

Guest Artist Recital: Shiki Percussion Duo

Sunday, April 7, 2024 · 5:30 PM
Klein Recital Hall
2001 N. 13th St.
Philadelphia, PA 19122

Program

“Harmonize”

Meet Me at the Edge of
the Apocalypse (2022)*

Taylor Ambrosio Wood

“A lo largo de la ruta...” (2021)*

Vicente Olave

Towards Concord (2022)*

Tzu-Chin Hsu

| Brief Intermission |

Neutral Tuning (2023)*

Ayami Okamura

In Reflections (2023)*

Yaroslava Snitko

- I. Mirrors and Interruptions
- II. The Valley
- III. Interlude
- IV. The Ghost Ship
- V. Crystallization
- VI. Watching in Distance

From Her Body Sprang Their
Greatest Wealth (2021)*

Bongani Ndodana-Breen

**world premiere*

The use of photographic, audio, and video recording is not permitted.

Please turn off all electronic devices.

Two hundred eighty-seventh performance of the 2023-2024 season.

About the Artist

Since 2015, the **SHIKI PERCUSSION DUO**, formed by Dan deSimone and Ayami Okamura, has been committed to expanding the percussion repertoire with new music through innovative arrangements and compositions of a wide range of musical styles and collaboration with living composers from around the world. Their current projects include a publication for Georg Philipp Telemann's "Twelve Fantasias for Viola da Gamba solo" collaborating with Kostadin Delinikolov and the Hochschule für Musik Detmold, a fresh arrangement of Simeon Ten Holt's "Lemniscaat" for mallet ensemble with the Detmold Percussion Group, and a new anthology project "Harmonize" aimed at a more inclusive and multicultural expression of the present percussion repertoire. Presently, the "Harmonize" project has commissioned works by composers from Ukraine, Serbia, USA, South Africa and Taiwan.

Shiki has performed throughout the U.S., Europe and Japan and been featured at several international festivals such as Southern California Marimba (California, USA), Ivana Summer Percussion Festival (Samobor, Croatia), FRAKZIONEN Festival (Bielefeld, Germany) and Zeltsman Marimba Festival (New Jersey, USA). They have also presented masterclasses in universities and colleges worldwide and are founders of the Detmold Percussion Group.

Program Notes

“A lo largo de la ruta...” (2021)

Vicente Olave

The piece uses “Dolora N°1” from Chilean composer Alfonso Leng as the main source to trigger the creative process. This means that although some elements are easy to recognize from the original work, the main narrative tries to deviate from a literal approach, in favor to base its structure using fragments that look to expand upon ways of reimagining the density that represents Leng’s music. Similarly, the same goes for the lyrical notes written in the original score by Pedro Prado, in the sense that some of these fragments were thought more as creative impulses to develop musical ideas instead of dictating each emotional relationship between text and perception of chronological events (hence the fragmentary use of the title).

Dedication for the concert

For this special occasion, I would like to dedicate a few words to my friend Ayami. Although this piece was originally written a couple of years ago, different circumstances never allowed it to be played, most of them coming unexpectedly. However, in a similar way, our first meeting let the opportunity to express ourselves regarding our creativity through music. That’s when not only she got interested in the piece, but also showed great commitment to make it come to life. From then on, we started rehearsals, where we took our time to discuss about how to overcome some of the challenges that the piece represented, to the extent of improving upon the original proposition. In that regard, I also think her work and investment made it to the point where this piece has also become hers, where I know I can totally trust her decisions, even if that means the possibility of standing against some of my original conceptions. Not only I’m very grateful to have met someone with very high professional standards, but also a treasured friend with whom I can share valuable conversations and ideas.

- Vicente Olave

Towards Concord (2022)

Tzu-Chin Hsu

This piece was commissioned by Ayami Okamura and Dan deSimone of SHIKI -四季- for the Harmonize anthology project” This piece is a journey between two people searching for harmonize. Begin with the same statement, two player gradually being apart by playing different dynamics, altered pacing. There’s no given answer in the piece, but providing a space o to discovery what harmonize mean to you.

- Tzu-Chin Hsu

Neutral Tuning (2023)

Ayami Okamura

Neutral tuning was written for SHIKI -四季- in 2023 through the Harmonize anthology project. It was inspired by my past feeling toward the blending society in Japan, a losing of identity and personality, a feeling of loneliness and emptiness - “emotional lying”. It is my hope to everyone to find the key to their voice.

