



OVER THE MOON
1986

Lightly a new moon
brushes a silver haiku
on the tips of waves. —Kyoshi

A ragged phantom
of a cloud ambles after
a slim dancing moon. —Bosho

Turning from watching
the moon, my comfortable old
shadow leads me home. —Shiki

Cuckoo, if you must,
cry to the moon, not to me.
I've heard your story. —Soseki

Low clouds are shattered
into small distant fragments
of moonlit mountains. —Basho

If my complaining wife
were alive, I might be
out watching the moon. —Issa

Moon moves down the sky
westward, as tree shadows flow
eastward and vanish. —Buson

Broken and broken again
on the waves, the moon
so easily mends. —Chosu

A small hungry child,
told to grind rice, instead
gazes at the moon. —Basho

Oh that moon last night!
No wonder everyone needs
an afternoon nap. —Teitoku

The initial melodic material in *Over the Moon* (track 1) is based on an extended poem I composed entitled *Children of the World*, which I wrote after considering a number of global events occurring in 1982. My intent was to compose the poem and set it to music without sharing the poem directly with the audience. The poem was lost in one of several moves, but the intent will forever remain in tact. *Sunflower*, (track 8) is a melody I composed based on a poem by author John Updike. The original melody appears in my composition, *White Dwarf*, a setting of a series of poems I set to Mr. Updike's poetry. This melody also appears transposed a semi-tone lower in (track 6) *Low clouds are shattered*.

All haiku are excerpted from CRICKET SONGS Japanese haiku translated by Harry Behn. © 1964 Harry Behn. © Renewed 1992 by Prescott Behn, Pamela Behn Adam, and Peter Behn. And from MORE CRICKET SONGS Japanese haiku translated by Harry Behn. © 1971 Harry Behn. © Renewed 1999 by Prescott Behn, Pamela Behn Adam, and Peter Behn. All are reprinted by permission of Marian Reiner.

Over the Moon was funded in part by a grant from the Michigan Council for the Arts. Equilibrium commissioned Karen Watts to create the costumes. Karen Watts and Nancy Udow created the props for this dance and percussion theater work.

INSTRUMENTS PLAYED BY MICHAEL UDOW

- A₁ Thi gong
- vibraphone
- Chinese cloud gongs
(chromatic octave c - c')
- bowed vibraphone
- Swiss almglocken
(chromatic octave e - e')
- 4 piccolo mouksho woodblocks
- 1 Chinese woodblock actuated
by a foot pedal
- Japanese rin
(cup bells - e, f, g_b, g, a_b, b_b,
b, c', d_b, d')
- Los Alamos rocket nose cone
- 6 low Swiss almglocken
(C, E, F, A, B, c, e)
- Javanese Angklung
(3 octaves per instrument
lowest notes: E, F, A, B, c, e)

- 1 bamboo rute
- 4 Handbells (c, c#, a, c#')
- 3 Roto toms (A, e, a)
- 2 tom toms

INSTRUMENTS PLAYED BY NANCY UDOW

- 2 sets of rhythm bones
- a₁ Frying Pan
- 2 bamboo rute
- 3 Handbells (d, e, f)
- E₁ Japanese dobachi

of the taiko master's passing was memorialized the day before our concert. Keiko and I were invited to the family home to select the taiko for the performance while friends and relatives of the sensei honored his memory.

The ritual of dressing in advance of a Noh performance (with the help of an assistant) is essential in preparing the mind and body for the performance. The heavy multi-layered inner and outer wrapped fabrics added depth of meaning of the literal transformation I experienced. Donning a simple nondescript white mask I had made for myself for the Equilibrium duo work, *Stepping on Stars*, allowed me the absolute freedom to become multiple characters of my imagination. I cherish the memory of that performance interaction as I do so many performance opportunities I have had with Keiko Abe.

Melding the above experiences with an overall sense of the direction Nancy and I were exploring in our collaborative dance & percussion theater work, afforded me the opportunity to "step outside", creating a solo marimba work in the style of Noh, and based on a few of my 1997 poems.

In the published work, I offer the following remarks to the performer: "Without providing specific directives to the interpreter/performer, I recommend that the three traditional characters within Noh ~ "the old person", "the woman", and "the warrior" ~ appear within a performance. Characterizations of ghosts and devils though not conceived while composing this work, may be appropriate to you, the interpreter as you allow the poetry, the music, and the mask to transform you beyond the ego of the marimbist. As is customary in Noh, moments of no action should be observed with great care. A humble goal of mine, as a performer of "Tennei-Ji", is to strive to attain a state of Yugen. I encourage each interpreter to read the writings of Seami Motokiyo-san (1363 - 1443), the principal figure in the development of the Noh, to absorb the concept of Yugen to experience greater meaning in your interpretation."



