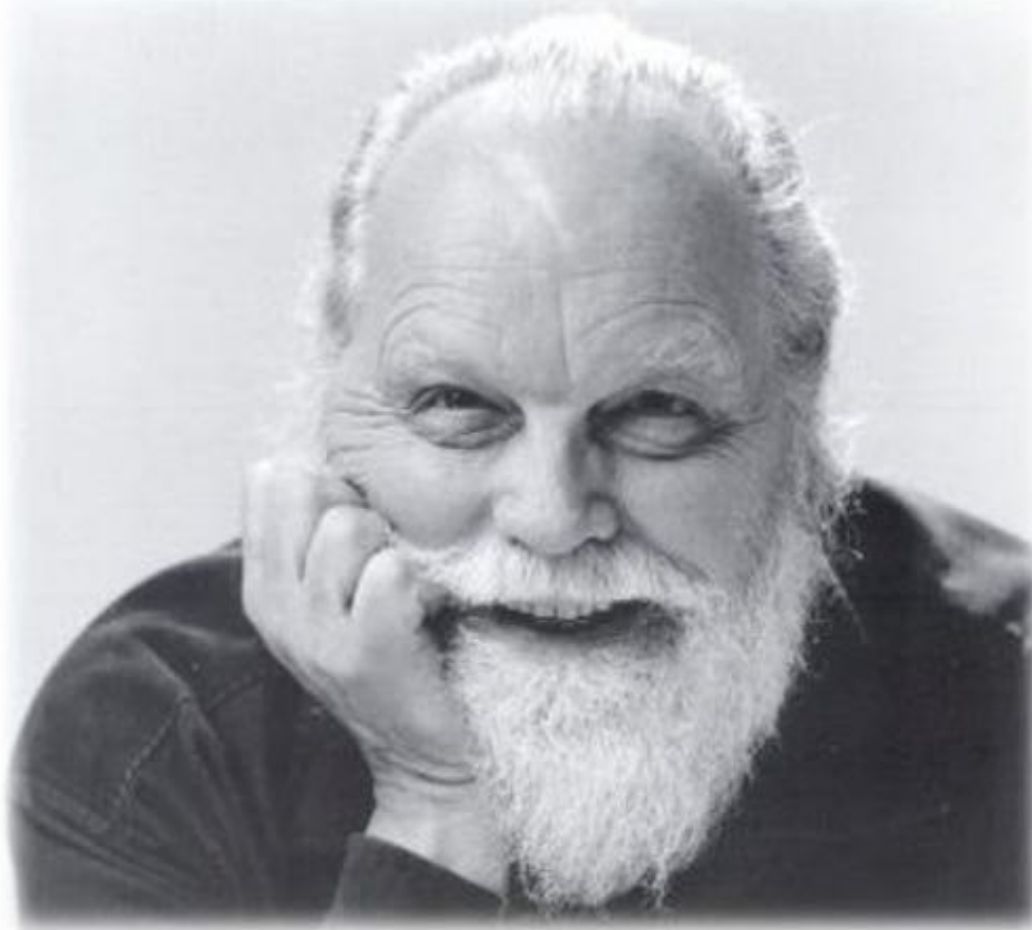


# CeLOUbration!

**Lou Harrison Centennial  
1917-2017**



**Friday, June 16—Saturday, June 17, 2017**  
**Portland State University School of Music, Lincoln Hall**



Lou Harrison

## **Lou Silver Harrison (1917-2003)**

Lou Harrison was one of the American “West Coast Maverick” school composers who rebelled from Western-European musical tradition and, in Harrison’s case, integrated Eastern musical traditions with modern Western technique.

Described as a Renaissance man, Harrison was not limited solely to composing; he wrote poetry, practiced calligraphy, developed computer fonts, worked as a music and dance critic, and advocated joyfully for gay rights. He also was passionate about Buddhism, environmentalism and pacifism.



Lou Silver Harrison was born May 14, 1917 in Portland, Oregon to Calline Silver and Clarence Maindenis Harrison. Lou lived in the family-owned Silver Court Apartments (today at 2170 NE Hancock), bought with his mother’s inheritance, for his first nine years, surrounded by Asian artwork and lush Persian carpets. For the rest of his formative years, the Harrisons moved across the West Coast, relocating nearly every year to a new city in California. After attending 18 different schools, Lou graduated Burlingame High School in 1934, enrolling in San Francisco State College and also independently studying composition with maverick California composer Henry Cowell (1897-1965).

Cowell introduced Harrison to serialism and other modernist techniques while encouraging his non-Western musical interests. Through Cowell, Harrison connected with Charles Ives (1874-1954), writing to him to gain better insight into his compositions. Ives generously replied with a crate of his scores and manuscripts, which Harrison spent the next ten years studying, editing, and publishing. Harrison taught music as it applied to dance at Mills College in Oakland, where he forged a lasting relationship with composer John Cage (1912-1992). Together they staged popular percussion concerts throughout San Francisco, where Harrison also worked as an accompanist, florist, and dancer.

In 1942, Harrison moved to Los Angeles where he studied with Arnold Schoenberg (1874-1951). A year later, he relocated to New York and under Virgil Thompson (1896-1989) worked as a music critic for the *New York Herald Tribune*, reviewing concerts from traditional European classical music to modern composition. He also composed music for dances by choreographers including Jean Erdman and Merce Cunningham, and conducted the premiere of Ives’s Third Symphony, resulting in a Pulitzer Prize for the aged composer. Despite his success in the city, Harrison grew extremely unhappy and returned to the West Coast, settling in Aptos, California in 1953 where he would remain for the rest of his years.

