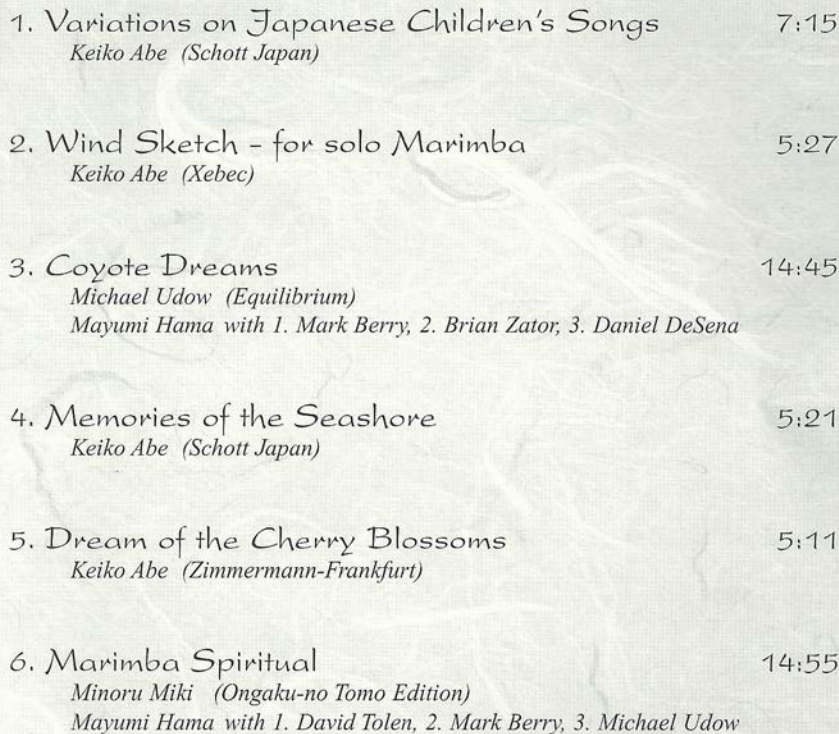


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1. Variations on Japanese Children's Songs 7:15
Keiko Abe (Schott Japan)
 2. Wind Sketch - for solo Marimba 5:27
Keiko Abe (Xebec)
 3. Coyote Dreams 14:45
Michael Udow (Equilibrium)
Mayumi Hama with 1. Mark Berry, 2. Brian Zator, 3. Daniel DeSena
 4. Memories of the Seashore 5:21
Keiko Abe (Schott Japan)
 5. Dream of the Cherry Blossoms 5:11
Keiko Abe (Zimmermann-Frankfurt)
 6. Marimba Spiritual 14:55
Minoru Miki (Ongaku-no Tomo Edition)
Mayumi Hama with 1. David Tolen, 2. Mark Berry, 3. Michael Udow



Michigan Percussion Group

Performances:

- * World Music Institute's Interpretations Series - Merkin Hall
- * Toyama Festival - Japan
- * Taipei International Percussion Convention
- * Serious Fun Film Series -
Antheil-Ballet Mechanique &
Kagel-Ludwig Van
- * 1988 Japan Tour with Keiko Abe
- * Lincoln Center
- * Tokyo's Seimei Hall
NHK Broadcast with Pro Musica
Nipponia premiering:
Kaoru Wada's *Rakuichi-Nanaza*
- * Five Percussive Arts Society
International Conventions,
- * American Orff Schulwerk
International Convention

Selected Recordings:

- * *Prism* - Keiko Abe -
Marimba Spiritual CD. (Xebec)
- * *The Shattered Mirror* CD -
five works by Michael Udow, (EQ1)
- * *Border Crossing* CD, (EQ2)
- * *Imaginary Landscape* CD, (EQ3)
- * *Tracks and Vapor Trails* -
Michael Kowalski -
Gringo Blaster CD (Einstein)
- * *Coyote Dreams* CD (EQ25)
- * Film soundtrack *Dancing Hands:*
The Art of Rita Blitt



