

*A Cornish Lancaran* [1986]: Lou Harrison (1917-2003)

LASALLE-SIA Gamelan Performance Laboratory

Directed by **Sophian Ho**

**Muhd Riduan bin Zalani**

**Ng Ting Hsiang**

**Christine Veronika**

**Yvonne Choo**

**June Ng**

**Lindsay Vickery** - Soprano Saxophone

**Shiah Wei Ren**

**Chew Zhi Hui Annabel**

**Sabrina Lin**

**Diana Konggidinata**

**Jessie Foo Whei Loo**

Lou Harrison was a leading American composer known for an eclectic and multicultural body of work has persistently drawn on traditions unfamiliar to most Americans, writing for instruments from China, Japan, Korea, Africa and Indonesia. His approach was untypical of a time when most American composers of this century embraced European modernism or drew on American folk and popular music for inspiration Harrison is also an instrument

NEXT CONCERT:

August 31: Computer Music Concert - Music Technology Students perform a series of new works under the direction of Adam Collis.

COMING SOON: **NEW DIRECTIONS MUSIC FESTIVAL** SEPTEMBER 10 – OCTOBER 10

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## MUSIC PROGRAMME

Lunchtime Concert

### Fusions: LASALLE-SIA New Music Ensemble

Students from LASALLE-SIA directed by Lindsay Vickery and Sophian Hoe present a performance of recent works by Lou Harrison, Jon Bergamo, and the first performances of a number of new student works as well as a new work, particle + wave, by Music Programme Leader Lindsay Vickery for Sundanese Gamelan, Saxophone and electronics.



*Foreign Objects* [1992]: John Bergamo - LASALLE-SIA New Music Ensemble

**Julia Li** - Flute

**Ivy Chen Ying Ying** – Violin

**Daniel Purnono** - Guitar

**Jenson Koh** - Drums

**Lindsay Vickery** - Soprano Saxophone

**Li Le** - Piano

**Wong Yang Kai** - Bass Guitar

**Md. Riduan Zalani** - Percussion

**foreign objects**

Finding himself hospitalized after a head-on car accident, John Bergamo's provocation for the piece was overhearing nurses discussing the fact that he still had "foreign objects" in his blood.

**John Bergamo**

Bergamo studied drumset with Max Roach; had Percy Heath and Kenny Dorham as jazz band instructors; studied history and theory with Gunther Schuller, Marshall Stearns and George Russell; and was classmates with Ornette Coleman, and Don Cherry. In 1962 John earned an M.M. degree from Manhattan School of Music. In the 70s he became involved in learning hand drums traditional to non-European cultures, and became has been coordinator of the percussion program at California Institute of the Arts. He has worked with prominent artists such as Lukas Foss, George Crumb, Sylvano Bussoti and Mauricio Kagel, John McLaughlin, Frank Zappa and Ali Akbar Khan.

from *Australian Piano Miniatures* - **Jonathan Ang** - Piano

- *Choral* [1991]: David Chesworth
- *Speleology* [1991]: Ernie Althoff
- *As You Like it* [1991]: Stephen Leek

Red House Edition's 'Australian Piano Miniatures' project began with a set of 14 one page piano compositions. The project grew over the following years to include a further 2 books, 42 pieces in all and a CD recording of the entire collection by Michael Kieren Harvey. It is still one of the highest selling Australian music publications ever produced.

- *Piano Piece No. 6* from *6 Little Piano Pieces Op. 19* (1911): Arnold Schoenberg

The Six Little Pieces, Op 19 illustrate Schoenberg's ability to reduce the musical elements to their very limits. Each piece has its own form, miniature though it may be, and the mood of each piece is strongly contrasting in expression. The first five pieces were written in one day, February 19, 1911; the sixth, a piece reminiscing on the death of Gustav Mahler, was composed on June 17, 1911.

- *Eccentricity* [2004] Jonathan Ang

*Particle + Wave* [2004]: Lindsay Vickery

**Lindsay Vickery** - Soprano Saxophone

**Yvonne Choo** - Sundanese Saron I

**Christine Veronika** - Sundanese Saron II

**particle + wave** [2004] is my second piece to independently control three live performers via headphones. In this work each player receives a separately varying click-track to determine the tempo of their performance of a notated score through five related tempi and connecting accelerandi and rallentandi. The situation for the performers in this piece is reminiscent of the example given by Einstein to illustrate his theory of relativity in which passengers on different trains observing one another – if the trains are moving at the same speed the trains appear stationary to each other, if one train speeds away the others appear to slow down. The title alludes to the quality of music to appear as individual notes (particles) or connected phrases (waves) depending on the tempo of the performance. This quality is exaggerated by the range of tempi employed (from 30bpm to 150bpm) and the fact that the written note durations always remain the same. In addition to the saxophone and sarons, a middle layer of sound is created by the computer using recordings of the sarons with their "attacks" removed – rendering them more saxophone-like. This is the work's first performance.