



UNIVERSITY OF
OREGON

SCHOOL OF MUSIC AND DANCE

Oregon Percussion Ensemble

Pius Cheung, co-director
Sean Wagoner, co-director

NORTHWEST PERCUSSION
FESTIVAL

Aasen-Hull Hall
Friday, April 1, 2016 | 5 p.m.



PROGRAM

Ogoun Badagris

Christopher Rouse
(b.1949)

Twilight

Tobias Broström
(b.1978)

Amores

John Cage
(1912-1992)

Gravity

Marc Mellits
(b.1966)

La Valse

Maurice Ravel
(1875-1937)
arr. Todd Bills

The **Oregon Percussion Ensemble** is a consortium of percussionists specializing in the performance of modern classical percussion chamber music. In 1996 The Oregon Percussion Ensemble and Charles Dowd were nominated for the Laurel Leaf Award of the American Composers Alliance in New York City for distinguished achievement in fostering and encouraging American music.

Founded in 1974, the group is known for its performances of the music of Frank Zappa, John Cage, Lou Harrison, Edgard Varése, Steve Reich, Iannis Xenakis, Edison Denisov, Meyer Kupferman, and for premieres of cutting edge, avant-garde composers. Broadcast performances include WGBH Boston's *The Art of the States*, heard in 40 countries, and an NPR national broadcast of a Dowd composition for Gamelan Suranadi Sari Indra Putra. Past performances include Percussive Arts Society International Conventions in Los Angeles and San Jose (by competitive audition); a 1992 John Cage memorial; a 1992 Lou Harrison 75th birthday tribute in Portland; Seattle and Portland Percussion Festivals; and the 1984 International Society for Music Education at Silva Hall.

The group has had touring performances in Palo Alto, San Jose, San Francisco, Los Angeles, Boise, Spokane, Seattle, Ellensburg, Portland, and throughout the Northwest. All members of the ensemble are graduate or undergraduate percussionists majoring in music at the University of Oregon. Ensemble alumni hold graduate degrees from Juilliard, Eastman, Peabody, New England Conservatory, Manhattan, and USC, and perform in opera houses and recording studios in the United States, Canada, and Europe.



Portland Percussion Group

Brian Gardiner | Paul Owen | Brett EE Paschal | Chris Whyte

4.2.2016 | 2pm | The Northwest Percussion Festival | Beall Hall

PROGRAM

Scherzo Nocturno | **Gabriela Lena Frank**
from *Sonata Serrana No. 1* arr. Chris Whyte

Austerity Measures | **Nicholas Papador**

Continental Divide | **C. Snow**

Gravity | **Marc Mellits**

The Portland Percussion Group was founded in the winter of 2011 as a means of bringing professional chamber percussion music to Portland and the surrounding region. The group strives to promote the standard repertoire for percussion quartet, and to create new works in the repertoire through collaborations and the commissioning of emerging composers. In recent years, the PPG has presented public concerts featuring the works of Northwest composers and notable seminal works in the repertoire. To date the ensemble has commissioned a number of new works for percussion quartet and hopes to aid in the creation of further additions to the contemporary chamber percussion genre.

The Portland Percussion Group also extends into educational outreach through involvement with young percussionists in our region and the creation of new educational opportunities for developing percussionists. The PPG frequently presents clinics and workshops at universities on the topic of chamber percussion repertoire and performance as well as maintaining an ongoing involvement with the Portland Summer Percussion Academy.

Northwest Percussion Festival
presents the

Sacramento State Percussion Group

Saturday, April 2, 2016 @ 1:00 pm
University of Oregon, Eugene



PROGRAM

Sekar Gendot

traditional

for "angklung" Balinese gamelan ensemble
performed by Jordan, Kaity, Boyce, Jonathan, Trevor, Adam, Marcos, Josephine,
Samantha, Carolina, Ross, Daniel, and Sean

***Mallet Quartet* (2009, parts 1 & 2)**

Steve Reich

performed by Jonathan, Jordan, Boyce, and Trevor

***Pan Handlin'* (2015, world premiere)**

Boyce Jeffries, Jr.

