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.

PROGRAM

TAPE 10,212

Traditional
Three Camps

J.S. Bach
(1685-1750)
Two Part Invention No. 4 in D minor
Matt Beckmeyer, marimba

William Kraft
(b. 1923)
French Suite
Allemande
Courante
Saraband
Gigue

William Bergsma
(b. 1921)
Blatant Hypotheses (1977)
Clown Time
The Night's Music
Old Friends
Monique Buzzarté, trombone

Alexander Lepak
Suite for Solo Vibraphone

Chick Corea
Crystal Silence

arr. J. Kovach
Medley: African Style
Latin Style
Latin/Jazz Style
Tom Alsbury
Peter Mills
Bob Bigelis
Terry Pollard
Dave Hoover
Don Sabo
Latin percussion

INTERMISSION
Jacob Druckman
(b. 1928)

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

Jim Kovach, marimba
Naomi Kato, harp
William Johnston, bass clarinet
Karen P. Thomas, vocal preparation

Ann Bergsma, voice
Kristen Means, voice
Lisa Davin, voice

Robert Priest II
(b. 1951)

Parmi les Résonances Accumulées II (1981)
(Carillons/rituals/obsessions/self-portrait)

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, these exists the parallel dimension of my conscious and semi-dreamlike responses to this event, which I have tried to re-evoke in various ways. (Quotes...etc...)