



SCHOOL OF MUSIC AND DANCE



Tai Hei
ENSEMBLE

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Season 116, Program 68

Aasen-Hull Hall
Friday, May 5, 2017 | 8:00 p.m.



CheseShooEsMah (2017)

Pedram Diba (b.1993)

Brynna Paros and Serena McCoard, flute
 Calvin Yue, clarinet
 Nikolai Valov, percussion
 Nicole Mowery, viola
 Nicole Long, cello
 Pedram Diba, conductor

Padumasara - I. Calajuti tuhina (2017)

Michael Fleming (b.1993)

Samuel Lord Kalcheim – Violin
 Kailie DeBolt – Viola
 Hendrik Mobley – Cello
 Nikolai Valov – Piano

Kembang Suling (1995)

Gareth Farr (b. 1968)

I. Bali (Allegro)
 II. Japan (Lento)
 III. India (Alegretto)

Linda Jenkins, flute
 Wing in Crystal Chu, marimba

**at the full moon's rising,
the silver-plumed reeds tremble** (2017)

Nikolai Valov (b.1993)

名月の出るやゆらめく花薄
 meigetsu no deru ya yurameku hanasusuki

Calvin Yue – clarinet
 Izabel Austin - violin
 Ramsey Sadaka – cello
 Nikolai Valov – piano
 Pedram Diba - conductor

faced by natives in this country as seen during the pipeline crisis at Standing Rock and a growing awareness of my own inner struggles as a human being and growing adult, I was prompted to write a work that resonated with the frustration and anger within these struggles. In this piece, you may hear effects of drums and high vocables heard in many songs of traditional pow wow music.

Piece for cello and piano (1975)

Claude Vivier (1948-1983)

Claude Vivier wrote Piece for Cello and Piano in 1975. It was written as one of eight chamber works commissioned by the Canadian Music Competitions. All eight pieces were written within a span of four days, and were intended to demonstrate the performers command of the instrument. Among the various pieces, six of them are scored with piano accompaniment, and among these, Piece for Cello and Piano is the most dramatic. The composer wanted to write works that were modal and explore different approaches to horizontal lines. Many of the lines are bowed tremolo, occasionally doubled with trills in the piano.

Theme Variation on A Chinese Folk Song (2017) Wang Chi (b. 1985)

Lan Huahua is one of the Chinese folk songs I grew up listening to. It is a style of Xintianyou, a folk music style from Shanxi province. The name literally means “rambling in the sky.” The style was originally sung and developed by porters carrying goods to far off regions. *Lan Huahua*, one of the most well-known songs in this style, dates back to Ming and Qing dynasties. This folk melody has been transcribed, orchestrated, rearranged and restylized into many different musical genres, including the symphony, opera, music for animation, and piano. This piano piece is a interpretation of my impressions of *Lan Huahua*.

Lied (2007) Toshio Hosokawa (b. 1955)

Toshio Hosokawa is probably the best known Japanese composer of the post-Takemitsu generation. In his insert notes Hosokawa insists on the importance of Japanese calligraphy for his music, something suggested to him by his teacher Isang Yun. He also stresses the influence of the flute tradition in Japanese music such as heard in Gagaku and Noh on his own music for flute as represented here. “The breath noise you sometimes here in it is a noise that was until the nineteenth century forbidden in western flute music. In the Japanese tradition, however, this noise is something used positively as a way to approach a more natural breath.”

“Lied” represents Hosokawa approaching this in a more straightforward manner. It is a song without words for flute and piano, a fusion of art song and traditional Japanese music.

Thayaahkoo (2017) Nicholas Pietromonaco (1992)

Thayaahkoo means *Stand(s) Up* in the Arapaho language, one of a handful of native tribes that color my ethnic background. This word was also given to me as a name by my great-grandmother. With a growing awareness of the sociopolitical struggles (among others)

Theme Variation on A Chinese Folk Song (2017) Wang Chi (b. 1985)

Wang Chi, piano

Lied (2007) Toshio Hosokawa (b. 1955)

Annabel MacDonald – flute
Nikolai Valov - piano

Thayaahkoo (2017) Nicholas Pietromonaco (1992)

Annabel MacDonald, flute
Alessandra Hollowell, clarinet
Melanie Haskins, violin
Rubi Yan, viola
Hayden Martinez, double bass
Nicholas Petromonaco, piano
Pedram Diba, conductor

Piece for cello and piano (1975) Claude Vivier (1948-1983)

Ramsey Sadaka, cello
Li Tao, piano

CheseShooEsMah (2017)

Pedram Diba (b.1993)

One of the most important elements in my music is combining the music of the culture I grew up with, with the contemporary western music. In this piece, I have combined five Persian Dastgahs (tuning systems), Chehargah, Segah, Shoor, Esfahan, and Mahoor, and have created a new sounding Dastgah, which I call CheSeShooEsMah. In Persian music since instruments cannot change tuning in the middle of the piece, a piece of music usually starts and ends with the same Dastgah and does not go to other Dastgahs throughout the piece. By using the Dastgah of CheSeShooEsMah, I have given myself the liberty of focusing on more than one Dastgah and soundworld at the same time. In addition to combining Persian music elements with some western music elements such as counterpoint and harmonic motion, I have also used amplification and reverb on the instruments to create a unique sound world.

Padumasara - I. Calajuti tuhina (2017) Michael Fleming (b.1993)

Padumasara – (පදුමසර) Lotus Pond. Translated from Pali, the multi-thousand-year-old language of the Buddhist canon.

I was deeply influenced by relationships and patterns found in Lotus Flowers and Mandalas from Buddhism, in addition to the diverse and beautiful imagery of a rich garden of water flowers. When I was wandering through the bustling city of Shanghai, China, I came across a peaceful pond scattered with beautifully ornate lotuses. I found great peace while admiring dew on lotus petals drip into the water, creating small series of ripples. The first movement translates to “Glistening Dew”.

Kembang Suling (1995)

Gareth Farr (b. 1968)

I. Bali (Allegro) On the magical island of Bali, flowing Gamelan melodies intertwine with the sound of the “suling” (Balinese bamboo flute) to form rich colourful tapestries. The marimba and flute

start out as one, their sounds indistinguishable. Bit by bit the flute asserts its independence, straying further and further from the marimba melody. An argument ensues, but all is resolve at the climax.

II. Japan (Lento) The haunting sounds of the Japanese “shakuhachi” flute float out over the warm echoes of the rolling landscape.

III. India (Alegretto) Complex rhythms and south Indian scales asset the two instruments off a race to see who can outplay the other. The marimba is set in a three-bar cycle of 5/4 + 5/8 + 5/6 but the flute plays a different cross rhythm each time, returning to the marimba’s pattern at the end of every cycle.

**at the full moon’s rising,
the silver-plumed reeds tremble** (2017)

Nikolai Valov (b.1993)

名月の出るやゆらめく花薄

meigetsu no deru ya yurameku hanasusuki

This piece is inspired by the evocative imagery of a haiku by Masaoka Shiki. The modal language that the piece uses is derived from several Dastgah, which are modes used in Iranian music taught to me by my friend and colleague, Pedram Diba. The piece was also inspired aesthetically by a work of another friend and colleague; here I refer to Ramsey Sadaka’s *Two Reflections on an Autumnal Garden*, which left a lasting impression on me when I first heard it and continues to be one of my favorite chamber works. The piece overtly references the second movement of Sadaka’s *Two Reflections* with a distorted quotation of the latter in the cello part closing my work.

I dedicate this piece to Pedram Diba and Ramsey Sadaka as an expression of my utmost gratitude to them for their profound influence upon the way I think about and create music today.