

PROGRAM

\* World premiere

**1** *Escape Velocity* 脫離速度  
Composer | **Dave Hall** 戴夫·霍爾

\* **2** *BeyonD the bEnd* 超越彎折  
Composer | **Gene Koshinski** 金·科申斯基  
Percussion Concerto Soloist | **Hwang, Kuen-Yean** 黃堃儼

\* **3** *Seek* 探  
Composer | **Lu, Huan-Wei** 盧煥韋  
Percussion Concerto Soloist | **Wu, Pei-Ching** 吳珮菁

\* **4** *A Joker in You* 每個人心中都有一個小丑  
Composer | **Tsai, Yun-Tien** 蔡昀恬  
Percussion Concerto Soloist | **Wu, Shih-San** 吳思珊

\* **5** *Montage de Cheers* 將進酒蒙太奇  
Composer | **Koji Sakurai** 櫻井弘二  
Percussion Concerto Soloist | **Ho, Hong-Chi** 何鴻棋

**6** *Norrskens Dans* 北極光之舞  
Composer | **Jacob Remington** 雅各·雷明頓

# 1

# Escape Velocity

Composer | Dave Hall

## Program Note

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〈Escape Velocity〉 was composed in the Spring of 2008 for the TCU Percussion Ensemble. The quartet features three keyboards and a djembe part, although each player plays several other percussion instruments, often simultaneously with their primary part. This piece is influenced by the music of Béla Bartók as well as “drum ‘n’ bass” artists like Venetian Snares and Aphex Twin.

## Composer

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Dave Hall is Associate Professor of Percussion and coordinator of the percussion program at the University of Nebraska.

 Composer | Dave Hall



Under his direction, the University of Nebraska Percussion Ensemble was selected to perform a showcase concert at PASIC in both 2019 and 2016 as winners of the Percussive Arts Society International Percussion Ensemble Competition (IPEC). Before his appointment in Lincoln he was a percussion instructor at Texas Christian University (TCU) and also taught lessons, ensembles, and courses at the University of North Texas as a teaching fellow.

He regularly performs as a marimba and multi-percussion soloist, collaborative chamber musician especially in contemporary classical settings, jazz drummer, orchestral percussionist, steel pan player, and improviser – favoring an eclectic and omnivorous approach to percussion and the arts. In addition to regular engagements in the contiguous United States, he has also performed abroad in Spain, Puerto Rico, Belgium, France, Italy, and at the Montreux Jazz Festival in Switzerland.

Dave is an active composer, published by C. Alan Publications. His works for percussion have been commissioned, performed, and recorded around the world. His music has been called “the aural equivalent of a Dali painting” (New York Concert Review).

His compositions are regularly performed at notable venues including the Midwest Clinic, the Percussive Arts Society International Convention, The National Conference on Percussion Pedagogy, and at major concert halls and performing arts centers in the USA and abroad. He's regularly involved nationally and internationally as an adjudicator and clinician for concert and marching percussion. In the summer of 2019, he joined the staff of the Bluecoats (DCI) as Associate Music Ensemble Coordinator.

Dr. Hall has earned degrees in percussion performance from the University of North Texas (D.M.A), TCU (M.M.), and the University of Nebraska-Lincoln (B.M.). He is an endorsing artist for Innovative Percussion sticks and mallets, Pearl/Adams concert percussion, Remo drumheads, and is a member of the Black Swamp Percussion Educator Network. He currently resides in Lincoln, Nebraska with his wife Elizabeth and their children Ariadne, Emily, and Porter.



## 2

## BeyonD the bEnd

Composer | Gene Koshinski

Soloist | Hwang, Kuen-Yean

## Program Note

〈BeyonD the bEnd〉is score for percussion soloist with percussion ensemble (5 players total). In the opening of the work the ensemble sings, in unison, chant-like lines that present, simultaneously, both the sonic thematic material and the poetic reference the piece hinges on. Musically, the piece is tied to a three-note motive of Bb, Db, and Eb (those letters highlighted in the title) that can be heard throughout, initially heard in the opening voices and thread through the ensemble for the duration of the piece. This theme refrains from developing, yet transforms throughout the work as it is bent into different timbres through orchestrational treatment. Concurrently, the work is structured around a poetic theme, which is inspired by a short unfinished poem by Brandon Reid Swaim:

《When You Bend》

*When you bend something**It will strike back and bend you**This is the relationship**Between society and nature**(unfinished)*

## Composer

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Best known for his extraordinary versatility as a solo, chamber, symphonic, jazz, pop, and world music artist/-composer, Koshinski is proud to serve as Professor of Percussion at the University of Delaware.