Harrison fascination with Asian culture motivated his trips to Japan, Korea and Taiwan in the 1960s. During his visits, he mastered several traditional instruments, reconstructed an ancient Chinese orchestral piece, and composed works inspired by his explorations, such as *Pacifika Rondo* (1963) and *Music for Violin and Various Instruments* (1967), using techniques and instruments from several cultures. In 1967, Harrison met William (Bill) Colvig, a fellow Oregon native who became his collaborator and his life partner. Together,

they built an American gamelan, which became the source of at least three major compositions, including *La Koro Sutro* (1972). He and Colvig also built several Javanese style gamelan sets, for which Harrison composed dozens of pieces, some of which also used Western instruments. Harrison continued composing for Western instrumentation, but also successfully utilized multi-cultural instrumentation.

He died on February 2, 2003 of a heart attack en route to a festival of his music at Ohio State University. His prolific oeuvre ranges from 12-tone to modal and more, and his use of just intonation and Esperanto in many of his pieces reflects his lifelong search for universal peace and brotherhood. Lou was described as warm, benevolent, and larger-than-life, as well as an outspoken advocate for gay rights.

## **The CeLOUbration Festival is organized and hosted by the Portland State University School of Music and co-sponsored by Cascadia Composers**

Located in the architecturally most distinct building on the **Portland State University** campus—Lincoln Hall—the **School of Music** offers its students educational experience in an inclusive environment, in which they can find their own path to music-making proficiency and comprehension. Our faculty strives to engage, serve and support a heterogeneous student body in their individual academic endeavors by providing a thorough training in the areas of Performance, Conducting, Music Education, Composition, Jazz Studies, Music Theory, and Musicology.

Led by the University's motto *Let Knowledge Serve the City*, PSU's School of Music is one of the largest music presenters in Oregon, producing hundreds of concerts a year, many of them free and open to the public. For this occasion, the School of Music has brought together eminent local ensembles and individual performers, a number of its own faculty, current and graduated students, and national scholars, to jubilantly memorialize a birth centennial of Portland's most esteemed composer, an American polyartist maverick, Lou Harrison.

**Cascadia Composers'** mission is to engage our community through the creation, performance, and promotion of contemporary musical art, while providing resources and opportunities to Cascadia composers. Founded in 2008 by a group of eight regionally based, nationally known composers including David Bernstein, Bonnie Miksch and Greg Steinke, it has produced more than 60 concerts including over 500 works by members, and have co-produced or otherwise contributed to many more including CeLOUbration! Its 70-strong membership includes some of the region's finest composers working in the Western classical tradition, and as you will hear, other world music traditions as well.

Cascadia Composers is the largest of a group of affiliated organizations that serve regional communities under the umbrella of the National Association of Composers USA. Through our concerts, networking opportunities and educational outreach activities, we foster a community of composers, and connect them to the broader artist and arts-loving community of the Pacific Northwest. Over time, we've built up an audience enthusiastic for locally made, fresh new music.

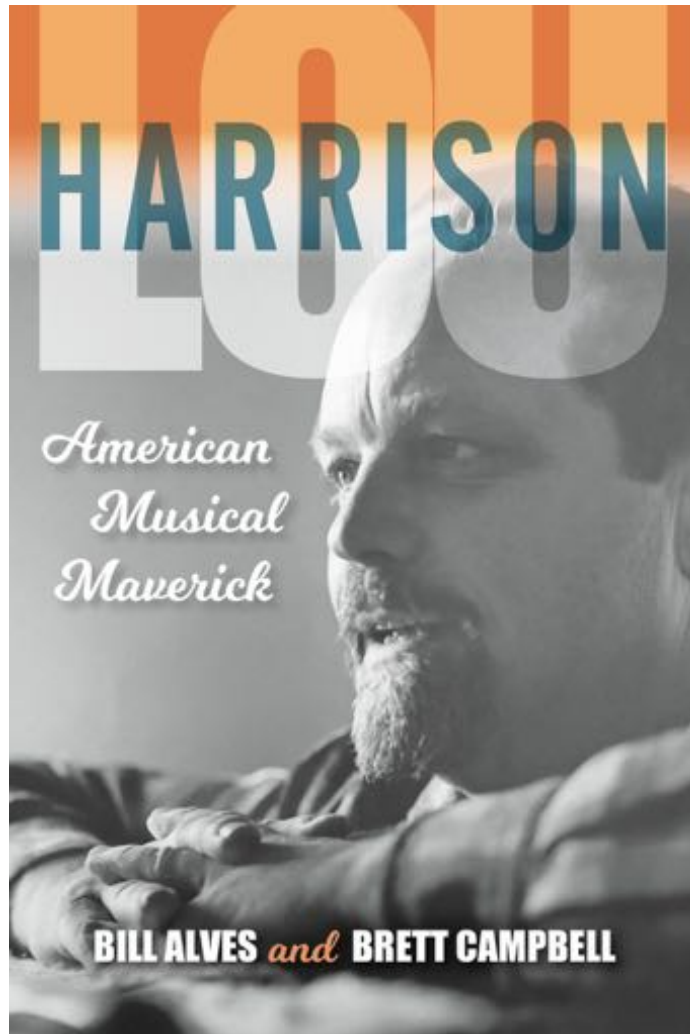
## Acknowledgments

CeLOUbration thanks photographer David Harsany for the use of the photo of Lou Harrison that adorns the cover of this program, and thanks Portland composer Bob Priest for his generous support of the performance of *Suite for Cello and Harp* and Susan Alexander's *Three Little Multiverses (For Lou)*.