TENNEI-JI

for soloist: marimba & voice
(1999)

The poetry for *Tennei-Ji* was inspired by the sunrise experiences I felt and contemplated at the Tennei-Ji ("Ji" meaning "temple") in the hills above Hikone, Japan. Also, distilled musical images ingrained in my mind while on tour in 1997 with my respected dear friend and legendary marimbist, Keiko Abe, profoundly inspired the poetry.

The following year, Keiko asked me to participate in an improvisational performance with venerated Noh actor, Nobumoto Ando, and oboist/composer, Isamu Iwasaki. Keiko played marimba and I played several shimi-daiko and a variety of hand instruments which afforded me the flexibility to move freely about the stage interacting with Ando-sensei. This performance was at the inaugural World Marimba Festival in Shin-Osaka.

The shimi-daiko for the performance were provided by the wife of a local taiko master. The one year anniversary

TENNEI-JI

Smallest hidden stone
tell me why I cry with you
are you there, alone?

Eighteen stones at dawn
the cold air moves deep within
I am listening.

Alone in the night
the bamboo feels the moon's glow
the mountains are still.

Strength is from within
the roots cling to the old stone.

Mist floats gently
caressing mountains at dawn
I feel the quiet.

Life springs from the earth
the bamboo grows quickly
its strength is from within.

The old tree listens
the temple gong rings at dawn
my mind drifts beyond.

Butterflies dancing
the wind ripples the water
the huge stone looks on.

Deep within the stone
a force so strong, yet gentle.

How do I know your
changing faces like the moon
pause, contemplation.

天寧寺

とても小さな隠れた石
なぜ私がお前と共に嘆くのか話してくれないか
お前はそこに一人でいるのか
夜明けに、18の石の内深くから
冷たい風が動くのを
私は聞いている

夜にひとり
竹は月が輝くを感じ
山は静かにたたずむ

力は
古い石にからみつく根の奥深くからわき上がる

夜明けに、もやは
山をやさしく包むように流れる
私は静けさを心に抱く

生命は大地からわき出る
竹は急速に育ち
その力には内にある

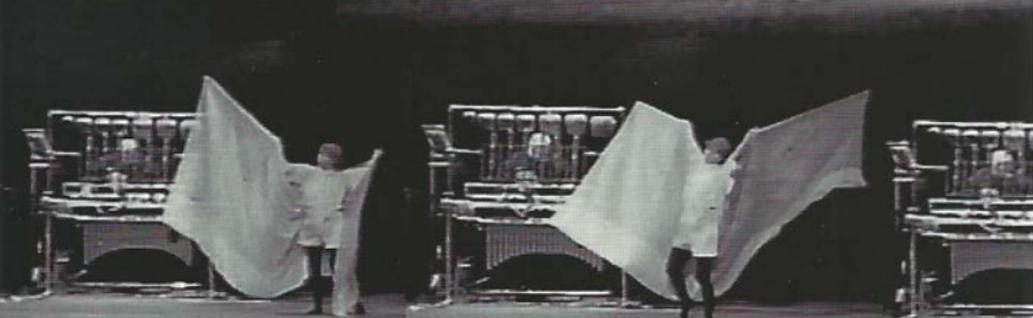
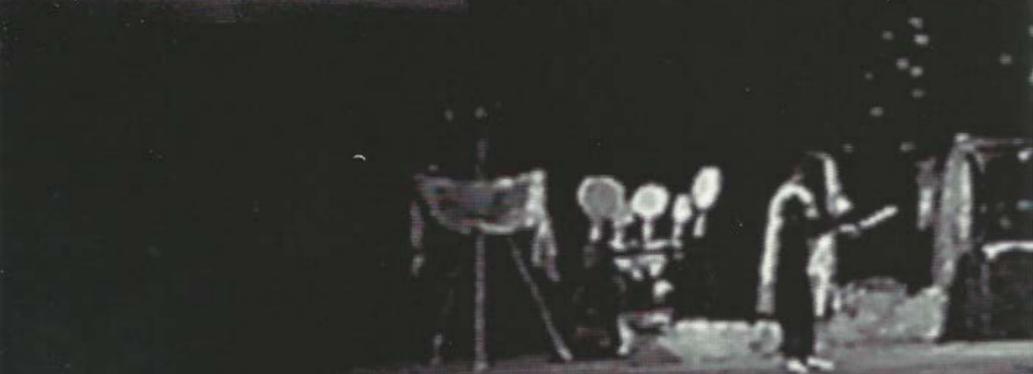
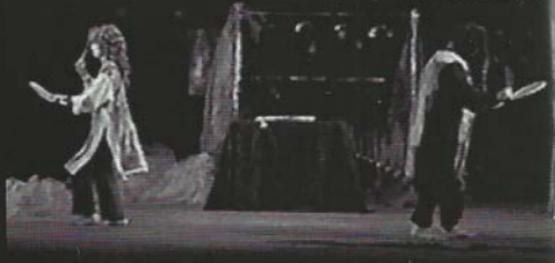
古い木は聞く
夜明けに寺の鐘が鳴るのを
私の心はそのはるか彼方をさまよう