「わらべ歌による譚章」

昔、日本の日常生活の中で聴こえていた音、たとえば遠い夏祭の笛や太鼓、誰もいない通りに響きわたる自分自身の下駄の音など、今、次第に消えていこうとしているそれらの音空間を内的素材として作曲されている。作品は ABA' の三部形式をとり、前後の 5 拍子を主体とした変拍子のリズムの上に「通りゃんせ」のメロディーが断片的に聴こえてくる。それに対し、中間部はカデンツァ風に扱われており、奏者は自由奔放に音楽的力量を発揮することが出来る。エネルギーでバイタリティに富んだソロ・マリンバ作品である。

「風紋」～ソロ・マリンバのための～

微風を感じさせるような序奏部分が、高音部の四度音程の組み合わせによる弱音で始まる。四度音程の響きは、マリンバ特有のサウンドを醸し出しながら低音部へと移行し、ゆったりとした三拍子のテーマが現れる。テーマは二度音程進行で反復されるベースラインに支えられ、リズム・パターンをキープしながら変化していく。

変形したテーマはエネルギーを増しつつクライマックスを創り、再び三拍子のテーマが静かに現れる。冒頭の四度音程の組み合わせによる和音進行を反復しながら、高音域へと移り、曲は弱音で消えるように終わる。

Variations on Japanese Children's Songs was inspired by the memories of sounds familiar to the composer while growing up in Japan. Though once commonplace, they are gradually disappearing in the modern world. The sounds of one's own "geta" (wooden sandals) in an empty alley or the songs of Fluben and drums from a distant summer festival gave off a feeling of great exuberance but were also melancholy at the same time. The form of the composition is A/B/A, and the melody from "Tourneyse", a Japanese children's song, can be heard weaving energetic rhythms in 5/8 and other odd meters. In contrast, the B section is played like a cadenza, injecting freedom and creativity into the performance. The result is a passionate and powerful work for the solo marimba.



Wind Sketch - for Solo Marimba begins with subtle fourths in a high register, reminiscent of a gentle breeze. As it moves lower with the Marimba's unique rolling tones, a broad theme emerges in triple time. This theme is repeated, then developed while keeping the same rhythmic pattern supported by the bass line.

It then transforms, building energy as it progresses, until it reaches the climax. The original theme is then heard again in triple time. As the music moves back to a higher register, the chord progression with the combined fourths heard earlier returns, finally fading to a close.

Coyote Dreams はニューメキシコ、サンタ・フェで1997年の夏、3週間をかけて作曲された。そのころ私は2軒の家に住んでいたが、どちらも、水が涸れた小さな峡谷のそばにあり、コヨーテがあたりをうろついていた。

サンタ・フェ・オペラでの演奏の後、家に帰ってから、たいていは朝の1時から4時の間にこの作品を作曲しながら、私は、コヨーテがそのあたりを狡猾に動きまわり遠く吠えるのをよく聞いたものだった。原住民のアメリカ人はコヨーテに非常な敬意と驚異の念を抱いていた。その神秘的な力と狡猾な行動についての伝説や神話は数多く見られる。私の心の耳の中で、コヨーテの遠吠えが、ラ・トラヴィアータのアリア、コシファントウツテのリフレイン、セミレからの華やかなメリスマ、アラペラの豊かな重なり合った音の構成、そして人生の経験と、どの様に混ざり合うのかは確信がないけれど、これが、私にとって楽しい自己瞑想的な仕事であったことは確かである。

マリンバソリストと3人のパーカショニストのために作曲された **Coyote Dreams** は、その楽器の構成を同じくすることで、日本の偉大な作曲家、三木稔氏に敬意を表するものである。有名なマリンバリスト安倍圭子のために作曲された彼の作品、マリンバスピリチュアルは今日のマリンバ演奏曲における敬愛すべき古典である。かけ声と日本の太鼓を意図的に使用したのは三木氏の深遠なる作品とのさらなる結びつきを目的としてのことである。

