

HEADER

CLARICE SMITH PERFORMING ARTS CENTER  
& UNIVERSITY OF MARYLAND SCHOOL OF MUSIC  
PRESENT

# UM Percussion Ensemble

Lee Hinkle, music director

featuring guest artist  
Heidi Baumbach, flute

MONDAY, MAY 11, 2009 . 8PM  
ELSIE & MARVIN DEKELBOUM CONCERT HALL 71

**UNIVERSITY OF MARYLAND PERCUSSION ENSEMBLE**  
**Lee Hinkle, music director**

featuring guest artists  
 Heidi Baumbach, flute  
 To be announced, narrator

NIGEL WESTLAKE (b. 1958)  
 Omphalo Centric Lecture for Percussion Quartet (1984)

JOHN CAGE (1912 – 1992) and LOU HARRISON (1917 – 2003)  
 Double Music for Percussion Quartet (1961)

JAVIER ALVAREZ (b. 1956)  
 Temazcal for Maracas and Tape (1984)

Danny Villanueva, maracas

INTERMISSION

MATTHEW JASKOT (b. 1984)  
 Late Night Stand Up (2009)  
 I. The Big Race  
 II. Thumbs and Little Kicks  
 III. Serenity Now, Insanity Later  
 IV. Happy Festivus!

Karli Mason, marimba  
 Heidi Baumbach, flute

EUN HYE PARK (b. 1964)  
 Yom Kippur I & II for Voice and Six Percussion

Danny Villanueva, conductor  
 TBA, narrator

SVEN-DAVID SANDSTRÖM (b. 1942)  
 Drums for Percussion Quintet (1980)

*Omphalo Centric Lecture* was composed in 1984 by Nigel Westlake an Australian composer, performer and conductor. Westlake's repertoire spans diverse genres from movie soundtracks to music for the concert stage. His feature film soundtracks include popular titles such as *Antarctica* and *Babe*. The piece's title, *Omphalo Centric Lecture*, is borrowed from a painting by Paul Klee that was an inspiration to Westlake during the composition of this piece. Drawing heavily on African Balofon (a type of African xylophone) themes and rhythms, the piece proceeds with a forceful sixteenth note pulse containing both driving ostinati and polyrhythmic variety.

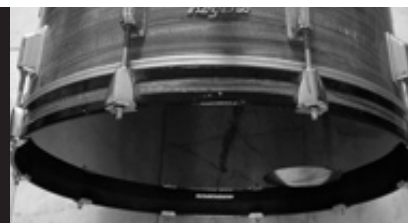
John Cage and Lou Harrison's jointly composed *Double Music* is a percussion quartet for both traditional percussion instruments and junk-yard percussion instruments. With parts for players 1 and 3 composed by John Cage and 2 and 4 composed by Lou Harrison, *Double Music* is literally split between the two composers compositionally. The percussion instruments include graduated buffalo bells, graduated muted brake drums, sistra, graduated sleigh bells, brake drums, thundersheet, graduated Japanese temple gongs, tam tam, graduated cowbells, muted Chinese gongs and a water gong.

*Double Music* is very simple rhythmically, relying mostly on quarter notes and grouping of 1, 2, 3 and 4 eighth notes. From the score, Cage and Harrison tell us that "the dynamics are scarcely indicated. The first note of each group of 8th notes may be given a slight accent. The piece does not progress from soft to loud but is continuously festive in intention, the changes in amount and nature of activity producing changes in amplitude."

Javier Alvarez's piece *Temazcal* for maracas and tape was composed in 1984 for Luis Julio Toro. The word "Temazcal" comes from the Nahuatl (ancient Aztec) word literally meaning "water that burns." A highly structured improvisation, *Temazcal* combines traditional maraca rhythms of Central America with a contemporary taped accompaniment. Alvarez calls for the maracas to be amplified and for four separate speaker channels to be positioned to surround the audience. In the score, Alvarez provides the performer with several maraca patterns from which to improvise and a road-map to the tape part which is then used to compose an improvisation. The sound sources on the tape include a harp, folk guitar, and bass pizzicati for the attacks, the transformation of bamboo rods being struck together for the rhythmic passages, and rattling sounds from the maracas themselves for other gestures. *Temazcal* received an honorable mention at the 1985 Bourges Electro-Acoustic Music Festival and has since become standard repertoire for contemporary percussionists globally.