蝶が踊り
風が水にさざ波をたてるのを
巨大な石は眺めている

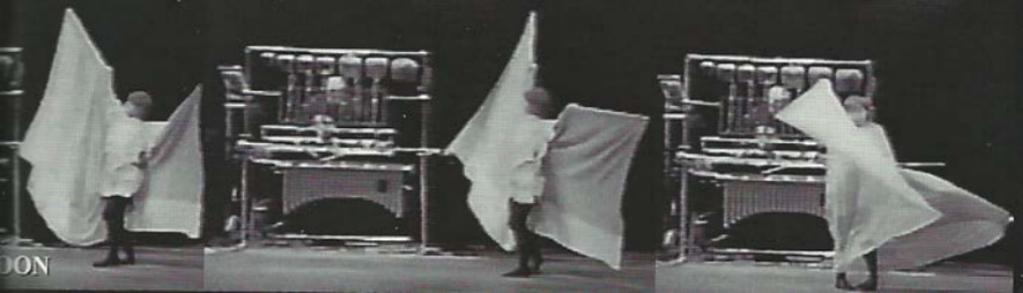
石の内深く
力はとても強くそしてやさしい

私はどうやって知ろう
お前が月のように顔を変え
立ち止まり、瞑想にふけることを

STEPPING



OVER THE





STEPPING ON STARS
(1996)

marking space
mapping time
constellations, legends, cycles
geometry - solid and plane
time moves on
stepping on stars

—Nancy Udow

INSTRUMENTATION:

MIDI – pre-recorded -

(sound sources sampled using an AKAI S3000 and an EPS. Also, modified onboard programmed sounds were generated using the Mallet Kat Pro. Sequencing composed using Master Tracks Pro and an 8-port SE MIDI interface).

Percussion & “live” MIDI

INSTRUMENTS PLAYED BY MICHAEL UDOW

Uichio-daiko (Japanese frame drum - 11 inches - hand held)

Kiri-kiri (toy wooden rattle found at a street vendor's stall in Asakusa, Tokyo)

Cricket call (medium metal styled clicker)

Hiyoshigi (Japanese wooden clappers)

Mallet Kat Pro with altered programmed sounds composed using the internal sound module.

4 Los Alamos rocket nose cones

4 Tibetan bowl gongs

Sabian – small thunder sheet

Komaki O-Daiko a gift presented to me by Mr. Komaki of the Japan Percussion Center (24 inch diameter head)

Uichio-daiko rack mounted set (in inches: 8.5, 9.5, 12, 14.5, 16) with

3 Equilibrium large mouksho styled woodblocks (#s 6, 7, 8) rack mounted

Tensor lamp whistle (the flexible segmented metal stem of a small desktop tensor lamp)

2 Chinese bells swirled/rubbing together

Amadinda (made by Greg Blanke and tuned by M. Udow) pitches (+ = 1/4 tone #): G, A+, B+, d+, e+, g, a+, b+, d'+)

INSTRUMENTS PLAYED BY NANCY UDOW

Uichio-daiko – 9 inches – hand held

Bensasara (presented as a gift from the students of Toho Gakuen College of Music while in Toyama, Japan)

Cricket calls – (low & high)

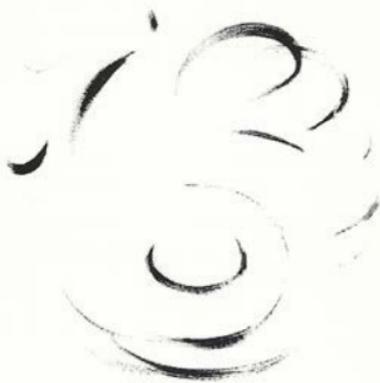
Amadinda

From conversations I have had with Japanese friends, this work retrospectively seems to allude to Noh, though neither Nancy nor I have attended a traditional formal performance of this dramatic form. Indeed, Nancy has yet to visit Japan. How is it then possible to allude to an art form one has never actually witnessed? This question has stayed with me in a vexing and perplexing way.

