septet VIC FIRTH

PROGRAM NOTES

FESTIVE CELEBRATION for percussion ensemble by Yiu-Kwong Chung

A combination of western instrumentations & eastern medley, *Festive Celebration* was originally written both for Chinese orchestra & wind ensemble. The solo xylophone part was selected from the famous Asian song called "Golden Snake Dance."

BONGO-O by Roberto Sierra

This short and interesting solo bongo piece has 3 major features: exploring the sounds of different fingers playing on top of the bongo head, using timpani sticks to create special sounds, and using the voice to imitate the bongo sounds by saying 5 words, CHI-PA-KA-KU-R!

GO BETWEEN by Ruud Wiener

This challenging piece was written for 3 mallet players and features a drum set soloist. The tempo is complicated, going from

7/16, 5/8, 3/16 to 7/4 and requires precise timing to perform. The European jazz influence of this piece is apparent when it opens up to a solo section, which closes this piece at a high climax.

THE SILENCE OF TIME for percussion & computer-realized sound
by RICHARD KARPEN

"Why is it so difficult--so degradingly difficult--to bring the notion of Time into mental focus and keep it there for inspection? What an effort, what fumbling, what irritating fatigue! It is like rummaging with one hand in the glove compartment for the road map—fishing out Montenegro, the Dolomites, paper money, a telegram—everything except the stretch of chaotic country between Ardez and Somethingsoprano, in the dark, in the rain, while trying to take advantage of a red light in the coal black, with the wipers functioning metronomically, chronometrically: the blind finger of space poking and tearing the texture of time."

[from ADA by Vladimir Nabokov]

THE SILENCE OF TIME was composed for the University of Washington Percussion Ensemble during 1992-1993 and first performed by them in 1993. The computer-realized part was composed primarily at the studios of the University of Glasgow in Scotland while I was in residence there as a Leverhulme Fellow. It makes extensive use of what was in 1992 new computer software for audio time-stretching that I had just developed. During my stay in Scotland I visited the history laden, isolated, wind and water swept Wester Ross region of that country and I was struck by the land's evocation of the silent and powerful force of Time. The piece reflects upon our intense and sometimes tempestuous relationship with the concept of Time. The music flows from order to chaos, from opacity to translucence, now marking time metronomically, now dissolving the sense of time's measure.

Presents

Meany Beat

PERCUSSION
ENSEMBLE

- Tom Collier, director -

Ensemble personnel:

Adam Page

Ben Krabill

Chia-Hao Hsieh

Chris Lennard

Jennifer Wagner

Justin Gailey

Lacey Brown

Melanie Stambaugh

Steven Bell

7:30 PM

February 25, 2010

Meany Theater