a pandeiro trio performed by Boyce, Carolina, and Daniel

***Concertino* (2014)**

Nick Micheels

a percussion trio featuring finger-snapping soloist Jordan Shippy
accompanied by Jonathan and Boyce

***Ionisation* (1931)**

Edgar Varese

performed by Kaity, Carolina, Jordan, Josephina, Trevor, Adam, Samantha, Michael,
Ross, Nancy, Kathryn, Sean, and Melanie, with Jonathan Raman, conductor

***Kado Untuk Dunia* (2015)**

Boyce Jeffries, Jr.

for Balinese gamelan ensemble
performed by Kaity, Nancy, Daniel, Boyce, Ross, Melanie, Carolina, Josie, Jonathan,
Michael, Jordan, Trevor, Josephine, Kathryn, Sean, Adam, and Samantha

Sacramento Percussion Group

Daniel Kennedy, director

Ross Ackerman

Kathryn Edom

Marcos Torres

Carolina Hernandez

Trevor Hall

Samantha Fordis

Nancy Hamaker

Melanie Rankin

Boyce Jeffries, Jr.

Jordan Shippy

Jonathan Raman

Michael Austin

Josie Olson

Sean Muir

Kaity Roblyer

Josephina Feist

Adam Davis

Sacramento State Percussion Group

BIOGRAPHY

The Sacramento State Percussion Group is dedicated to the performance of a variety of contemporary percussion literature that spans a spectrum of compositional styles from minimalist to the avant garde, incorporating global influences, improvisation, and electronica. The Group has been featured at numerous festivals and conferences, appearing at the "Music in the Mountains" Festival in Grass Valley, CA, the CMEA conference in Ontario, CA, at San Francisco's "Other Minds Festival" and "MusiCircus" at the Yerba Buena Center, and annually at the Festival of New American Music in Sacramento. Recently, the Group shared the stage with the UNR Percussion Ensemble for Reno's "Day of Percussion" and also collaborated with the Sacramento Master Singers in a tour de force presentation of works for percussion and voices. Additionally, the Sacramento State Percussion Group regularly performs outreach concerts at regional high schools and community colleges throughout the greater Sacramento area.

PROGRAM NOTES

Sekar Gendot

Sekar Gendot is one of Bali's most popular traditional compositions. Originally conceived as a "gendere" quartet to accompany the famed shadow-puppet dramas, the work has now been adapted for numerous types of larger gamelan ensembles. Today's performance will be presented on a traditional "angklung" gamelan, commonly heard in the temple ceremonies of north Bali. The tuning is pentatonic, but the piece requires only four pitches of the pentatonic scale, and beautifully demonstrates the use of intricate "kotekans," interlocking rhythmic / melodic pairs that embellish the primary melody. The instruments were created by the famed Gableron Gamelan Foundry in Blahbatu, Bali in the fall of 2002, and were built specifically for the Percussion Studies Program at Sacramento State University.

***Mallet Quartet* (2009)**

Mallet Quartet is scored for two marimbas and two vibraphones; four marimbas; or one percussionist and tape. It was co-commissioned by the Amadinda Quartet in Budapest, Nexus in Toronto, So Percussion in New York, and Synergy Percussion in Australia. It received its world premiere at the Bela Bartók National Concert Hall in Hungary and its US premiere at Stanford University. Reich comments that "the marimbas set the harmonic background, which remains rather static, and interlock in canon, a procedure I have used in many other works. The vibes present the melodic material, first solo and then in canon. However, in the second part, the texture changes into a thinner, more transparent one, particularly in the marimbas. I was originally concerned that this movement might just be 'too thin', but I think it ends up being the most striking, and certainly the least expected, of the piece."

