PERCUSSION ENSEMBLE AND UW STEELBAND

Friday, May 25, 2018 - 7:30pm
Meany Hall—Studio Theatre
$10 all tickets
Buy Tickets

Bonnie Whiting leads students from the UW Percussion Studio and Shannon Dudley directs the UW Steelband in a celebration of percussion and the environment. This end-of-the-year program including music by American composers John Cage, Caroline Shaw, Christopher Deane, John Luther Adams, Steve Reich, and Mark Applebaum, as well as Caribbean dance music—calypso, soca and salsa—and “Coffee Street,” composed and arranged by steel pan virtuoso Andy Narell.

PROGRAM

UW PERCUSSION ENSEMBLE
BONNIE WHITING, DIRECTOR

But what about the noise of crumpling paper which he used to do in order to paint the series of "Papiers froissés" or tearing up paper to make "Papiers déchirés?" Arp was stimulated by water (sea, lake, and flowing waters like rivers), forests (1985) .......... John Cage (1912-1992)

from COYOTE BUILDS NORTH AMERICA:

Consecration (1990) ................................................................. John Luther Adams (b. 1953)
Vespertine Formations (2001) ...................................................... Christopher Deane (b. 1957)

from PLAYBOOK:

Illusions of Water ................................................................................. Michiaki Inoma (b. 1964)
Catfish (1997) ................................................................. Mark Applebaum (b. 1967)
Taxidermy (2012) ............................................................ Caroline Shaw (b. 1982)

from PLAYBOOK:

Pulse Pass ................................................................................. D. Clay
Nagoya Marimbas (1994) ....................................................... Steve Reich (b. 1936)

from PLAYBOOK: ........................................................................ D. Clay

Interrupters
Teeth
Double Mantra

Edward Cunneen, Courtney James, David Norgaard
David Gaskey, Rhane Mallory, Lynn Park
Aidan Gold, Isaac McDonald, Emerson Wahl

UW STEELBAND
SHANNON DUDLEY, DIRECTOR

Charlotte Street ........................................................................ Ray Holman
Guantanamera ............................................................................ Jose Martí
Leave Me Alone ........................................................................ Calypso Rose, arr. Anita Kumar
Yesterday ................................................................................... Lennon and McCartney
Coffee Street ............................................................................ Andy Narell
Bonnie and Clyde .................................................................... Destra Garcia, arr. Kristen Jones

Jessica Calderon, Thomas Campbell, Evan Cartotto
Michael Hart, Emily Iversen, Aidan Jackson
Janella Kang, Kelsey Kua, Lucas Lindberg,
T. J. OrgovanColton Rothaus, Andy Varness

Marisol Berrios-Miranda, guest percussionist
Shannon Dudley, director & arranger

BONNIE WHITING AND THE UW PERCUSSION ENSEMBLE

The Percussion Ensemble’s program features music by Steve Reich and Mark Applebaum as well as music made with found objects and sounds that are open to the natural world. Works include John Cage’s "...but what about the noise of crumpling paper," Caroline Shaw’s "Taxidermy," Christopher Deane’s "Vespertine Formations" (patterned after the murmurations of starlings), and John Luther Adams’ “Consecration,” from his work "Coyote Builds North America."

Bonnie Whiting joined the School of Music faculty in Fall 2016 as Chair of Percussion Studies. She performs and commissions new experimental music for percussion. She seeks out projects involving non-traditional notation, interdisciplinary performance, improvisation, and the speaking percussionist. Recent work includes a series of concerts at the John Cage Centennial Festival in Washington DC, and performance as a soloist in Tan Dun's Water Passion under the baton of the composer himself. In 2011, she joined red fish blue
fish percussion group in premiering the staged version of George Crumb's *Winds of Destiny* directed by Peter Sellars and featuring Dawn Upshaw for Ojai Festival.

**SHANNON DUDLEY AND UW STEELBAND**

The UW Steelband (Shannon Dudley, director) performs a repertoire of Caribbean dance music including calypso, soca and salsa. Program selections include “Coffee Street,” composed and arranged by steel pan virtuoso Andy Narell, who worked with the band on a recent visit to Seattle.

Shannon Dudley is associate professor of ethnomusicology at the University of Washington in Seattle. He has published his research on steelbands in a number of articles and books, including *Carnival Music in Trinidad* (Oxford University Press 2004), and *Music From Behind the Bridge: Steelband Spirit and Politics in Trinidad and Tobago* (Oxford 2008). He has also performed with steelbands in Trinidad and Tobago, including Pandemonium, Phase II Pan Groove, Bird Song, Hummingbird Pan Groove, and Our Boys. In Seattle he performs on steel pan regularly with his trio, *Dingolay*, and with Gary Gibson's *Panduo*.

In 1998 Dudley brought Trinidadian steelband arranger Ray Holman to the University of Washington as a Visiting Artist in Ethnomusicology. The University of Washington Steelband was created through this residency, and Dudley has continued to direct it as a School of Music ensemble since Holman's departure. The UW steelband's repertoire emphasizes Caribbean dance styles, including calypso, soca and salsa, and performs at a variety of community events as well as concerts.