Equilibrium commissioned Arlene Richards to design and paint with fabric dyes and construct kimonos.

Props and sets were designed and constructed by Nancy Udow.

Masks were made by Nancy and Michael Udow



ZIG-ZAG
(2001)

Zig-Zag received its premier performance by David Tolen and Daniel DeSena on tour with marimbist, Mayumi Hama, who had asked me to compose a percussion work for her Japan tour during the summer of 2000. I elected to include this recording by two of my former students on my "solo CD" for a number of reasons. At age fifty-two, as I reflect on my career, I view myself at a pivotal point, as if in the center of a bridge. Looking back, I am considering the body of work that Nancy and I composed and choreographed beginning with our first collaboration at the University of Illinois in 1970, thirty-one years ago. Looking forward to the other side of the bridge, I am reflecting on the knowledge which I have assimilated from my former composition and percussion professors. I am respectful of my role, having served as a conduit from which that information and my own creative thoughts flow forward to the students I have worked with over the years. Creating repertory for them and for their current and future audiences seems like a natural way to continue a musical journey.

A black and white portrait of Nancy Udow, a woman with short, light-colored hair, smiling. She is wearing a dark top with horizontal stripes.

Nancy Udow is currently a Certified Iyengar Yoga instructor at the Yoga Space in Ann Arbor, Michigan. As a dancer-choreographer, her compositions explore detailed rhythms and gestural subtleties in movement with a resulting style that is exacting yet lyrical. Nancy has performed over 250 concerts with Equilibrium Dance and Percussion Theatre duo in the United States, Canada, and Europe, and has taught dance and movement for actors at the University of Michigan/Theatre Department, the University of Rochester, New York and Dartington College of Arts, England. She also has taught dance to hearing impaired children in the Ann Arbor Public Schools. Her choreography as performed by Equilibrium Dance and Percussion Theatre has been recorded and broadcast on television specials including PBS television in East Lansing, Michigan and Phoenix, Arizona.

A black and white portrait of Dan DeSena, a young man with short dark hair, looking slightly to the side. He is wearing a dark suit jacket, a white shirt, and a patterned tie.

Dan DeSena is currently completing a Doctorate of Musical Arts degree at the University of Michigan where he has studied with Michael Udow. Dan has performed as a soloist at the International Computer Music Convention in Ann Arbor, MI, and performed in the world premier of Michael Udow's percussion opera, *The Shattered Mirror*, in which he served as the percussion coordinator for the Ann Arbor and Orlando performances. Dan has performed with numerous orchestras around the United States and is currently a regular member of the Ann Arbor Symphony. Dan has performed abroad as a chamber percussionist for concert tours of Japan with Mayumi Hama, and has served as a faculty member and performer at the Banff International Music Festival in Banff, Alberta, Canada. As a teacher, Dan has served as the director of the steel band program at the University of Michigan and as Percussion Instructor with the University of Michigan Marching Band. Dan has also served as a percussion instructor with the Cavaliers Drum and Bugle Corps from Rosemont, Illinois.

A black and white portrait of David Tolen, a man with short dark hair, looking directly at the camera. He is wearing a dark suit jacket, a white shirt, and a dark bow tie.

Percussionist, David Tolen has performed with many groups around the United States including ensembles in his hometown of Santa Fe, Santa Fe Pro Musica and the Santa Fe Opera winter series. While working on his BA in music performance at Texas Tech University, he was principal percussionist for the Midland-Odessa Symphony. He studied with Michael Udow at the University of Michigan where he received his Master's degree in percussion performance. He was a member of the Ann Arbor Symphony in Michigan, where he also performed with the Michigan Opera Works, Flint Symphony, and Phoenix chamber ensemble. Currently, Mr. Tolen is a member of the Santa Fe New Music ensemble and has also performed as principal percussionist in the Sarasota Opera. Mr. Tolen has appeared on several Equilibrium recordings.



Michael Udow - Principal percussionist The Santa Fe Opera (1968 - present); the University of Michigan (1982 - present). Performs with Keiko Abe, Summit Brass, Equilibrium Dance & Percussion Theatre. Significant Multiple percussion experiences: 1984 American premiere (stage role, Drummer Madman) The Santa Fe Opera - Hans Werner Henze's *We Come to the River*, Dennis Russell Davies, conductor; World Premiere - Concerto Soloist - Buffalo Philharmonic - David Felder's *Between* for solo percussion and orchestra, Jesse Levine, conductor. An Evening of the Three Solo Percussion Works of Herbert Brün. Freelance Percussionist; Detroit Chamber Winds. Former Ensemble Member: New Orleans Philharmonic, Blackearth Percussion Group, Tone Road Ramblers, Santa Fe Chamber Music Festival, University of Illinois Contemporary Chamber Players, Other: composer, instrument designer, poet, record producer.