“This First Annual Ear Trumpet New Music Composition was commissioned by MMarzena with funds from the Baby LeRoy Memorial Trust for the Lou Harrison 100th Birthday Concert. My deepest gratitude to Bob Priest, and Lou who was always there.”

Susan Alexander

Portland State University School of Music also expresses gratitude to Brett Campbell for his inspirational ideas and continuous tireless involvement and support in the shaping and organization of the CeLOUbration!



# CeLOUbration Program

**Friday, June 16**

**5:00pm-6:00pm, Bill Alves Composition Lecture/Workshop, LH 225**

**Free admission**

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## **7:30pm-9:00pm, Evening Concert, LH 75**

Lou Harrison, *First Concerto for Flute and Percussion* (1939):  
Sydney Carlson, flute; Florian Conzetti, percussion

Susan Alexjander, *Three Little Multiverses (For Lou)*:  
Hannah Penn, voice; Catherine Lee, cor anglais; Diane Chaplin, cello; Kate Petak, harp

Lisa Marsh, *Changing Winds* for percussion quartet:  
Brian Banegas, Joel Bluestone, Joshua Gianola, Maxwell Kolpin, percussion

Lou Harrison, *Concerto for Violin with Percussion Orchestra* (1940/1959):  
Tomás Cotik, violin; Brian Banegas, Joshua Gianola, Christopher Haynes, Maxwell Kolpin,  
Jessica Vaughan, percussion; Joel Bluestone, conductor

Intermission

Lou Harrison, *Suite for Cello and Harp* (1949):  
Diane Chaplin, cello; Kate Petak, harp

Lou Harrison and John Cage, *Double Music*, for four percussionists (1941):  
Portland Percussion Group

Paul Safar, *Refugium*:  
Sydney Carlson, flute; Sharon Eng, viola; Portland Percussion Group

Greg Steinke, *Diversions and Interactions*, for percussion trio:  
Portland Percussion Group

Lou Harrison, *Song of Quetzalcoatl*, for four percussionists (1941):  
Portland Percussion Group

**Admission: free for all students, general \$20, senior \$15**  
**Two-evening concert pass: \$30**

## Saturday, June 17

**10:00am-2:30pm, Lou Harrison Symposium, LH 115, Studio Theater**

### Free admission

10:00am, Welcome and introduction, Brett Campbell, moderator

10:10am, Keynote speaker Bill Alves, Harvey Mudd College, Claremont, CA:  
Four Lessons I Learned from Lou Harrison

10:40am, Brett Campbell, excerpts from the newly published book by  
Bill Alves and Brett Campbell: *Lou Harrison—American Musical Maverick*

11:00am, Barbara Heilmair, Portland State University:  
Sounds of Remembrance—Musical Choices for Expressivity in Lou Harrison's *In Memory of  
Victor Jowers* and Other Selected 20<sup>th</sup> Century 'Tombeau' Pieces

11:30am, Rachel Bomalaski, Portland State University graduate student:  
Melodicles in the 1952 *Serenado por gitaro*

12:00pm, Break

12:30pm, Rachel Chacko, Whitman College, Walla Walla, WA: Cultural and Stylistic  
Hybridity in Harrison's *Main Bersama-sama* for French Horn and Gamelan Degung

1:00pm, Matthew Andrews, Portland State University graduate student: Compositional  
Practice as Expression of Cultural Hybridity in Lou Harrison's *Double Concerto for Violin,  
Cello, and Javanese Gamelan*

1:30pm, Jody Diamond, American Gamelan Institute: Gamelan Lessons for Lou Harrison

2:00pm, Christina Ebersohl, Portland State University undergraduate student:  
Lou Harrison's *La Koro Sutro*—Syncretism and Universality through Esperanto

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**3:00pm—4:00pm Afternoon Concert, LH 115, Studio Theater**

### Free admission

Lou Harrison, *Six Sonatas for Cembalo* (1934-43): Adrienne Varner, piano

Lou Harrison, *Serenado por gitaro* (1952): Adam Brooker, guitar

Lou Harrison, "A Solo for Robert Hughes" from *Group on a Row the Same*, for  
unaccompanied bassoon (ca.1961): katie bishop, bassoon

Lou Harrison, *String Quartet Set*, movt. I, Variations, and movt. III, Estampie (1979):  
Viet Block, violin; Jing Kappes, violin; Christina Ebersohl, viola; Hannah Hillebrand, cello

**4:30pm—6:00pm, Movie screening, LH 115, Studio Theater**

**Free admission**

*Lou Harrison: A World of Music* (2015), documentary film, Eva Soltes, director

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**7:30pm—9:00pm, Evening Concert, LH 75**

Lou Harrison, *Music for Bill and Me* (1967)  
*Serenado por Gitaro* (1952)  
*Avalokiteshvara* (1965): Bryan Johanson, guitar

Lou Harrison, *In Memory of Victor Jowers* (1967):  
Barbara Heilmair, clarinet; Lisa Marsh, piano

Bonnie Miksch, *Song of Sanshin*:  
Rose City Trio (Sarah Kwak, violin; Nancy Ives, cello; Susan Chan, piano)

Lou Harrison, *Tandy's Tango* (1992): Adrienne Varner, piano

Intermission

Lou Harrison, *A Cornish Lancaran* (1976/1986):  
Joel Ford, saxophone; Venerable Showers of Beauty Gamelan