Pan Handlin'* (2015/16) **World Premiere*

My annual summer job on a commercial fishing boat in Alaska left me unable to practice percussion, but allowed me the opportunity to learn more hand drums, particularly, the pandeiro. While practicing on deck on a sunny day, my uncle shouted "You'll make money if you flip that thing over!" His joke implied that my instrument would be better used as a tip cup/beggar's hat, hence the title "Pan Handlin'" The piece is not necessarily traditional, but is considered to be a fusion of pandeiro techniques and techniques associated with orchestral tambourine playing. The licks and grooves in the piece were created through self-discovery and increase in complexity as the work progresses, symbolic of my growth with the instrument over the last 3 summers. The piece is dedicated to John Bergamo, a hand-drum pioneer and mentor to the second dedicatee, my teacher, Dr. Daniel Kennedy. The pandeiro was the first hand drum I learned, and without Daniel's guidance, I would not have continued to grow as a musician and human being. -Boyce Jeffries Jr.

***Concertino* for snapping soloist and percussion (2015)**

Concertino was composed to feature the unique and virtuosic snapping skills of Jordan Shippy in the form of a miniature concerto. The accompanying "orchestra" has been compressed to two percussionists, Jonathan Raman and Boyce Jeffries Jr., on a very limited set up of bass drum, triangles woodblocks, and one metal object each. The piece is constructed on levels of symmetries varying from the musical cells and formal structure, to the visual aspect of the accompanying setup and performance. *Concertino* was made possible by grant funding from the College of Arts and Letters for the Research and Creativity Award. -Nick Micheels

***Ionisation* (1931)**

Varese, a musical prophet and sonic pioneer, realized in the early 20th century that percussion was the only section of the traditional orchestra that remained unexplored. *Ionisation* is one of the first of countless all-percussion compositions created, and is remarkably subtle in its use of these instruments. The work is scored for some three dozen percussion instruments, of which only three – chimes, glockenspiel, and piano – are capable of playing notes of the equal-tempered scale, appearing at the end in the grand and sonorous coda. The form is articulated by changing sonorities: a passage scored only for metal instruments; a fleeting duet for drums and maracas; a hair-raising moment when several players share the same triplet-quintuplet figure; the clanging of anvils more than midway through; and sirens, which one critic ridiculed was "a symphonic genuflection to the Fire Department and the Pneumatic Riveters' Union." This luxuriance of new timbres - and of "nonpitched" sounds - opened a new chapter in musical evolution. Varese once defined his mission as the "liberation of sound," and although he was forever labeled as an experimental composer, his response was "My experiments end up in the wastebasket, not the score." Varese elevated rhythm to a new prominence, granted percussion instruments a role of unforeseen importance, and developed a new sound world, dependent not on melody and harmony, but on timbre, texture, and dynamics. -Phillip Huscher

***Kado Untuk Dunia* (2015)**

Kado Untuk Dunia, roughly translated as "a gift to the world," was composed in the summer of 2015 while I was working on a commercial fishing boat in Alaska. Before I departed California, I took into account the pitches of the gamelan instruments at Sacramento State. In a matter of 3 to 4 days during my spare time, I composed this work solely inspired by the simplicity and beauty of the Balinese gamelan. Reflecting back on my work, I find that the piece has much more meaning than just "pretty sounding notes." As is the case with Balinese culture, it takes a whole community of people in order to create and promote collective prosperity. The design of the instruments themselves signifies that the entirety of its operation depends on all the pieces doing their part.

The work is dedicated to Ronald Morehouse, my grandfather, who passed away in January of 2016. His compassion for others continues to inspire my improvement as a humanitarian. My grandfather thought and prayed about others more than himself; his wishes were to bring aid and assistance to those in financial, medical, or spiritual need. No matter how many battery operated radios my grandfather bought me at second-hand thrift stores, his support and encouragement of my musical endeavors out-shined the repetitiveness of the purchases themselves.

The piece begins in the traditional aungklung (4 pitch) tuning, but is expanded and infused with Hindustani, African, Latin, European, and other musical elements from around the world. We all can help make our own communities and the world a better place. My "gift" is to share the message of this piece hoping that it will inspire you to open your mind and your heart to the world we all live in together. -Boyce Jeffries, Jr.