対旋律となるリズムと交叉するリズムが旋律に重ねられ、一方、他のリズムがマリンバの旋律の勢いを補っている。このような構成はこの作品のオープニングと最終楽章に最も顕著である。音の風景に刻まれた先史時代の岩石線画を描写している対位法のカデンツァと不均衡な動きはさすがにコヨーテの魔力で生み出された。ガムランの楽章と作品を通して使われている太鼓は聞く人に様々な文化に自由に触れているような印象を与えるであろう。

Coyote Dreams は1996年ドイツで開催された第一回世界マリンバコンクール第一位受賞者 **Katarzyna Mycka** のために作曲された曲である。私はこのレコーディングにおいて素晴らしい演奏をしてくれた浜と3人のパーカショニストに感謝している。

Coyote Dreams was composed in a three week period during the summer of 1997 in Santa Fe, New Mexico. I lived in two different homes, both by arroyos (usually dry river beds) which coyotes use to transit from one locale to another. Composing this work mostly between one and four in the morning after getting home from performances at the Santa Fe Opera, I would listen to the coyotes howling as they slyly traversed the landscape, engaged in their nocturnal activities. Coyotes are held in great esteem and wonderment by Native American people; myths and legends abound regarding their magical powers and wily ways. I can not say for certain how the howls of coyotes mingled in my mind's ear with arias of La Traviata, refrains of Così Fan Tutte, florid melismas from Semele, the rich chromatic textures of Arabella and the composite assimilation of life's experiences, but I must say it was a joyous self-reflective project for this composer. Composed for marimba soloist and three percussionists, Coyote Dreams, by its instrumentation alone, pays homage to the great Japanese composer, Minoru Miki, whose work, Marimba Spiritual, composed for legendary marimbist Keiko Abe, is a venerated classic in the marimba repertory today. Yelps and the intended use of Japanese taiko further draw an intended connection to Mr. Miki's meaningful work.

My goal of late has partly been to engage performers in seemingly off-balance, but hopefully enjoyable, experiences by employing disjunct metric schemes which often displace the grounded weight of downbeats. Of course Mr. Stravinsky forged the way in this regard. Super-imposed over the melodies, are accompanying rhythms which often create contrapuntal lines and/or cross-rhythms while at times other rhythms reinforce the underlying forward drive of the marimba lines. These concepts are most apparent in the opening and final sections of the work. The contrapuntal cadenza and asymmetrical gestures which follow represent, in their own way, petroglyphs etched in the sonic landscape of time, conjured up by those scheming coyotes. The gamelan-styled section and the use of taiko throughout the work might engage the listener into drawing free associations among global cultures.

Coyote Dreams was commissioned by Marimba One founder and president, Ron Samuels, for Katarzyna Mycka. The work received it's premiere by Ms. Mycka and the University of Southern California Percussion Ensemble (Erik Forrester, director) on Ms. Mycka's showcase concert at the Percussive Arts Society International Convention, PASIC '97, November 22, 1997 in Anaheim, California. I am indebted to Ms. Hama and the three percussionists for this fine performance recording.

Michael Udow

「遙かな海」

“海”をテーマにした即興演奏から生まれた作品である。左手のアルペジオ的パッセージの持続の上に魅力的で親しみやすい息の長いメロディーが波間を漂う歌のように浮き沈みする。作者の内にある、孤独の中の安らぎにも似た海への情景が、穏やかで豊かなマリンバの響きとなって、木質の楽器ならではの美しい世界を創り出している。

「桜の幻影」

満開を過ぎた桜の花びらは、一陣の春風に桜吹雪となって散る。その様子を幻想的で幽玄的な静寂の世界としてとらえた独特な雰囲気を持った作品である。曲全体に日本古謡の「さくら」のメロディーが効果的に扱われていて、「e」音が花びらを思わせる如く持続する。「さくら」のフレーズの断片は木細工のように各声部に組み込まれていて、その緻密さとカデンツァのルバートとの対比が美しく感じられる。