Matthew Neil Andrews, *Gending Eris*: Venerable Showers of Beauty Gamelan

Lou Harrison, *Threnody for Carlos Chávez* (1978):  
Amelia Bierly, cello; Venerable Showers of Beauty Gamelan

Mark Vigil, *Gending Waters of the Heart*:  
Venerable Showers of Beauty Gamelan

Lou Harrison, *Gending in Honor of Aphrodite* (1982/1989):  
Lily Breshears, harp; Portland State University Community Choir, conductor Tim Havis;  
Venerable Showers of Beauty Gamelan

Lou Harrison, *Ladrang in Honor of Pak Daliyo* (1984):  
Venerable Showers of Beauty Gamelan

Lou Harrison, *Bubaran Robert* (1976/1981):  
Dave Bamonte, trumpet; Venerable Showers of Beauty Gamelan

**Admission: free for all students, general \$20, senior \$15**  
**Two-evening concert pass: \$30**

## Compositions

### Friday Evening Concert

#### **Lou Harrison, *First Concerto for Flute and Percussion* (1939)**

This early composition by Harrison uses two of the primeval instruments: percussion and flute. Through studying with Henry Cowell at San Francisco University and in private composition lessons, Harrison developed a sense for the rhythmic support of melody. This piece demonstrates his compositional style inspired by Cowell, who the work is dedicated to and who was one of the performers at the premiere. The composition presents a battle of rhythms between the percussion and flute, with the percussionist maintaining a repetitive rhythmic ostinato while the flute crosses over the rhythms of the accompaniment. Harrison often set boundaries in his music and in this concerto he demonstrates intervallic control for the melody, where the melody is limited by three different intervals. The concerto does not contain dynamic contrasts within each movement, nor is there indication of clear phrasing, as Harrison allowed the players to make decisions for a more convincing performance. Originally scored for two percussionists and one flute, here it will be performed with one percussionist and flute.

#### **Susan Alexander, *Three Little Multiverses (for Lou)***

This is the world premiere of *Multiverses*. Dedicated to Lou Harrison, it contains gamelan references, musical quotes from Charles Ives's song "Two Little Flowers," and a tone row extracted from Lou Harrison's name. The three Harrison-original poems were chosen and arranged by Alexander in what seemed to be a natural progression—from the whirling wildness of creation, to elegantly 'measured' proportion that Lou so loved, and finally to spring, beauty and surprises.

#### ***The Path at West Holding and Other Poems, Lou Harrison (1992-2003)***

##### 1. From Hubble

Motion precedes  
in everywhere.  
Crash, crush, and crumbles  
spurl off in always spirals  
of countings' colors;  
and in every alltimes' whirr,  
multiverses grind forth  
presences.

##### 2. Measures (from Two Cinquaines)

The nights  
divide the days.  
The moon divides the months;  
the sun our years, and tiny cells  
our lives.



### 3. Cluster

#### Spring

A spring begins with yellow,  
with mustard and mimosa:  
and what's blue to see  
are lupines and ceanothus.  
The red rose on California's coast  
continues abloom  
ignoring seasons.

#### **Lisa Ann Marsh, *Changing Winds***

*Changing Winds* evolved from Lisa Marsh's piano piece *Autumn Winds* composed in 2013. When she received news of the CeLOUbration event, Marsh decided to adapt this piece for percussion quartet. Taking inspiration from the turbulence of fall 2016, *Autumn Winds* was transformed into *Changing Winds*, to represent these difficult times. The composition features four players, each using at least three different instruments including xylophone, marimba, glockenspiel, tambourine, claves, bowed cymbals, gongs, and wooden blocks. Each player has an independent role and their musical stories develop as the piece progresses. The uncertainty at the beginning traverses the ambiguous and the chaotic, finally coalescing as the four players find their rhythm with one another, creating a portrait of unity and peace out of what was once so tumultuous and unpredictable.

#### **Lou Harrison, *Concerto for Violin with Percussion Orchestra* (1940/1959)**

The concerto begins with a bass drum rolling in, like distant thunder, foretelling the entrance of a violin solo not so much as lightning but more like a curious wild animal. In lieu of a traditional orchestra, the soloist is backed by a veritable wildlife of flowerpots, wind chimes, triangles, tam-tams, gongs, and more. Primal rhythms support, and sometimes threaten to overpower the wanderings of this melodic animal as it traverses a chromatic scale alien to Western traditions, while the unusual instrumentation transports one to a realm beyond. Now and then, the company of percussion recedes, leaving a clearing of silent space in which one can reflect upon the musings of a musical creature that resonates as both directionless and paradoxically purposeful. Harrison composed the percussion part in 1940, adding the violin part in response to a commission in 1959.

#### **Lou Harrison, *Suite for Cello and Harp* (1949)**

Harrison composed *Suite for Cello and Harp* for Seymour Barab, cellist and composer always eager to perform contemporary music, who encouraged his composer friends to write new music for violoncello. First performed in New York in 1950, the *Suite* was inspired by the cave paintings in Lascaux, France. The *Suite* forms a cycle, beginning and ending with a *Chorale*, which, along with the second movement, *Pastorale*, represents the suite as a whole. These two movements (*Chorale* and *Pastorale*) were originally taken from a score commissioned for a film about the Lascaux caves and reworked to create the *Suite for Cello and Harp*. The third movement, *Interlude*, was originally composed for solo cello, but was arranged by Barab for cello and harp, and the fourth movement, *Air*, later reappeared in the scherzo section of Harrison's *Symphony on G* from 1964.