**DIRECTOR BIOS**

**BONNIE WHITING**

Bonnie Whiting joined the School of Music faculty in Fall 2016 as Chair of Percussion Studies. She performs and commissions new experimental music for percussion. She seeks out projects involving non-traditional notation, interdisciplinary performance, improvisation, and the speaking percussionist.

Recent work includes a series of concerts at the John Cage Centennial Festival in Washington DC, and performance as a soloist in Tan Dun's *Water Passion* under the baton of the composer himself. In 2011, she joined red fish blue fish percussion group in premiering the staged version of George Crumb's *Winds of Destiny* directed by Peter Sellars and featuring Dawn Upshaw for Ojai Festival.

Whiting has collaborated with many of today's leading new music groups, including eighth blackbird (the “Tune-in” festival at the Park Avenue Armory), the International Contemporary Ensemble (American premiere of James Dillon's Nine Rivers at Miller Theatre, as an on-stage percussionist for Andriessen's epic music theatre work De Materie), Bang on a Can (Steve Reich's Music for 18 Musicians for the LA Philharmonic's Green Umbrella Series) and Ensemble Dal Niente (the Fromm Concerts at Harvard.) During the summer, she is a member of the Walden Players, ensembles in residence at the Walden School in Dublin, NH.

She performs regularly with percussionist Allen Otte; they have presented concerts at The Stone in New York, The New York City Electroacoustic Music Festival, throughout New Zealand, and at colleges and universities around the country. Her debut album, featuring an original solo-simultaneous realization of John Cage's 45' for a speaker and 27'10.554" for a percussionist, was released by Mode Records in 2017.

A dedicated arts educator, Bonnie spent three years with Tales & Scales, a quartet combining new music, dance, and theater for family audiences, giving over 400 performances in 25 states and appearing with the Dallas, Oregon, Indianapolis, Buffalo, and Louisville orchestras. She also helped to develop several experimental music programs in Southern California: The Children's Universal Language Orchestra in Spring Valley as well as residencies at the Monarch School (for children affected by homelessness) and the inner-city Lincoln High School in San Diego.
She was a member of the Lucerne Festival Academy Orchestra in Switzerland under the direction of Pierre Boulez, and has performed throughout Europe as well as Canada and Panama. Bonnie has worked with composers Jerome Kitzke, Randall Woolf, John Luther Adams, Michael Pisaro, and Frederic Rzewski, and she champions the music of her peers.

Bonnie attended Interlochen Arts Academy, Oberlin Conservatory (BM), University of Cincinnati College-Conservatory of Music (MM), and University of California San Diego (DMA.) She has served on the faculties of the University of Alaska Fairbanks, the DePauw University School of Music, and as a lecturer at UC San Diego. She moves back to Seattle, WA to lead the percussion department at the University of Washington in the fall of 2016.

**SHANNON DUDLEY**

Shannon Dudley, professor of Ethnomusicology, holds a PhD from the University of California at Berkeley. He teaches courses that include music of Latin America and the Caribbean, American popular music, Music and Community, Comparative Musicianship and Analysis, and graduate seminars in Ethnomusicology. He also directs the UW steelband.

Dudley has conducted research in Trinidad and Tobago, focusing on the history and music of steelbands. More recent research projects include the music of El Gran Combo, and salsa music in Puerto Rico generally, as well as Latino contributions to American popular music. His theoretical interests include nationalism, transculturation, and participatory music practices.


Dudley is one of the curators (along with his wife, Marisol Berrios-Miranda, and Michelle Habell-Pallan) for *American Sabor: Latinos in U.S. Popular Music*, a bilingual museum exhibit that opened at the Experience Music Project in Seattle in 2008. *American Sabor* was exhibited in museums in several U.S. cities, culminating in a 3-month run at the International Gallery of the Smithsonian Institution in summer 2011. He is also guest curator for a smaller version of the exhibit prepared by the Smithsonian Institution Travelling Exhibit Service (SITES), and for their website [http://www.americansabor.org](http://www.americansabor.org), and is currently working on a book manuscript.

In Seattle Dudley performs on steel pan with several local bands, and participates in the Seattle Fandango Project (SFP), a community music group that practices son jarocho. He has helped to bring visiting artists from Mexico to the University of Washington (including Son de Madera and Laura Rebolloso) and to promote active collaboration between community arts activists and university individuals and programs.

**People Involved:** Bonnie Whiting    Shannon Dudley
**Event Type:** Performances    Student Activities and Performances
**Related Areas of Study:** Instrumental Performance    Percussion
**Related Ensembles:** Percussion Ensemble    UW Steelband

The University of Washington acknowledges the Coast Salish peoples of this land, the land which touches the shared waters of all tribes and bands within the Suquamish, Tulalip and Muckleshoot nations.

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