SELECTED DISCOGRAPHY: The Santa Fe Opera: *The Mother of Us All* - Virgil Thomson; Raymond Leppard cond.; New World Records NW288/289; New Orleans Philharmonic, Werner Torkanowsky, cond. - works by Colgrass, Hovhaness, Rorem, Floyd - Orion ORS 7268; Marimba Spiritual - Keiko Abe *Conversation in the Forest I* - Xebec XECC-1007; Conversation - Keiko Abe and Michigan C.P. works by Abe, Nishimura, Udow and Wada - Xebec XECC-1003; Intersections & Detours - Tone Road Ramblers works by Martirano, Udow Einstein 007; Gringo Blaster - Michael Kowalski *Vapor Trails* - Einstein 008; The Beastly Beatitudes - Morgan Powell *Duet II* and *Fine Tuning* Einstein 009; Morgan Powell Compositions - THO Opus One 164; *Portraits of Three Ladies (American)* - Edwin London - New World Records 80562-2; Blackearth Percussion Group works by Cage, Harrison, Albright, Miller, Garland, Bertoncini - Opus One 22; Herbert Brün Compositions - *Trio for Flute Double Bass and Percussion* and *Nonet* - Non-Sequitur 1-3; The Shattered Mirror - works by Michael Udow - Equilibrium EQ1; Border Crossing - EQ2; Soundscapes - Mayumi Hama - *Marimba Spiritual* - EQ33; Distant Visions, *Castle Music* - Brian Bevelander, EQ47; Organ Music of William Albright; *The King of Instruments* and *Symphony for Organ* - EQ35.

ACKNOWLEDGMENTS

Over the Moon was funded in part by a grant from the Michigan Council for the Arts.
Handbells courtesy of Schulmerich Handbells, Sellersville, PA.
Thunder Sheet crafted by Sabian, Ltd.
Piccolo Woodblocks crafted by Equilibrium

SPECIAL THANKS

Rita Blitt ~ for your meaningful works of art.
Greg Blanke, Yellow Dog Woodworks for your artisanship.
Mr. Komaki for the spectacular Komaki O-Daiko.
Will Spencer for your exceptional ears.
Nancy Udow ~ for everything.



OVER THE MOON (1986) multiple percussion

Assisted by Nancy Udow, percussion

- | | |
|--|------|
| 1. Children of the world | 3:34 |
| 2. Lightly a new moon | 1:58 |
| 3. A ragged phantom | 2:32 |
| 4. Turning from watching the moon (& Sunflower from 2:08-3:22) | 3:49 |
| 5. Cuckoo, if you must | 2:20 |
| 6. Low clouds are shattered | 1:36 |
| 7. Low clouds reprise | 0:32 |
| 8. Sunflower (with Low clouds reprise from 00:55-1:11) | 1:11 |
| 9. If my complaining wife | 3:43 |
| 10. Moon moves down the sky | 2:17 |
| 11. Broken and broken again | 2:22 |
| 12. A small hungry child | 0:29 |
| 13. Oh that moon last night! | 1:03 |

TENNEI-JI (1999) solo marimba & voice

- | | |
|---------------------------------|------|
| 14. Smallest hidden stone | 1:02 |
| 15. Alone in the night | 0:46 |
| 16. Strength is from within | 0:26 |
| 17. Mist floats gently | 0:43 |
| 18. Life springs from the earth | 2:25 |
| 19. The old tree listens | 2:04 |
| 20. Butterflies dancing | 0:14 |
| 21. Deep within the stone | 0:37 |
| 22. How do I know | 3:16 |

23. STEPPING ON STARS (1996) multiple percussion & MIDI

Assisted by Nancy Udow, percussion

24. ZIG-ZAG (2001) percussion duo

Daniel DeSena & David Tolen, percussion

TOTAL TIME 74:34

27:04

Executive Producer –
Michael W. Udow

Cover & Booklet Art –
Rita Blitt

Recording –
Solid Sound Studios,
Ann Arbor, MI

Recording Engineer –
Will Spencer

Graphic Production &
Audio Replication:
World Class Tapes,
Ann Arbor, MI.

Graphic Design –
Michael Tanner



11:48

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P.O. BOX 305, DEXTER, MI 48130 USA

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