**Lou Harrison and John Cage, *Double Music* (1941)**

This collaborative avant-garde experiment for four percussionists was composed independently by Harrison and Cage, with each of them agreeing to write two of the four different parts of the same musical texture, without consulting the other. They used a specific number of rhythmic shape-motives and rests, to be put together in any combination. The objective reflects Cage's indeterminacy as the devising of musical structures with enough looseness of compositional control that the composers did not know what the final result would be. "We never changed a note," Harrison wrote. "We didn't need to...By that time I knew perfectly well what John would be doing, or what his form was likely to be. So I accommodated him." The composition is non-harmonic, creating an entirely percussive, non-pitched Javanese gamelan-like sound. The instrumentation is highly specific, being primarily metallic and non-traditional, including brake drums, sistra, bells, and a thunder sheet, but the timbres are juxtaposed with both delicate and forceful resonances. There is no dynamic progress in the work; it is a continuous festive whole.

**Paul Safar, *Refugium***

*Refugium* is a chamber piece for viola, flute and percussion. It was written for the summer 2016 Composing in the Wilderness field seminar, a two-week program with the National Park Service that facilitated the creation of compositions inspired by Denali National Park in Alaska, where they were premiered. *Refugium*, which means refuge, is based on a poem inspired by this beautiful national park. The sparseness of the instrumentation of this composition was greatly influenced by some of Lou Harrison's works, especially its use of percussion.

**Poem *Refugium*, by Paul Safar (2016)**

Interlocking clouds  
jagged rock and ice  
silt and clarity of the stream find the still point we all seek.  
From grizzly and Dall  
to human and monkshood in the meadow,  
a refugium for eternity  
as we walk gently in this harsh, lush and vital place  
step by step,  
step by step,  
step step.

**Greg Steinke, *Diversions and Interactions***

Written for three percussionists, *Diversions and Interactions* was originally composed in 1976 for a dance choreography titled *Fortwylaandmerceandnikandmurray* led by Steinke's colleague Pam Schick, at The Evergreen State College in Olympia, WA, where it was premiered. Subsequently, several other ensembles have performed this work, including Georgia State University Percussion Ensemble at the College Music Society National Conference in Atlanta and The University of Washington Percussion Ensemble.

**Lou Harrison, *Song of Quetzalcoatl* (1941)**

The *Song of Quetzalcoatl* for four percussionists features Lou Harrison's signature instrumentation of Chinese, Mexican and "junk" instruments. Composed in San Francisco, around the time Harrison began collecting ethnic instruments, this composition also calls for objects with good musical qualities found in junkyards. The Quetzalcoatl is a feathered-serpent hero and the god of wind and learning in Mesoamerican literature. Inspired by Mexican culture and paintings, Harrison imagined this piece accompanying intricate Mexican images. The music has a ritual, enchanted feeling, with underlying steady percussion rhythms that flow throughout the entire piece.

## **Saturday Afternoon Concert**

**Lou Harrison, *Six Sonatas for Cembalo* (1934-1943)**

Harrison's youthful fascination with California's Spanish colonial period led him to compose a set of six cembalo (harpsichord) pieces—the standard complement in baroque publications. The title sonata refers not to the well-known form of Mozart and Beethoven but rather to the earlier form popularized by the Italian-Spanish baroque composer Domenico Scarlatti. Another model was the Spanish composer Manuel de Falla. Harrison's sonatas alternate between evocations of the Spanish Baroque and of indigenous Californians, whose music he was also studying at the time.

**Lou Harrison, *Serenado por Gitaro* (1952)**

Harrison composed for the classical guitar during a span of fifty years. He sometimes hesitated and stepped back from writing guitar music because of the instrument's general lack of sustained sound. *Serenado por Gitaro* was composed in 1952 and titled in Esperanto language, one of Harrison's many interests. It is also known by its initial title, *Serenade for Frank Wigglesworth*, a composer and friend during Lou's New York phase. For many years *Serenado por Gitaro* was unpublished, so guitarists circulated Harrison's handwritten copy.

**Lou Harrison, "A Solo for Robert Hughes" from *Group on a Row the Same*, by Lou Harrison (ca. 1961)**

While teaching at Black Mountain College, NC, in 1951, Harrison worked on three pieces based on a tone row—for keyboard, for vibraphone and trombone, and for voice, viola, and piano. He returned to the same row ten years later, after his trip to Japan and Korea and added a fourth and final movement for an unaccompanied bassoon. Lou dedicated this work to his friend the bassoonist, conductor and composer Robert Hughes, who greatly helped promote Harrison's music.

**Lou Harrison, *String Quartet Set, I. Variations, and III. Estampie* (1979)**

This composition is an impressive alliance of antiquity, exoticism, and diversity of styles. The first movement, "Variations on Walther von der Vogelweide's 'nu alrest lebe ich mir werde,'" recalls Vogelweide (1170-1230), a Minnesinger (medieval German poet-musician) and composer of medieval monophonic music. In this movement, Harrison treats the flowing melody like five-voice Renaissance polyphony. The middle movement, "Estampie" is a lively dance or stomping piece. The sounds are Renaissance or Eastern-influenced, with a single monophonic melodic line shared between the first violin and the viola, accompanied by the drumming cello and repetitive drone on the second violin.

## Saturday Evening Concert

### **Lou Harrison, *Music for Bill and Me* (1967)**

Harrison's composition *Music for Bill and Me* has a simplistically delicate sound. Even though initially composed for harp, this work is commonly played on guitar, achieving just as pleasing a sound impression. Harrison designed a hexatonic (six-tone) just intonation scale for this piece. The work was written for Harrison's life partner, William (Bill) Colvig, who also built a variety of instruments for Harrison. These American-designed percussion and gamelan instruments of Colvig's own construct filled their Aptos, CA, home. *Music for Bill and Me* celebrates Harrison's relationship with Colvig that would last for the next 33 years. Harrison thought of Bill's instruments as his very own voice continuing, regardless of Bill's passing in 2000.