マリンバ・スピリチュアルについて

三木 稔

この曲は1983年末から84年始めにかけ、当時アジア・アフリカで進行中だった悲惨な飢餓を想い、前半はその犠牲者たちへのステイックな「魂鎮め」、後半は「魂振り」を願ってダイナミックに作曲した。タイトルはその意をもとにしている。

NHK委嘱作品であるが、編成はマリンバ奏者安倍圭子さんの希望によったもので、1984年3月18日アムステルダム・コンセルトヘボウにおいて、安倍さんとNSA(Nieuwe Slagwek Groep Amsterdam アムステルダム新打楽器グループ)によって世界初演された。

全曲にわたり、リズムや音型は厳しく指示されているが、打楽器の選択に関しては、前半が三人とも金属打楽器、次いで木質、後半が皮質と規定し、およその音高を相対的に記譜した。自由であるがそれぞれのセクションで注意深くバランスを取って欲しい。

尚、後半のリズム型は秋父屋台囃子をもとにしている。また楽譜にはマリンバのソロでも演奏できるよう指示を加えた。

Memories of the Seashore

This piece evolved from an improvisation imagining the ocean. A sustained melody, as though a song is floating among the waves, is playing together with an arpeggio-like passage by the left hand. The composer's internal view of the sea, like the peace of a mind in solitude, realizes a gentle and rich melody; when combined with the warmth of a wooden marimba, creates a beautiful atmosphere.

Dream of the Cherry Blossoms

After full bloom the petals of the cherry blossoms are blown away from the tree creating a blizzard by gusts of the spring breeze. This work recreates this unique atmosphere in a subtle yet profound manner. The melody of the Japanese traditional song "Sakura", is intertwined throughout and the note E is sustained as if it were the falling petals. Fragmented phrases of "Sakura" are integrated in each section, creating a beautiful contrast between rubato and cadenza. The dead strokes utilized from the middle section to the end, create phrasing that is delicate yet concentrated at the same time. Finally the music returns to the E in the high register and fades away leaving a feeling of continuance.

Marimba Spiritual

This piece was composed from 1983 to the beginning of 1984, keeping in mind the acute period of starvation and famine in Africa which was occurring at that time. The piece is composed in an organic fashion with the first half of the piece as a static requiem and the last part a lively resurrection. The title is an expression of the total process.

The piece was commissioned by NHK; marimbist, Keiko Abe, requested the particular arrangement for marimba and three percussion players. The premier was on March 18, 1984 in Amsterdam with Ms. Abe and the Nieuwe Slagwek Groep Amsterdam.

The rhythm and note patterns are strictly noted throughout the piece, but for the three percussion parts, only the relative pitches and tone qualities (for the first part, metal and wood percussion instruments; for the second part, skin drums) are noted. There is freedom, but the performers should pay much attention to balance in each section.

This rhythm pattern for the second part is taken from the festival drumming of the Chiehibu area southwest of Tokyo. The score is set up so the piece can be played as a marimba solo as well.

Remarks

I believe that I have been able to reach this point in my career only because of the deep inspiration and encouragement that I have received from Professor Keiko Abe. I am grateful for the advice, inspiration and guidance that I received from Professor Keiko Abe and Dr. Michael Udow while producing this CD. I would also like to thank the Michigan Percussion Group for making time to help with this project. It was a pleasure to work with them. Finally, for their mixing and editing contributions, I deeply appreciate the considerable efforts of Dr. Michael Udow and Mr. Will Spencer.

Mayumi Hama



レコーディングによせて

安倍圭子先生に出会いマリンバの豊かな響きと、マリンバの持つ未知なる魅力に魅せられ、今に至ったような気が致します。今回、私の師であります安倍圭子先生、Michael Udow先生の曲を両先生の指導の下収録出来たことに深い喜びと感謝を感じております。

またこのレコーディングでは、アメリカのミシガンパーカッショングループが多忙な時間を割いて共演、協力して下さり音楽を共有し楽しめたこと、そしてWill Spencer, Michael Udow先生には、ミキシング、エディティングにおいて多大なる尽力をして頂き心より感謝しております。