Central Washington University

NW Percussion Festival Performance

Directed by Mark Goodenberger

Beall Hall, University of Oregon

April 2, 2016, 4pm

Ritual Music for percussion quartet (2005)

David Skidmore

Taylor Edwards, Austin Hass, Reese Maultsby, Bobby Odle

Threads for percussion quartet (2006)

Paul Lansky

1. Prelude (Aria I)
2. Recitative I
3. Chorus I
4. Aria II
5. Recitative II
6. Chorus II
7. Aria III
8. Recitative III
9. Chorus III
10. Choral Prelude (Aria IV)

Arias/Preludes: Adam Dopierala, Prof. Goodenberger,
Sora Oizumi, David Rim

Recitatives: Steven Busby, Reese Maultsby,
Bobby Odle, Andrew Samuelson

Choruses: Taylor Edwards, Austin Hass,
Warren Murray, Jameson Scriver

Fujimoto (2012)

Lewis Norfleet

Steven Busby, Isaiah Conner, Adam Dopierala, Taylor Edwards,
Khaner Gross, Austin Hass, Dylan Lahue, Thomas Leonard,
Reese Maultsby, Warren Murray, Bobby Odle, Sora Oizumi,
David Rim, Andrew Samuelson, Jameson Scriver, Morgan Watts



W SCHOOL OF MUSIC
UNIVERSITY of WASHINGTON

University of Washington Percussion Ensemble

Across Time and the Ocean : Soundscapes from Japan

Sunday, April 3, 2016

7:00 pm – Auser Hall Ball
University of Oregon

PROGRAM

Contrasts for Two Marimbas (1965) Hikaru Hayashi (1931-2012)

David Gaskey / Janella Kang, marimbas

Tensui Sweep (2007) Masami Noda (b. 1959)

Aidan Gold / David Gaskey / Janella Kang, marimbas

Efflorescence (2016) Conceived by Memmi Ochi

Music and Poem by Mika Sawai (b. 1984)
with additional improvisation by Memmi Ochi
Video by Takashi Hokoi (b. 1984)

I. Earth Song** (2010)

II. Meditation

III. Shun-ka-shu-to ~A Song for Japanese Four Seasons~** (2015)

Aidan Gold, piano & percussion
Memmi Ochi, voice, marimba & percussion

University of Washington Percussion Ensemble

Tom Collier, director

Memmi Ochi, assistant director

Aidan Gold
David Gaskey
Janella Kang

二つのマリンバの為のコントラスト *Contrasts for Two Marimbas*

Commissioned and premiered by marimbists Yoshihisa Mizuno and Takuo Takuma of the Tokyo Marimba Group, *Contrasts for Two Marimbas* was the first original composition written for two marimbas written by a Japanese composer in 1965. The piece is still performed frequently in Japan but is virtually unknown in the United States.

Hikaru Hayashi (1931-2012)

A well-known and respected composer, Hikaru Hayashi, had a passion for exploring the possibilities of opera sung in Japanese and composed at least nine operas. One of *I am a cat*, received the Santory Music Award in 1998. Between 1953 and 2000, Mr. Hayashi received numerous awards for his compositions including film and television sound tracks, choir and solo vocal pieces, symphonic, solo and chamber works, and theatre music.

Even though, he never composed an unaccompanied marimba solo, Mr. Hayashi composed for the marimba throughout his life: *Contrasts for Two Marimbas* (1965), *Toccata for Marimba and Piano* (1998), *Starry Roads for Marimba and Piano* (2004), *EPITATH for Flute, Clarinet, Marimba, Percussion, and Contrabass* (composition year unknown).

Mr. Hayashi was also an essayist and published multiple essays, such as *My Post-War Music History*, *The Dream of Japanese Operas*, and *A Tool Box for Composers*.

天水スイープ

「天水スイープ」は、徳島の民俗舞踊であり、およそ400年の歴史をもつと言われる「阿波踊り」の音楽からモチーフを得て書かれている。「天水」とは、踊ることさえできれば、あとは天から降る水さえあればよい、という踊りに憑かれた人を指して言う阿波（徳島）のことばである。

ごく短い素材を何度も繰り返すことによって音楽を構成する方法は、E.サティの「シネマ」（「本日休演」の交響的幕間）に倣ったものであり、この曲は、「シネマ」へのオマージュでもある。

2007年、徳島県立近代美術館におけるコンサートで演奏するために、通崎睦美の委嘱で作曲した。

Tensui Sweep

The motif of *Tensui Sweep* was taken from *Awa Odori*, the Japanese folk dance of the *Tokushima* Region, and the dance is said to have a 400-year history. (*Awa* is the old name for Tokushima.) The word *Tensui* is a special word in *Awa* (Tokushima) Dialect, and it is a noun. *Tensui* is a person who is possessed by dancing and gone crazy for *Awa dance*– to the point of thinking, “as long as I can dance, all I need is some water (*sui*) from Heaven (*ten*.)”