### **Lou Harrison, *Serenado por Gitaro* (1952)**

Lou Harrison composed for the classical guitar during a span of fifty years. He sometimes hesitated and stepped back from writing guitar music because of the instrument's general lack of sustained sound. *Serenado por Gitaro* was composed in 1952 and entitled in Esperanto language, one of Lou's many interests. It is also known by its initial title, *Serenade for Frank Wigglesworth*, a composer and Lou's friend during his New York phase. For many years *Serenado por Gitaro* was unpublished, so guitarists circulated Harrison's handwritten copy.

### **Lou Harrison, *Avalokiteshvara* (1965)**

Lou originally composed this work for harp or grand psaltery with percussion in 1964, and later added an adapted version for guitar with optional percussion. For another one among his Buddhism inspired compositions, Harrison chose Avalokiteshvara, as a personification of compassion for the unhappy, in attempt to help them. The composition transpires lively, vitalizing, dance-like mood in shifting meters.

### **Lou Harrison, *In Memory of Victor Jowers* (1967)**

This somber piece was inspired by the death of Lou's friend Victor Jowers in 1967 and composed the same year. While the official cause of Victor's death was ruled as aplastic anemia, Harrison was convinced that Jowers died from exposure to radiation during his work as a journalist. As an expression of frustration and rage, Harrison premiered this grieving duo for piano and clarinet at Jowers's memorial service. In congruence with the heated political climate and activism present in 1967, Harrison used his compositional voice to also speak out about the issues facing the American people.

### **Bonnie Miksch, *Song of Sanshin***

*Song of Sanshin* uses the traditional Korean piece *sang-ryung-san* as its point of departure and point of return. The clear statements of the melody, complemented by several expressive elements derived from *sang-ryung-san*, are explored throughout the composition. These elements include: a strong sense of rhythmic freedom and fluidity; phrase endings on long notes punctuated by short eighths; abundant use of grace notes, trills, and other embellishments; and the use of the pentatonic scale as a harmonic skeleton. Composed for piano, violin, and cello, it evokes a contemplative mood with its frequently unmetred, freely flowing melodic expressions and use of the pentatonic scale. *Song of Sanshin* unfolds in an arch form reminiscent of Korean art and the contour of a mountain. Sanshin are

mountain spirits worshipped in Korean and other Buddhist cultures. This work creates the atmosphere of a tranquil mountain and contains a strong sense of heterophony at various points, realizing the often out-of-sync expression of Korean music. The composer's intent was to instill in the music a reverence for mountains, mysticism, and the inner longing of the soul.

### **Lou Harrison, *Tandy's Tango* (1992)**

Written for choreographer Tandy Beal, according to Lou Harrison, *Tandy's Tango* for piano is inspired by "the slinky kind of tango sometimes seen in the movies of the 1920s and 1930s." It features counterpoint, Piazzollian block chords, and bass octaves in this not-so-typical tango setting. The piece was written with an 18th century tuning known as Kirnberger II, which Harrison was known for keeping on his home piano. This unique tuning features pure intervallic intonation (unequal temperament) with a single tempered pitch. Lou Harrison was quite fond of this tuning and the "gutsy fifths" created by the inclusion of the tempered pitch.

### **Lou Harrison, *A Cornish Lancaran* (1976/1986)**

In 1976, Harrison wrote a pair of works for Javanese gamelan named after Samuel Scripps, the arts-loving heir to the founder of United Press International who helped create the American Society for Eastern Arts (ASEA) to bring together masters and students of Asian music and dance at Mills College. He also helped purchase and import to California Kyai Udan Mas, a beautiful Javanese gamelan orchestra set of instruments whose name means "Golden Rain." For *Lancaran Samuel*, which uses the seven-tone pelog system, instead of choosing one of the traditional Javanese subsets and modes of pelog, Harrison invented his own six-tone mode consisting of pitches 1, 2, 3, 4, 5, and 7, an innovation certain to raise eyebrows among traditional Javanese musicians, who would never use pitches 1 and 7 in the same piece. Pitch 4, which lies, like a blue note, in between the diatonic fourth and fifth of the scale, gives the mode a bluesy quality that Harrison remembered in 1987 while in residence at Seattle's Cornish Institute, when he decided to write a piece for the saxophone, whose intonational flexibility (like the Korean piri) he admired and whose sinuous qualities he thought would make a good match for his *Lancaran Samuel*. He was so pleased with the unusual combination that he extended the piece in 1989, and it was in this form that it was recorded.

### **Matthew Neil Andrews, *Gending Eris***

*Gending Eris* was created as the first movement of Andrews's larger work entitled *Concerto Grosso for Percussion Quartet and Javanese Gamelan*. Inspired by Eris, the Greek goddess of chaos, Andrews dedicates this piece "to the history-making women who refuse to behave." The entire work is a great analogy to Harrison's *Double Concerto for Violin, Cello, and Javanese Gamelan*, the first Lou Harrison composition Andrews was exposed to. *Gending Eris* has an intriguing rhythmic quality which progresses in unexpected ways. Andrews uses Javanese gamelan instruments to create coruscating textures with the mix of timbres. The score is based on set rhythm combinations that are explored in measurements of time instead of beats, in a loose sense of the word. These rhythmic combinations use tempo changes and small variations to let the piece unfold and evolve. The way that the dissonances ring in the air creates an almost magical atmosphere.