As a composer, his works have been performed in more than 40 countries, in 5 continents, with hundreds of performances per year and his landmark book, entitled «TWO», is currently used in more than 75 university curricula. In 2012, Koshinski was named the recipient of the ASCAP Foundation Nissim Prize for best new score for large ensemble for his work Concerto for Marimba and Choir.

Koshinski holds degrees from West Chester University (BM) and The Hartt School (MM and DMA). He is sponsored by Pearl/Adams Instruments, Sabian Cymbals, Remo, and Innovative Percussion and his works are published by Tapspace and Bachovich Publications.



a. Soloist | Hwang, Kuen-Yean  
b. Composer | Gene Koshinski





# 3 Seek

Composer | Lu, Huan-Wei

Soloist | Wu, Pei-Ching

## Program Note

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This is a six-mallet marimba composition with a three-percussion accompaniment.

In the process of pursuing musical perfection, I have passed through many stages: “chasing” technical proficiency, “exploring” performance possibilities, “indecision” regarding the achievement of goals, a sense of “loneliness,” and, in the end, a “commitment” to my love for music that kept me pushing forward. Accordingly, this composition is divided into five sections: “Chase, Exploration, Indecision, Loneliness, and Commitment” in an attempt to present the process and emotions along the road to perfection.



On an artistic path, musicians demand much of themselves as they pursue a “state of perfection” in their performance. They explore different performance techniques with composers to develop new tonal possibilities, develop entirely new compositions, and work to create a well-spring of creativity.

They eventually pass the baton to the next generation who continue to explore and follow in their footsteps.

As someone who was part of the rapid development of percussion in Taiwan, I have benefitted greatly from the hard work of those before me. In the days ahead, I look forward to continuing to progress and explore and giving it my all regarding the future development of percussion.

A deep thanks to Professor Ju and the Ju Percussion Group for their ongoing support of new, creative compositions. Their support has infused the field of percussion with a sense of energy, vitality, and endless possibility. Also a big thanks to the members of my percussion group. I look forward to continuing to explore the many possibilities of percussion with all of you.



## Composer

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Lu, Huan-Wei received his Ph.D. at TNUA in 2013. Lu learned percussion with professor Ju, Tzong-Ching, Kuo, Kuang-Yuen, Xu, Bo-Nian and Wu, Shih-San. Lu joined Ju Percussion Group since 1998. In 2002, Lu performed with the Taipei Wind Orchestra and Symphonic Band in America. In 2013, Lu held his first recital 《Absolute》 at Taipei, Kaohsiung. He also composed for the group.

At present, Lu is an Assistant Professor of Chinese Culture University, a member of Ju Percussion Group, and a teacher of Taipei National University of the Arts, New Taipei Senior High School and Juvenile Percussion Ensemble.



# 4

# A Joker in You

Composer | Tsai, Yun-Tien

Soloist | Wu, Shih-San

## Program Note

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The four performers assume four roles: the King of Spades, the Queen of Diamonds, the Jack of Hearts, and the Joker.

The King of Spades is the father of King Solomon—King David. Representing a monarch or emperor, the King of Spades' modern identity is a leader or a figure of authority.

The Queen of Hearts is Rachel, the second wife of Jacob, the ancestor of the Israelites. She was a person fully dedicated to her family. She represents the qualities of dedication, fulfillment, and bestowment. Her modern identity is a mother figure or anyone who cultivate peoples or things.

The Jack of Hearts is La Hire, a French military commander during the Hundred Years' War who was a comrade-in-arms of Joan of Arc. The Jack of Hearts represents justice, bravery. Its modern identity is a military commander or anyone who fights for his/her ideals.

The Joker: “Everyone is drunk, only I am awake.” Every other role is restricted by its responsibilities and missions. Only the Joker can clearly see the true meaning of life. Occasionally, he will jump out and announce to any nearby adults and children: “Your existence here today is a miracle!”