The idea of constructing the music by using a very short motif over and over is taken from Eric Satie's “Cinéma” *Entr’acte symphonique de ‘RELÂCHE’*,” and the piece also serves as a homage to his “Cinéma.” *Tensui Sweep* was commissioned by a marimbist/xylophonist, Mutsumi Tsuzaki, as a part of Japan National Cultural Festival in Tokushima. The premier was given at the opening of the special exhibit at Tokushima Modern Art Museum in 2007.

野田雅巳

1959年、京都市生まれ。京都市立芸術大学卒業。「紫檀の夢・瓢箪の記憶」「カルデラ」「天水スイープ」などマリンバのための作品のほか、さまざまな楽器のための多くの編曲作品がある。NHK「FMシアター」の音楽なども担当する。第4回国立劇場作曲コンクールで佳作受賞。通崎睦美のCD「ソングス・フロム・エイジア」「1935」などに作品が収録されている。愛知淑徳大学非常勤講師。

Masami Noda

A native of Kyoto and a graduate of Kyoto City University of Arts, Masami Noda is known for composing for the marimba and for arranging music for various instruments.

Mr. Noda was the winner of the Fourth National Theater Composition Competition, and he regularly composes music for “FM Theatre” for NHK Radio. Many of his pieces are recorded on albums such as “Songs from Asia” and “1935” by Mutsumi Tsuzaki. In addition to composing, Mr. Noda currently serves as a lecturer at Aichi Shukutoku University.

Efflorescence

“Efflorescence” was conceived out of a conversation with the visual artist, Takashi Hokoi, who resides in Fukushima. Like many Japanese living outside Japan, my heart shattered and has been bleeding since the Great East Japan Earthquake of 2011. For the last four and half years, I took part in organizing and participating in the benefit events and concerts. Knowing the magnitude of the Triple Disaster—the magnitude 9.0 earthquake, tsunami, and the nuclear power plant accidents—Songs of Hope, a group of Seattle musicians trying to raise awareness and support, planned on committing ourselves to keep

offering benefit concerts for five years. I remember naively thinking that after such a long time, the majority of issues would be resolved.

However, as we approach March 11, 2016, which marks the fifth year, there are still more than 100,000 people displaced and some are never able to return home. Looking back and thinking of how "little" we contributed to the recovery effort as a whole, I was overwhelmed by the sea of needs...and there seems to be very little hope of ever recovering from such catastrophic loss.

In the midst of despair, I encountered such simple yet pure melodies of Ms. Sawai's music and Mr. Hokoi's beautiful videos of nature from Fukushima. Through their works, I felt my soul being strengthened, and my hope began slowly restoring as I was (and continue to be) reminded of the strength of Mother Earth.

The video sequences were newly created as a message from Fukushima for the United States premier in February of this year. I would like to invite everyone here to receive whatever inspiration/message from this work, and that everyone be able to "experience" the strength and beauty of nature in Fukushima as we witness the Earth recover and repair itself from such disaster.

越智めみ Memmi Ochi

Memmi Ochi received a Bachelor of Music from Western Washington University and a Master of Music from the University of Washington. Currently, she is a Doctoral Candidate in Percussion Performance at the University of Washington School of Music, where she is a student of Professor Tom Collier and serves as a teaching assistant for the Percussion Program and the Harry Partch Ensemble. She studied marimba with Tom Collier, Julie Spencer, Akiko Suzuki, Dr. Miho Takekawa, and Matthew Kocmierski. In addition, she studied percussion with Dr. Patrick Roulet and Timpani with Michael Crusoe.