-Ayami Okamura

In Reflections (2023)

Yaroslava Snitko

In this cycle all titles have metaphoric sense. In brief it is all about who we are, trying to clear up what is ours and what would stay after.

I. Mirrors and Interruptions

This is about a moments when someone is looking into the mirror (real one or something that can work like it) thinking and trying to see who he (or she) is, but there are too many distracting voices. They come from other persons around (real or from the past), from culture, from media influences or simply from inside out. Too bright, too loud, interrupting any try to focus on something. Therefore, it is hardly possible to see or understand anything, and all what is possible to do is to make them stop each time.

II. The Valley

This is a direct continuation of previous movement. All the voices are left behind, even though they are not disappeared in reality. This is the time of focusing in the inner part. There I put melody of Ukrainian folk song "Hey, valley, valley" ("Гей долино, долиночко"), but it never appears how it is in original version. It actually represents this idea of "who you are", that is never fixed, but is in continuous movement between forming up and destruction that transforms into something new.

Hey dolyno, dolynochko

III. Interlude

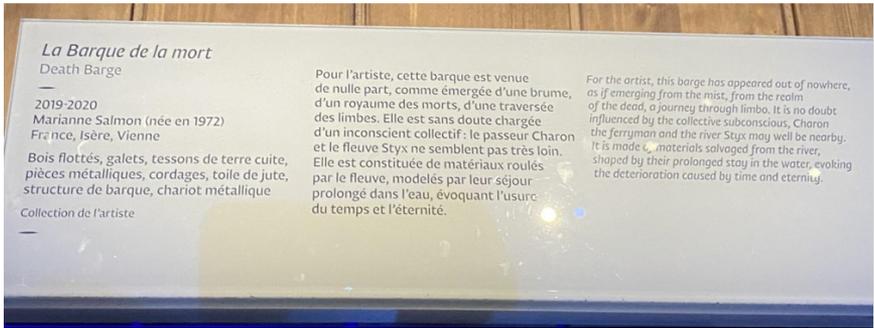
This is rather some kind of bridge, a bit of anxiety, uncertainty and curiosity facing something mysterious and a bit frightening that's about to come.

III. The Ghost Ship

Inspired by Marianne Salmon's La "Barque de la mort" (Death Barge, 2019-2020). In a moment I saw this work, I kind of "heard" the musical sounds in my head and realized that this is what was lacking, and it definitely should be in this cycle.



Therefore, this is a symbol, that came to us from Antique culture and tried to explain the mystery of death.



I imagine it like a ship that silently appears and partly disappears in fog. It is not real and probably even doesn't touch water surface. It's mysterious, mesmerizing like a rattlesnake. A ghostly shadow that scares, may try to haunt if someone would allow it.

V. Crystallization

This is another interlude. Some kind of synthesis and change of focus. All things that are part of the life (even if they are frightening ghosts) finally would find their places, somewhere between of layers, in crystal lattice.

VI. Watching in Distance

This is kind of view from the side. How will look everything in future in eyes of the ones who would come after. This is actually what would leave a mark, something that may enrich someone else then. All that was lived would be cleared, transformed and only the most important would stay.

-Yaroslava Snitko

**From Her Body Sprang Their
Greatest Wealth (2021)**

Bongani Ndodana-Breen

Inspired by the photograph *From Her Body Sprang Their Greatest Wealth* (Site of Colonial Slave Market, Wall Street), 2013 by the artist Nona Faustine. The music also draws from the musical traditions of Africa, weaving in two Bell patterns from West Africa and techniques found in the mbira music of the Shona people.

- Bongani Ndodana-Breen, 2021

“What does a Black person look like today in those places where Africans were once sold a century and a half ago? What is it like to be that naked, that vulnerable, on display to the world? On the slave block, or in the fields. To stand in the exact spot where they sold African men, women, and children 150 years ago? It is a two-lane street now and the original shoreline for which Water St. is named is now extended at least four blocks by landfill. Skyscrapers mark all four corners. I often wondered if it was my own feelings that I brought there that made the experience what it was. I wasn’t able to feel a trace of the sorrow and pain of the activities that once went on there, but I expected to.”