### **Lou Harrison, *Threnody for Carlos Chávez* (1978)**

Composed less than a month after the death of one of Mexico's most beloved composers, *Threnody for Carlos Chávez* is a stunning lament for Lou Harrison's contemporary and friend. Originally written for viola and Javanese gamelan (tonight performed on cello instead of viola), this work seamlessly incorporates the sounds of East and West by

exposing several layers of opposing forces. Harrison applies metric conflict by layering figures in triple meter over a ketawang, one of many Javanese forms, which always appear in duple. The rich sustain of the string instrument weaves melody through a foundation of bright and ever-blooming tones from the gamelan. In this melody, moments of sadness are interrupted by moments of joy, and rising gestures are brought down and back up again, spinning endlessly. Harrison guides the ear through moments of remembrance and moments of hope, back and forth, pushing and pulling and creating a bridge that can be crossed by both the living and the dead.

**Mark Vigil, *Gending Waters of the Heart***

Vigil composed *Gending Waters of the Heart* when he lived in Ashland, OR (1982-83) shortly after he graduated from Seattle's Cornish College of the Arts. Moved by the natural beauty of southern Oregon and the lessons he learned while living there, he felt compelled to compose about his experiences. The piece was written for a gamelan ensemble since, at the time, gamelan music was Vigil's sole compositional interest. *Gending* means "composition" in this context, and "Waters of the Heart" is simply a metaphor about life itself. Vigil wrote this work during a time when he was beginning to learn how to fully appreciate life, along with the beauty and wonder of being alive. As he was composing *Waters*, Vigil discovered that it is perfectly acceptable to rest, take it easy, and live life.

**Lou Harrison, *Gending in Honor of Aphrodite for Javanese gamelan, harp, and chorus* (1982/1989)**

Harrison said that his sincere inspiration for this work was the interpretation of "Sappho's Invocation to Aphrodite" by late poet Richmond Lattimore. *Gending in Honor of Aphrodite* is one of a sequence, involved with the Greco-Roman imaginative concepts that dominate a substantial amount of Western innovation and deliberation. Vocals were not part of this work until a week after its debut in August 1986 at the Saratoga Springs Music Festival in Saratoga, NY. Adding chorus was a suggestion by Harrison's friend and fellow gamelan pioneer, Mantle Hood, who believed the work would be properly complete with vocals. *Gending in Honor of Aphrodite* has a very personal significance to Harrison's connection with love, lust, and spirituality. As his friend Susan Alexjander would say, "Aphrodite was his Goddess." Susan knew Lou to be a very loving and passionate spirit. Aphrodite, being the goddess of love, beauty, pleasure and procreation, was also the mother of all living things, connecting with Harrison affection for Buddhism, respecting life and nature.

**Lou Harrison, *Ladrang in Honor of Pak Daliyo* (1984)**

During a trip to Asia in 1983-84, Harrison encountered gamelan for the first time in its "natural" setting on the islands of Bali and later Java in Indonesia. While visiting the city of Yogyakarta—a Central Javanese gamelan hub—Lou became fascinated by the local gamelan performances as well as dance dramas and puppet shows. Harrison and his partner Bill Colvig met a gamelan maker named Pak Daliyo, who made inexpensive gamelan using iron, instead of the traditional bronze, salvaged from oil drums discarded by the national oil company. Lou commissioned a small *slendro* set which they named *Si Aptos*. The iron construction of *Si Aptos*, although modest in size, gave it a unique timbre and charm. To celebrate his instrumental discovery, Harrison composed a new work titled *Ladrang in Honor of Pak Daliyo*, a vibrant gamelan piece with a transcendent quality and exuberant energy.

**Lou Harrison, *Bubaran Robert* (1976/1981)**

*Bubaran* is a term in the Javanese language for dispersion, where the event is ending and people are being dismissed. Among Javanese elements followed by Harrison in this work is the opening with a *bonang* (small gongs), before being joined by the other instruments. The *bubaran* form, traditional to Yogyakarta, Central Java, is a 16-beat phrase marked at the end by a gong. Harrison kept the specific rhythmic pattern that always accompanies *bubaran* in the *kendang* (drum). As with the *Violin Concerto* and *Cornish Lancaran*, Harrison wrote the solo part, for trumpet, some years after composing the percussion part and it can also be played effectively without trumpet. *Bubaran Robert* displays a unique and compelling encounter of Javanese and Western music styles and instruments. The gamelan ensemble plays melodies and rhythms that are traditional in essence, though they depart from tradition in some details. The trumpet, a Western instrument, plays a lively melody that stands out against the gamelan ensemble. As different as they are, neither overpowers the other; instead, they work together very well. The ear can focus on one and then the other without feeling lost, because all the melodies keep repeating, without much change. At the end of the piece, the instruments fade away one by one, just as the listeners may do after the concert is over.



## Composers, Performers, Speakers

**Susan Alexjander** is a Portland-based Cascadia Composer and a member of Crazy Jane Composers. She studied composition with Higo Harada at San Jose State University. During her studies there, she became Lou Harrison's gamelan student, friend, colleague, and later secretary (they lived in the same little town on the coast). It is through Harrison that Susan began studying the world of alternative tunings in music. Today, she is an activist for a holistic, cosmological vision of sound. Her music and sound designs have been performed internationally, often in collaboration with other artists. They focus on the vibrational web of the universe and the beauty that can be found there.

