



UNIVERSITY OF OREGON

**SCHOOL OF MUSIC AND DANCE**

**Piano Phase**

Originally written for two pianos, this minimalist work represents the early period of Reich's compositional development, and like some of his other piano works, can be easily transferred to marimbas. The concept of the piece is a repetitive and steady pattern that is played in unison by two players to start. Gradually, one of the players speeds up their pattern so that their notes will fall in the space in between the other player's notes, and eventually move forward into rhythmic unison. At this point, the pattern will be offset by one note, meaning harmonies other than unison will occur as a result. This process continues all the way around the pattern until both players are in both rhythmic and harmonic unison.

**Okho**

Xenakis originally scored this work for three djembes, with different notes on the staff representing different ways to strike the head, though these notes could also be interpreted as different drums to make three identical multi setups. Both his mathematical and architectural voice is present in this wild and chaotic flow of drum melodies and textures.

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**Senior Recital**

***PETER WHITE, percussion***

assisted by

***Sean Surprenant, percussion***  
***Adam Dunson, percussion***  
***Crystal Chu, percussion***

This recital is presented in partial fulfillment of the requirements for the Bachelor Music in Instrument Performance

Peter is a student of Pius Cheung and Sean Wagoner.

**Beall Concert Hall**  
**Wednesday, May 14th, 6 p.m.**



**Meditation No. 1**

Casey Cangelosi

*(b. 1982)***Khan Variations**

Alejandro Viñao

*(b. 1951)***Anvil Chorus**

David Lang

*(b. 1957)*

Intermission

**Piano Phase**

Steve Reich

*(b. 1936)*

Sean Surprenant, percussion

**Okho**

Iannis Xenakis

*(b. 1922)*

Adam Dunson, percussion

**Meditation No. 1**

In this work, Cangelosi explores the many timbral possibilities of a solo snare, using both stick and finger as implements to strike both the head and rim of the drum. Like many of his pieces, Cangelosi integrates a theatrical aspect, this time by pairing the visual flicking of air with the sound of a rimshot.

**Khan Variations**

This masterwork for marimba takes a traditional Qawwali theme originally sung by Pakistani singer Nusrat Fateh Ali Khan and subjects it to various transformations throughout eight different variations. Viñao makes use of a compositional arsenal of polyrhythmic, polymetric, polytonal, and canonic processes that create an ever evolving texture centered on overlapping pulses and gradual harmonic development.

**Anvil Chorus**

This music was designed to evoke a scene during the Medieval period in which multiple blacksmiths were working simultaneously. The aural effect one would have walking down the street would be that of hammers hitting anvils in constantly shifting and