This composition is a description of roles played by the King of Spades, Queen of Diamonds, Jack of Hearts, and Joker. While the King, Jack, and Queen are locked into a “C, Bb, A, and G; whole note, half-note, whole note” tone grouping, only the Joker is free of this fixed grouping, found between a whole and a half note.



In addition to being the faces of Western playing cards, the King, Queen, Jack, and Joker also find their counterparts in Chinese opera—in roles known as Sheng, Dan, Jing, Chou.

Whether a symbol ancient or modern, Chinese or Western, the message I look to express to my audience through this composition is: “Within the heart of every person is a little joker. And the existence of every one of us is a miracle.

## Composer

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Born 1993 in Taipei, Taiwan. Graduated in 2015 from the Department of Music at the Taipei National University of the Arts (TNUA) with a degree in composition under Professor Qian Nan-Zhang. Later studied digital music at TNUA's IMPACT music program in 2018.



Tsai, Yun-Tien's work has been used in animations, TV serials, microfilms, plays, and new media art. She is skilled at using non-instrumental sounds and transforming everyday objects into music.

Her work has been featured as part of the Percussion Theatre series and includes: 〈War in Myself - One Man Theatre〉, chess representing war; 〈Star Town - One Man Theatre〉, sounds of wood and clothing; 〈Anna〉, preset electronic sounds; and 〈Schrodinger's Cat〉, a duet in the theme of the popular thought experiment. All performances were premiered with percussionist Wu, Shih-San.

Tsai, Yun-Tien has also been invited to participate in the Ju Percussion Group Lab, where she worked on the interdisciplinary percussion trio musical Sonogram Story. She arranged 〈Mozart's Symphony No. 40〉 of the 2016 Ju Percussion Concert 《100-Marimba Orchestra》. Recently Tsai has arranged several National Taiwan Symphony Orchestra feature performances, including: 《The Sounds of Feeling: Zhou, Lan-Ping's Taiwan Serenade》, 《The Sounds of Cinema: A Musical Celebration of the Movies of Li Xing》, and 《2019 Presidential Office Concert》. In 2017, Tsai was the winner of the talent show 「I Can Score That ! 」.

# 5

# Montage de Cheers

Composer | Koji Sakurai

Soloist | Ho, Hong-Chi

## Program Note

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*Have you not seen—*

*that the waters of the Yellow River come from Heaven*

*Surging into the ocean, never to return.*

*Have you not seen—*

*In great halls' bright mirrors, they grieve over white hair*

*At dawn, like black threads, by evening becoming snow.*

*In life, accomplishment must bring total joy*

*Do not allow an empty goblet to face the moon.*

*Heaven made me—my abilities must have a purpose*

*I spend a thousand gold, but they'll be back again.*

*Boil a lamb, butcher an ox—now we shall be joyous*

*We must drink three hundred cups at once!*

*Master Gen, Dan Qusheng, bring in the wine  
The cups must not stop!*

*I'll sing you a song  
And ask that you lend me your ears.*

*Bells, drums, delicacies, jade are not fine enough  
I only wish to be drunk forever and never be sober again.*

*Since ancient times, the sages have all been solitary  
But only a drinker can leave his name behind.*

*The Prince of Chen, in times past, held feasts at Pingle  
Ten thousand cups of wine—abandon restraint and be merry.*

*My host, do not speak of having little money  
You must go straight and buy it—I'll drink it with you.*

*My lovely horse, my furs worth a thousand gold  
Call the boy and have him swap them for fine wine  
And together we will wipe away the cares of ten thousand years.*

《Please Drink Up》



In the midst of this pandemic, it has been a long time since any of us have been able to come together. And perhaps the future has even more difficulties in store. I fervently hope, however, that the day is fast approaching when we will be able to gather over a “cup of wine” with friends and family.

This particular composition is based on the poem 《Please Drink Up》, written by the famous Chinese poet, Li Bai. Disassembling and reconstructing the poem’s meter, the composition draws sustenance from the enviable wild and carefree nature of the poem to communicate the unrestrained feelings of deep emotion that arise when carousing among friends. Through a game-like collage and assembly between music and language, six percussionists, together as one, interpret the joy of this communal levity.



