



## Program Notes

Composed in 1994, *Meditation for timpani and drone* was first performed on April 14th, 1994, in Kilbourn Hall at the Eastman School of Music. While many listeners may think of timpani as a strong rhythmic and sonic force within large ensembles, percussionists who have spent time with the instrument in quiet spaces are aware of its more varied nature. The sound, when heard alone, is immensely complex, with many shifting and shimmering overtones, and listening to gently played notes can bring on a meditative state. This piece was composed in order to share this sonic world with non-percussionists, and to provide timpanists with a new opportunity for simple, lyrical expression.

## Performance Notes

This work is most effectively performed in a darkened hall. Also, since the music is simple and easily memorized, it is suggested that the piece be played from memory--this makes it possible to have the lights dimmed even on the stage.

While the piece may be played exactly as written, the player is encouraged to improvise within the basic outline. The piece may be made longer through added improvisations, but not shorter.

The drone-tape is included for convenience. If desired, the player may create her own drone using any live or recorded means. For example, it is effective to have several string players fade in and out randomly. If they can retune their strings so that the necessary Db and Ab are open strings, or play from backstage, so much the better. The performer is encouraged to be creative in fashioning his own drone.

The tape should be played through the best audio system available, although even a cheap boom-box will suffice. As marked in the score, the drone should be faded-in at the beginning, and faded-out at the end. If there is no audio engineer involved, the player may do this himself.

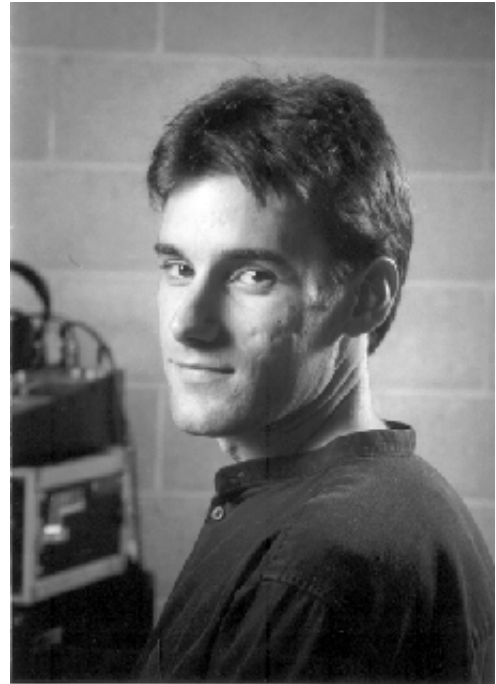
Take care to distinguish between glissed notes that are slurred, and those that are not. When two notes have a glissando between them, and they are slurred, the second note should not be re-struck; when the two notes are not slurred, the second note should be re-articulated.

If a quality sound-reinforcement system is used, the player may experiment with amplifying the timpani to make the very quiet overtones more audible in the hall. Different speeds of digital delays may also be used to great effect.

**Thank you for downloading this composition. If you ever perform this piece is public, please send a program to the address below.**

Patrick Long is a *summa cum laude* graduate of Syracuse University. He received both his Masters and Doctoral degrees in composition from the Eastman School of Music in Rochester, New York. An active percussionist as well as a composer, he specializes in the creation and performance of works that combine real-time electronic processes with live performers. He has performed solo recitals of this music at numerous venues throughout the United States.

He has studied composition with Andrew Waggoner, Samuel Adler, Warren Benson, Christopher Rouse, Joseph Schwantner and David Liptak, percussion with Michael Bull and John Beck, and computer music with Allan Schindler. He has completed commissions for diverse artists and ensembles, including marimba soloist Andrew Harnsberger,



Ned Corman of the Commission Project, the Syracuse Symphony Orchestra Percussion Ensemble, the Timaeus Chamber Ensemble, saxophonist Gail Levinsky, the Hobart and William Smith Colleges Dance Department, the Eastman School of Music, pianist Jennifer Blyth, the Corigliano String Quartet, the Lina Bahn / Collin Oldham Duo, the Susquehanna University Orchestra and the Air de Cour Ensemble. His works have been featured at festivals and concert series around the U.S., including the Memphis State New Music Festival, the New Paltz *Music in the Mountains* Festival, the Ann Arbor *Brave New Works* Festival, the Kilbourn Concert Series, the Rochester *Image, Movement, Sound* Festival, the Washington D.C. Contemporary Music Forum, and the national conferences of the Society of Composers, Inc., the Society of Electro-Acoustic Musicians in the United States (SEAMUS), the Percussive Arts Society and the North American Saxophone Association.

Recordings of his works are featured on numerous CDs, as well as through the internet via MP3.com. Many of his scores are also available for free download via the internet. Also an active practitioner of pop music, he performs regularly with the central Pennsylvania-based rock band - *Faculty Lounge*.

He is currently an assistant professor of music composition, theory and technology at Susquehanna University. He resides in Selinsgrove, Pennsylvania with his wife Julie and daughter Renée.

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