-Nona Faustine ‘From Her Body Came Their Greatest Wealth’ from the *White Shoes Series* (MACK, 2021)

Boyer College of Music and Dance

The Boyer College of Music and Dance offers over 500 events open to the public each year. Students have the unique opportunity to interact with leading performers, composers, conductors, educators, choreographers and guest artists while experiencing a challenging and diverse academic curriculum. The Boyer faculty are recognized globally as leaders in their respective fields. Boyer alumni are ambassadors of artistic leadership and perform with major orchestras, opera and dance companies, teach at schools and colleges and work as professional music therapists, choreographers and composers. Boyer's recording label, BCM&D records, has produced more than forty-five recordings, garnering five GRAMMY nominations.

boyer.temple.edu

The Center for the Performing and Cinematic Arts

The Center for the Performing and Cinematic Arts consists of the Boyer College of Music and Dance, School of Theater, Film and Media Arts, the George and Joy Abbott Center for Musical Theater and the Temple Performing Arts Center. The School of Theater, Film and Media Arts engages gifted students with nationally and internationally recognized faculty scholars and professionals. A hallmark of the School of Theater, Film and Media Arts is the Los Angeles Study Away program. The George and Joy Abbott Center for Musical Theater engages visiting performers, guest artists, set designers, playwrights and other Broadway professionals. The Temple Performing Arts Center (TPAC), a historic landmark on campus, is home to a state-of-the-art 1,200 seat auditorium and 200 seat chapel. More than 500 concerts, classes, lectures and performances take place at TPAC each year.

arts.temple.edu

Temple University

Temple University's history begins in 1884, when a young working man asked Russell Conwell if he could tutor him at night. It wasn't long before he was teaching several dozen students—working people who could only attend class at night but had a strong desire to make something of themselves. Conwell recruited volunteer faculty to participate in the burgeoning night school, and in 1888 he received a charter of incorporation for "The Temple College." His founding vision for the school was to provide superior educational opportunities for academically talented and highly motivated students, regardless of their backgrounds or means. The fledgling college continued to grow, adding programs and students throughout the following decades. Today, Temple's more than 30,000 students continue to follow the university's official motto—Perseverantia Vincit, or "Perseverance Conquers"—with their supreme dedication to excellence in academics, research, athletics, the arts and more.

temple.edu

Temple University 2023-2024

Upcoming Events

Monday, April 8 at 12:00 PM

Jazz Ensemble Recital: Todd Bashore Ensemble
Art of Bread Café

Monday, April 8 at 1:00 PM

Jazz Ensemble Recital: Jeb Patton Ensemble
Art of Bread Café

Monday, April 8 at 2:00 PM

Jazz Ensemble Recital: Lucas Brown Ensemble
Art of Bread Café

Monday, April 8 at 5:30 PM

Master's Recital: Shuhei Nomura, piano
Rock Hall Auditorium

Monday, April 8 at 7:30 PM

Master's Recital: Yuan Tian, violin
Rock Hall Auditorium

Tuesday, April 9 at 12:00 PM

Jazz Ensemble Recital: Tim Warfield Ensemble
Art of Bread Café

Tuesday, April 9 at 1:00 PM

Jazz Ensemble Recital: Joe McDonough Ensemble
Art of Bread Café

Tuesday, April 9 at 2:00 PM

Jazz Ensemble Recital: Jake Kelberman Ensemble
Art of Bread Café

Tuesday, April 9 at 4:00 PM

Chamber Music Recital
Rock Hall Auditorium

Tuesday, April 9 at 7:30 PM

Lab Band and Jazz Choir
Temple Performing Arts Center

Wednesday, April 10 at 1:00 PM

Jazz Ensemble Recital: Chelsea Reed Ensemble
Art of Bread Café

Wednesday, April 10 at 1:00 PM

Chamber Music Recital
Rock Hall Auditorium

Wednesday, April 10 at 2:30 PM

Chamber Music Recital
Rock Hall Auditorium

Wednesday, April 10 at 4:30 PM

Jazz Master Class: Rene Marie, voice
The Underground

Wednesday, April 10 at 5:30 PM

First Doctoral Recital: Antonie Jackson, trumpet
Rock Hall Auditorium

Wednesday, April 10 at 7:30 PM

Master's Recital: Adam Rodgers, baritone
Rock Hall Auditorium

Wednesday, April 10 at 7:30 PM

Jazz on Broad: Rene Marie, voice
The Underground

All events are free unless otherwise noted. Programs are subject to change without notice.

For further information or to confirm events, please call 215.204.7609
or visit www.boyer.temple.edu.