Composers' Profiles

Legendary marimbist, **Keiko Abe**, has elevated the marimba to its world class stature as a viable concert instrument through her performances and compositions. She possesses a rare combination of creative power, acute sensitivity and virtuoso technique. As a guest lecturer, Ms. Abe has presented master classes in leading music conservatories in the North America, Europe and Asia. In addition, she has received numerous awards including the Percussive Arts Society Hall of Fame Award. Keiko Abe's compositions have become some of the standards of marimba literature and can be heard in recitals by marimbists the world over. Ms. Abe has inspired many composers who have dedicated and written numerous new works which she has premiered and recorded. Keiko Abe is Professor of Marimba at Toho Gakuen School of Music.

Minoru Miki was born in Tokyo, Japan in 1930 and graduated from the Tokyo National University of Fine Arts and Music in 1955. In 1964, he founded Pro Musica Nipponia, an ensemble comprised of virtuoso musicians playing contemporary music composed for traditional Japanese instruments. Mr. Miki has composed ballets, several full length operas and chamber operas, including two world premiere commissions by the St. Louis Opera. He has written works for traditional Japanese instruments, Western instruments, and has successfully blended Japanese and Western instruments in numerous compositions including *I* for Shakuhachi and Strings and *Yui II* for Koto and Cello. His reputation as a leading composer in Japan is highlighted by numerous awards including an NHK Prize for his *Trinita Sinfonica* and the Excellence Prize for a 4 record set-Arts Festival cultural prize.

Michael Udow directs the percussion program at the University of Michigan, is principal percussionist with the Santa Fe Opera, and is a member of Summit Brass, Keiko Abe and Michigan C.P., and the dance percussion duo, Equilibrium. He has composed several operas including a percussion opera, *The Shattered Mirror*, which received its premiere at the 1998 Percussive Arts Society International Convention. His sound score to Murial Magenta's 3-D animated video, *Token City*, has won several international awards and is currently shown on television and in museums in North America, Europe, Asia and Africa. His newest work, *Tennei-Ji*, for solo marimba is a theatrical work based on Noh drama with poetry he composed while touring Japan with Keiko Abe to whom he attributes his affinity with Japanese culture.



Mayumi Hama began her marimba studies when she was five years old. She studied with Keiko Abe and Kyoichi Sano and completed her Bachelor's degree at the Toho Gakuen Conservatory of Music. She continued with Keiko Abe at the Toho Gakuen Conservatory of Music where she completed her Master of Music degree. In 1998 Mayumi was admitted to the University of Michigan for a special post-Masters research course and studied drumset with Michael Gould and marimba with Michael Udow. Mayumi Hama is currently pursuing a career as an international solo marimbist.

1984: Performed in China (Beijing, Tenjin) as a member of a goodwill mission and appeared on television in Japan (NHK). 1989: Performed with the Tokyo Symphony Orchestra under Naohiro Totsuka. 1997:

Performed in Yomiuri Concert for noteworthy new players in Tokyo on the recommendation of the principal of the Toho Gakuen Conservatory of Music and appeared on television in Japan (NHK). 1998: Performed in the Japanese Music Festival. 1999: Awarded second prize at the World Marimba Competition in Okaya.

浜 まゆみ

5歳よりマリンバを始める。桐朋学園大学打楽器科卒業、同大学研究科修了。

アメリカシシガン大学打楽器科マスターコースに留学。マリンバを安倍圭子、Michael Udow, 打楽器を佐野恭一、ドラムセットをMichael Gouldの各氏に師事。1984年 中国〈北京、天津〉にて日中交友親善演奏会に出演。同年、NHK教育テレビに出演。

1987年 十東尚宏指揮、東京交響楽団と共演。1997年 桐朋学園大学学長推薦により、読売新人演奏会出演。同年、NHK教育テレビに出演。1998年 日本の音楽展に出演。

1999年 World Marimba Competition(世界マリンバコンクール) 2位受賞。現在フリーのマリンバ奏者として国内、海外にて演奏活動を行っている。