A synesthete with colored-hearing, Ms. Ochi shares her unique internal experiences through marimba performance, conducting, and multi-media presentations. As a marimbist, she has presented concerts and recitals in the United States, Japan, Europe, and South America. As a conductor, Ms. Ochi directed the UW percussion ensemble, the Ad hoc Chamber Choir, the Evergreen Glee Club, the Japanese Choir at the Japanese Baptist Church, and the Chorus of Hope. As a multimedia artist, she has collaborated with dancers, choreographers, aerialists, actors, storytellers, narrators, photographers, filmmakers, and computer programmers. Her marimba adaptation of Hildegard von Bingen's chant, *O Nobilissima Viriditas*, is used for the dance film *Isthmus*.

Ms. Ochi served as a committee member for the Songs of Hope, a Seattle-based organization to support the Japan Disaster Recovery effort. Her responsibilities included planning major fund-raising events and performing at those events. In 2011, she conducted the Chorus of Hope, a community memorial choir of Japanese speaking residents of the Greater Seattle Area who gathered to sing for the first anniversary of the Great East Japan Earthquake. In 2014, she produced, recorded, and edited the Songs of Hope's CD, *Homeward*, to raise funds for the children of Fukushima.

Ms. Ochi's passion for music led her to also be a dedicated educator. She taught as a guest artist—presenting lectures, clinics and master classes—in high schools, colleges, conservatories, and at music festivals in the United States, Perú, and Japan. In addition, she serves as a co-chair of the Education Committee for the Washington Chapter of the Percussive Arts Society and presents clinics for their Educational Support Program to assist percussion programs for underprivileged schools in the Greater Seattle Area.

銚井 喬 Takshi Hokoi

Taken by deep fascination with wind, Takashi Hokoi is an artist who tries to “capture the wind” through various art forms. He specializes in creating sculptures powered and moved by wind. The sculptures are then taken to different places in nature—beaches, sea, and mountains—to be filmed in the environment. He seeks to integrate sculptures and videos by recording the movement of wind, which can be seen visually through the camera.

Mr. Hokoi is a graduate of the University of Tsukuba, where he studied design and received a graduate degree in design at Tokyo University of the Arts. Upon graduation, he worked at NHK (Japan Broadcasting Corporation) as a camera person at the NHK Fukushima station, where he captured countless footage during the Great East Japan Earthquake of 2011. His conviction as a journalist propelled him to leave NHK and to permanently live in Fukushima so that he can let the world “see” the lives and nature of Fukushima as they recover from the disaster.

Currently, he works both as a journalist and an artist, creating and collaborating with artists from different fields.

“All the footage was shot in Fukushima. Images during “Earth Song” and “Shun-ka-shu-to” were shot outside the restricted area, where residents can resume their “normal” life. Footage during “Meditation” were captured inside restricted areas. Within Fukushima prefecture, depending on regions, some areas no longer show scars of the disaster whereas other areas, especially inside restricted areas, are still heavily damaged.” -Takashi Hokoi

*Translator's note: The initial news footage of tsunami washing away fields, houses, and buildings, shot from a helicopter, was captured by Mr. Hokoi. The particular news footage was broadcasted worldwide, including CNN, NBC, ABC, and BBC.

Earth Song

原始的な起源を持つマリンバとラテンパーカッションの豊かな響きを融合し、電子音と楽器の生の音によって雄大な自然の様子を表現した。低音で続くミニマリズムのようなテーマは、普遍に続く大地の恵みへの祈りを表している。2011年に作曲者自身の演奏によりイギリスで初演された。

Earth Song expresses the magnificent Mother Nature with the sound of marimba, Latin percussion, and electronics—melding deep resonance between Latin percussion and marimba, which has a primitive origin, connecting us closer to the Earth. The almost minimalistic theme in the lower register of the five-octave marimba portrays prayer for everlasting grace from nature. Since 2011, the piece has been performed several times by the composer in London and Tokyo.