*Late Night Stand Up* was composed in 2009 by Matthew Jaskot and was premiered by Karli Mason and Heidi Baumbach. The composer provides us with the following program notes:

The title of this piece, *Late Night Stand Up*, and the subsequent movements are all references to the sitcom *Seinfeld*, although they should not be understood as programmatic. *In The Big Race*, the initial harmonies



## PROGRAM NOTES

unfold slowly before bursting into a series of rapid gestures. Eventually these figures subside and are contrasted by a suddenly regular pulse. The rest of the movement alternates between these ideas both on a larger sectional level and on a local surface level. The music in the pulsed section doesn't necessarily "race"; the thought instead is to capture the variety of feelings one may feel before a competition (or a race), anxiety, confidence, calm, etc.

After a hesitant opening, *Thumbs and Little Kicks* consists of a variety of syncopated rhythms that lead to a pair of climactic points in the higher registers of both instruments. The first of these points leads into a section that includes a flute melody floating over a vamp in the marimba. This music gains momentum and the second climax (similar but shorter than the first) is reached. After a breath, a closing gesture fades away.

A flute solo introduces a lyrical melody at the beginning of *Serenity Now, Insanity Later*. A repeat of the opening idea is supported by the marimba's accompanimental gestures, which evolve into more active figurations and work in opposition to the solo. In turn, the flute line is drawn to the figures in the marimba and a series of rushing scales in both instruments lead to the high point. The movement ends with a reminiscence of the flute solo that moves without break into the final movement. A solo marimba passage begins the finale and acts as a transition between movements 3 and 4. Relentless energy and syncopated rhythms characterize *Happy Festivus!*, which serves as the culmination of the entire work.

Eun Hye Park's *Yom Kippur* is a two part work for six percussion players and narrator. A testament to Dr. Park's interest and inspiration in the subject of spirituality, *Yom Kippur* combines contemporary music theatre with percussion and voice. *Yom Kippur* narrates text from the book of Revelations 21:6, 22:12.

I am the Alpha and the Omega, the Beginning and the End. To him who is thirsty I will give drink without cost from the spring of the water of life. He who overcomes will inherit all things, and I will be his God and he will be my son. Behold, I am coming soon! My reward is with me, and I will give to everyone according to what he has done.

Dr. Eun Hye Park is a prolific female Korean composer whose works have been performed in Asia, Europe, and the United States. Exhibiting distinct non-Western percussion composition techniques, Dr. Park's compositions cross cultural boundaries where vertical harmonies are less important than horizontal rhythm and expression. Distinguishing characteristics include harsh accents, extreme dynamic contrasts, lyricism, and contrapuntal textures. Dr. Park teaches composition at Ewha Women's University in Seoul, Korea.

Sven-David Sandström's *Drums* was composed in 1980 for percussion quintet and has been recorded by the Kroumata Percussion Ensemble. Players one through four perform rapid passages on several drums including toms, bongos,

## PROGRAM NOTES & ENSEMBLE MEMBERS

congas, and bass drums and player five plays four timpani. The parts are also grouped thematically in this manner with players one through four trading rhythmic figures with one another in an often contrapuntal fashion. These drummers execute notated rhythms as well as short improvised passages creating a thick texture from which the timpani often stand alone as a solo-type voice with its sustained tones ringing through the ticking of the drums. *Drums* progresses organically in this way, moving through several different contrapuntal themes until all the players join together playing offset groupings of two and three sixteenth notes. The timpani disrupts this pattern increasingly with a triplet rhythm until it finally silences the four drummers with its' thunderous final notes.

— Lee Hinkle

### UNIVERSITY OF MARYLAND PERCUSSION ENSEMBLE

Robby Burns  
Kirk Georgia  
Josh Hickman  
Dane Krich  
John Leupold  
Robert Marino  
Karli Mason  
Joon Roh  
Danny Villanueva  
Keith Williams