Amid the instruments of this work is a special guest. A log of a camphor tree that once grew at 1000m above sea level in the misty Jinzhen Mountains. The tree was cut by illegal loggers, but thanks to the public's efforts and the watchful eye of park rangers who guarded it day and night, its trunk and roots were saved. Today it stands before us with another type of posture and identity. The log quietly exudes the fragrance of its many years. Regardless of what shape it takes over time, with one touch, you feel a vibration that touches an ancient part of you still deeply connected with nature.

Composer \_\_\_\_\_

Koji Sakurai moved to Taiwan in 1993. His work spans the fields of popular music and performance art and he excels in creating interdisciplinary compositions. Koji was the music director of the opening ceremony of the 2009 World Games in Kaohsiung and the 2017 Summer Universiade in Taipei. His 《Sound of Qinbon, It is Nice, Here》 was nominated for Best Arrangement at the Golden Melody Awards and his theatre soundtracks 《Night on the Galactic Railroad》 and 《Blue Mosaic》 were both nominated for Best Crossover Album at the Golden Melody Awards.

In 2006, Koji Sakurai was asked to arrange 〈Libertango〉 as a percussion piece for Wu, Pei-Ching Recital 《Magic》. This kicked off an uninterrupted decade of collaboration between Koji and the Ju Percussion Group. He has continued his partnership with the Ju Percussion Group with the commissioned works: 〈The Night Train to the Star〉, 〈O.W.〉, 〈Origin〉, 〈Re.Birth—Why does a Lucky Clover Have Four Leaves?〉, 〈Izanagi〉, 〈Saku〉, 〈M.J.O.E.F.X.〉, 〈Pandora's Box〉, and 〈Searching Beyond the Scenery〉, as well as other several percussion adaptations. In 2012, Koji directed 《Ju Percussion Group Super Concert》 at the Taipei Arena. In 2018, supervised, composed, and arranged the musical concert 《Longing for...》.



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Composer | Koji Sakurai

# 6

# Norrskens Dans

Composer | Jacob Remington

## Program Note

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I began writing 〈Norrskens Dans〉 (Aurora's Dance) in 2011 when I was living in a small town in northern Sweden called Piteå. Located only 100 kilometers south of the Arctic Circle, this region endures up to 22 hours of darkness during the winter months. However, even without direct sunlight for the majority of the day, the heavy amounts of snow reflect any light, which glistens and illuminates the surroundings with a brilliant white glow.

This piece depicts the ethereal, natural beauty of the scenery in this locale as well as the awe-inspiring and powerful celestial wonderment of the northern lights that are a common occurrence and frequently visible in this remote part of the world.

## Composer

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Jacob Remington (b.1986) is a percussionist/composer from Fort Worth, Texas. He began his musical studies with the piano at the age of seven, and continued with horn and guitar before eventually finding his way to percussion. As a performer, Jake has presented several recitals and been featured as a soloist in numerous concerts including the premier of Eric Ewazen's Concerto for Marimba and Percussion Ensemble with the Texas Christian University Percussion Ensemble. He was a semi-finalist in the 2009 Paris International Marimba Competition and was awarded third place at the 2004 Percussive Arts Society International Convention Marimba Competition. In addition to his work as a soloist, Jake has performed with several professional ensembles such as the London Contemporary Orchestra and the London Sinfonietta. Jake is very passionate about the development and enrichment of percussion repertoire and actively promotes this by composing new pieces, commissioning composers, and collaborating with other artists. His percussion duo with Maria Finkelmeier, Evolution Duo, co-directed the Piteå Percussion Repertoire Festival and created the commissioning project "Compose. Perform. Inspire.", which generated seven new works for percussion duo.

Jake holds a M.A. with Distinction in Percussion Performance from the Royal Academy of Music in London, England, and a B.M.E. from Texas Christian University in Fort Worth, Texas. Throughout his musical career, he has been privileged to study with some of the world's top percussionists and teachers including Anders Åstrand, Eric Sammut, Colin Currie, Neil Percy, Richard Gipson, Brian West, Joey Carter, Paul Rennick, Sandi Rennick, Mark Teal, and Mike Mathew. His music is published through C. Alan Publications.



- a a. Composer | Jacob Remington  
b b. player | Wu, Pei-Ching  
Ho, Hong-Chi  
Wu, Shih-San  
Hwang, Kuen-Yean