春夏秋冬 Shun-ka-shu-to ~A Song for Japanese Four Seasons~

どのような事があっても四季は変わらず巡り、そして、季節の節目では気持ちも新しくなり、次の季節に向かって私たちを後押ししてくれます。それは、気づかない所で支え、見守ってくれている大切な人のようにも思えます。2015年2月日本初演

Life offers countless joys and sorrows, and there are many occasions for grief and gratitude. No matter what we each go through in life, four seasons always come and go without exception. At each transition of seasons, our senses and feelings are renewed as though one season supports and carries us towards the next season.

After returning to Tokyo from London where I studied for two years, I became keenly aware of four seasons in Japan—with each season distinct and beautiful. My increased awareness led me to appreciate the four seasons more. To me, Four Japanese Seasons almost feel like people who are always on my side to love and support me. They are like parents or soul mates who are by your side no matter what happens...even when you don't notice they are the ones supporting you. In the same way, four seasons are precious to my soul. In February of 2015, the piece was premiered in Japan by the composer.

*Translator's note: This expanded translation is a combination of the composer's written program notes and her own introduction to the piece at her recital given in Tokyo in July 2015.

澤井光夏 Mika Sawai

A native of Tokyo, Mika Sawai, has pursued dual careers as a marimbist and as a composer. As a marimbist, she has performed at prestigious venues such as Royal Albert Hall in London and the YAMAHA Hall in Tokyo. As a creator/collaborator, her art installations were exhibited in London

(Rhapsody Composing Project,) Milan (Milano Salone,) and Tokyo (Tokyo Design Week.) Her creativity led her to experiment with both traditional and unconventional musical sound—composing for acoustic instruments, using environmental noise and computer-generated sounds. Guided by her belief of creating no boundaries between music and other forms of arts, especially photography and glass works, she is committed to creating art installations using sound.

Ms. Sawai studied marimba and composition at Toho Gakuen School of Music in Tokyo and the Royal College of Music in London as a scholarship recipient from the Musicians' Company (UK.) In 2015, she completed the postgraduate research program at Tokyo University of the Arts, where she immersed herself in the in depth study of designing the musical/acoustical environment.

春夏秋冬

詞 澤井 光夏

冬を越えて

春を迎え

夏の輝きよ

秋の薫り

冬に耐えて

春の温もりよ

夏の光

秋に想う

冬深し候(とき)の

巡りゆく

季節よ

春の匂い

夏の水面(みなも)

秋色づく陽の

巡りゆく

季節よ

Shun-ka-shu-to

~The song for Japanese Four Seasons~

Poem By Mika Sawai

Over the winter

Welcoming spring

Oh the shining summer

Aroma of autumn

Enduring winter

Oh the warmth of spring

Bright light of summer

Contemplation in autumn

The midst of deep winter

Oh ever cycling seasons

Fragrance of spring

Sparkling surface of water in the summer

Deepening red sun of autumn

Oh ever cycling seasons

The program and program notes prepared and translated by Memmi Ochi

UNIVERSITY OF OREGON
SCHOOL OF MUSIC AND DANCE

Beall Concert Hall
8:00 p.m.

Saturday evening
April 2, 2016

THE NORTHWEST PERCUSSION
FESTIVAL

DIRECTORS RECITAL

PROGRAM

Nian3 (2016)

Pius Cheung

Pius Cheung

Una Limosna por el Amor de Dios (1944)

performed and adapted by Memmi Ochi

Agustín Barrios Mangoré

Introduction/Variation on "Free" (2016)

"Free" from Four Verses for Timpani (1976)

Sean Wagoner

Sean Wagoner

Murray Houllif

Bad Dad (1999)

for Stomping Tubes and Speaker

Mark Goodenberger

Mark Goodenberger

Conundrum (2014)

Daniel Kennedy

Stephen Blumberg

Munich Musings

Michael Waldrop

Michael Waldrop/arr. Jack Cooper

-- INTERMISSION --

Drums of War

Drumming of the American Revolution and Civil War

Dan Adams

Flame Head (2001)

Joel Bluestone

Joseph Martin Waters

Skylark Orange Circles (2004)

Paul Owen & Christopher Whyte

Gordon Stout

This Is Like Jazz! (2015)

Caballito Negro
Tessa Brinckman & Terry Longshore

Ivan Trevino