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APPETIZER
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- Select one -
MULLIGAN’S FLAT IRON STEAK
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SEARED CAJUN TILAPIA

DESSERT
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or
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UMD SCHOOL OF MUSIC
PRESENTS

Wet Ink

UMD Percussion Ensemble
Dr. Lee Hinkle, music director

Guest soloists:
Doug O’Connor, saxophone
Thomas Hunter, piano

Monday, December 3, 2012 . 8PM
Elsie & Marvin Dekelboum Concert Hall
**Wet Ink**

**UMD percussion ensemble**
Dr. Lee Hinkle, music director

**Guest soloists:**
Doug O’Connor, saxophone
Thomas Hunter, piano

**Members:**
- Robby Bowen
- Laurin Friedland
- Natalie Hogg
- Sam Klotz
- Zach Konick
- Arielle Miller
- Jan Nguyen
- Michael O’Neill
- Eric Plewinski
- Logan Seith
- Erin Shupe
- Maurice Watkins
- Keith Williams

**UMD percussion ensemble group composition**
Wet Ink for Custom Built Water Instruments (2012)*

**Balginder Singh Sekhon II (b. 1980)**
Gradient 2.0 (2012)
- Doug O’Connor, saxophone

**BRIAN BENSOTER**
Salty Fish Flesh (1993)

**INTERMISSION**

**Evan Meier (b. 1982)**
Incantations for Piano and Percussion Ensemble (2012)*
- Thomas Hunter, piano

**Benjamin Phelps (b. 1980)**
Year of Solitary Thinking — In Metal (2010)

* World premiere

Approximately 110 minutes, which includes a 10-minute intermission.

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**Wet Ink** (2012) was composed as a group composition by the UMD Percussion Ensemble. At the beginning of the semester I gave the students the task of building their own percussion instruments. My only constraints were that the instruments had to use water in some way and they had to be a new instrument not currently used in common practice.

The result of this assignment is the instruments that you see throughout the hall and on stage here this evening.

Reminiscent of Harry Partch’s own construction of instruments and creation of a new system of music in the 1960s and ‘70s, I wanted the students to experience the creative process and enjoyment that Partch must have experienced with the creation of his own music.

Once the instruments were built, we began composing a piece for them. Our process for composing the piece involved first figuring out what sounds the instruments could create. Then we started practicing structured improvisations with the instruments. The result of these trial-and-error improvisations became *Wet Ink*.

Throughout the piece there are numerous statements by both pitched water instruments and non-pitched instruments. We structured an introduction so that each instrument could be heard individually to present its unique voice. Therefore, the piece opens with a bubbling sound, reminiscent of a scuba diver’s regulator created by repeatedly dunking a toothbrush holder. Shortly thereafter, similarly pitched instruments enter with short statements: flute headjoint in water and bowed steel pot with water inside, struck metal bowl dipped in water and tuned Thai gongs excited by water pistols, etc. These paired groups make statements that are then interrupted by the sound of pouring water. The process is repeated and then unfolds into a groove section that is started by the Tubus Maximus, the largest of all of the water instruments. The piece closes similar to as it began with a multilayered scraping and poured water sounds and the bubbling and gurgling of the toothbrush holder.

*Wet Ink* is also the title of this evening’s concert as it both represents our own original composition on water instruments and refers to the fact that many of the compositions on the concert are world premières or very new: as if the ink on the compositions’ pages were still wet after completion.

Scored for alto saxophone and five percussionists, *Gradient 2.0* (2012) by Baljinder Singh Sekhon II was composed at the request of saxophonist Doug O’Connor and premiered by the University of Wisconsin at Eau Claire Percussion Ensemble. The composer provides us with the following program notes:

The original version of this work was composed in 2008 and is scored for saxophone and prepared piano. In the original version, the piano and saxophone play an equal role; I was interested in the spectrum of sound created by the two of these instruments together.

Extended techniques are employed in order to explore a common ground between the saxophone and piano. In this revised version, I sought to replace the various piano timbres with percussion instruments that have similar timbral qualities to that of the various prepared-piano sounds. I was working with two different spectrums throughout this piece: one that has the saxophone and percussionists on opposite ends with characteristics of both instruments intersecting in the middle, and another spectrum that contains all of the sounds from both of these instruments with similar sounds from each instrument occupying the same area of the spectrum. The percussion colors range from the noise of striking a paper bag to the smooth resonant tones of the vibraphone and the...
PROGRAM NOTES

saxophone part requires a variety of slap-tongue techniques and growls. While this piece is an exploration of sound, my compositional approach was a process-oriented one that dealt with the evolution of, and relationship between, pitch and rhythmic material.

*Salty Fish Flesh* by Brian Benscoter was the winner of the 1993 Percussive Arts Society Florida Chapter Percussion Quartet Competition and is written for percussion quartet. Each player has his or her own multi-percussion set-up. The piece is based around the opening bass drum motif. Two of the main compositional tools used in *Salty Fish Flesh* are linear phase relationships and cross-part rhythmic lines. The most exposed use of phase relationships is found in the C section. Three players on mallet instruments explore the same motif on D but at different apparent rates of speed. The idea of the cross-part line is most pronounced in the final drive of the piece. Players one and two perform the “melody” on two separate cymbals while looping different length figures on the marimba and xylophone.

Evan Meier’s (b. 1982) *Incantation for Piano and Percussion Ensemble* was written in 2012 for Thomas Hunter, piano and the University of Maryland Percussion Ensemble. The piece is a virtuosic solo piano work with the percussion functioning in both a melodic and accompaniment role. Scored for seven percussionists, two of the mallet percussionists on the marimba and vibraphone play solo parts that often trade figures with the piano. Tonight’s performance is the world-premiere performance of this new work by doctoral student composer Meier.

*Year of Solitary Thinking — In Metal* was composed by Benjamin Phelps (b. 1980) in 2010 for the Los Angeles Percussion Quartet. The piece calls for four percussionists who play a large battery of instruments. Among many of the standard percussion instruments employed by the piece such as marimba, vibraphone, glockenspiel, bass drums, cymbals, cowbells, etc., there are also several non-standard instruments employed. One of the percussionists plays a set-up of instruments including an amplified detuned bass guitar and a prepared piano. The piano is prepared by placing coins between specific strings inside the piano and a small chain on the strings in the lower range of the piano. The result is pitched gong-like sounds from the coin-affected notes and a sizzling sound from the notes prepared with the small chain creating spooky otherworldly sounds.

The piece is divided into three large sections. The opening and first section are characterized by fast rhythmic passages and abrupt tempi changes. The middle section is a barbaric explosion at a very fast tempo and the final section is similar to a long coda with the mallet percussion performing continually ascending passages.