**Bill Alves**, a Professor of Music at Harvey Mudd College in Claremont, CA, is a composer for conventional and non-Western instruments, electronic media and Indonesian gamelan, which he studied while in Asia as a Fulbright Senior Scholar Fellow. His audio works are released on four CDs: *The Terrain of Possibilities*, *Imbal-Imbalan*, *Mystic Canyon*, and *Guitars and Gamelan*. His DVD *Celestial Dance* features his video works. An authority on Lou Harrison, especially on tunings and intonation, Alves has been published in numerous music journals. He authored books *Music of the Peoples of the World*, and *Lou Harrison—American Musical Maverick* (co-authored with Brett Campbell), the latter just released earlier this year. Alves directs the Harvey Mudd College American Gamelan.

**Matthew Neil Andrews** is a percussionist, Cascadia composer, and “gamelan nut.” A Portland State University graduate student, he calls himself a “typical” 21<sup>st</sup> century polystylist. Andrews's compositional approach mixes technique and sound palates from romantic serialism to progressive rock. He enjoys playing with a variety of styles to create his music, such as cinematic dissonances and odd metered jazz. Andrews admires Lou Harrison's joyful and intellectual way with melodies and rhythms, and believes that “Lou was way ahead of his time.” Above all else, Harrison's commitment to peace and diversity is a huge inspiration for Andrews to follow.

**Dave Bamonte** serves on the faculty of Portland State University faculty teaching trumpet, as well as at the annual Brass@Wallowa Lake camp. He has been performing with Oregon Symphony since 1994, and is currently the trumpet section assistant principal. For an extended time he performed and recorded with Boston Symphony and Israeli Philharmonic under Zubin Mehta. Dave was trained at the Crane School of Music, the New England Conservatory, and the Eastman School of Music. As an in-demand educator and clinician, Bamonte has taught and coached throughout Oregon.

**Amelia Bierly**, a member of the Crazy Jane Composers and former PSU student with Bachelor's degree in composition and music education and Master's in music education, studied composition with Bonnie Miksch and cello with Hamilton Cheifetz. Bierly was the 2011 winner of the PSU Composition Competition and the Crazy Jane student composer competition. A member of Venerable Showers of Beauty gamelan, she is performing the cello part, originally designated for viola, in Harrison's *Threnody for Carlos Chávez*.

**katie bishop** is an award-winning composer and bassoonist who tries to work at the intersection of social justice and concert music, an area that is scarcely inhabited and where more representation of diverse identities is needed. Her current long-term project, “Deliver us from Donald,” is a series of multidisciplinary fundraising shows with the goal of



raising money and awareness of groups negatively impacted by the Trump regime and giving burgeoning performers a space to perform. She holds a Bachelor of music degree in composition with a minor in philosophy from PSU and will soon hold a Master of Arts in Music Composition from the Aaron Copland School of Music at Queens College.

**Joel Bluestone** is the head of the Percussion Department at Portland State University, performing tonight with the group of his students. Originally from New Brunswick, NJ, he received his bachelor's degree at University of California San Diego and his doctorate from the State University of New York at Stony Brook. He has lived and worked in Portland since 1989. Outside of teaching he does freelance musical work and is also a father. Some of his lifelong favorite artists include Tower of Power, Creedence Clearwater Revival, Stravinsky, J. S. Bach, and more recently, Bruno Mars and Los Banditos. He worked with Lou Harrison on several occasions, one including the featured Harrison's work at the CeLOUbration this evening, *Concerto for Violin with Percussion Orchestra*. Besides the violin concerto, among his favorite Harrison pieces is *Double Music*, written cooperatively with John Cage. He comments that he "really loved Lou's spirit."

**Rachel Bomalaski**, a Master's student and GTA in music theory and history at Portland State University, is presenting "Melodicles in the 1952 *Serenade por gitara*" on Lou Harrison's guitar composition, also known as the *Serenade for Frank Wigglesworth*. It is a short, unmetered jhala for guitar that represents the techniques that Harrison via Cowell inherited from Charles Seeger. Rachel is a composer with an interest in fusing the modality and spontaneity of American folk music with the formal planning of academic composition. Her musicological interests include the history of theory, and the impact of non-Western tropes on Euro-American compositional practices.

**Lily Breshears** is a Portland State graduate, and is now a frequent performer in the Portland music scene. While attending Portland State University, Lily spread her attention across music history, harp, choir, and composition. When she first had an interest in playing the harp, it was more of a curiosity about the instrument, but as she continued her studies of harp, Lily found it to be a much more challenging instrument to play than she had anticipated, which heightened her interest in it. Her work around Portland includes playing harp and piano, singing, and teaching.

**Adam Brooker** is a classical guitarist and composer based in Portland. He is currently pursuing a Masters degree at Portland State University in Classical Guitar Performance with Jesse McCann. Brooker seeks to gain exposure for the classical guitar in the twenty-first century by performing modern repertoire and writing for his instrument.

**Brett Campbell** is a writer and music critic who, in addition to co-authoring Lou Harrison's biography *American Musical Maverick*, is a frequent contributor to *San Francisco Classical Voice*, *Willamette Week*, *The Wall Street Journal*, and other publications including *The Oregonian*, *Portland Monthly*, *The Grove Dictionary of American Music*, and many more. Campbell teaches journalism at Portland State University, and has taught magazine writing and editing at the University of Oregon. He has been an editor at two magazines and is a co-founder and contributing editor to *Oregon ArtsWatch*. Campbell also plays and sings Javanese classical music in the Venerable Showers of Beauty gamelan, based at Portland's Lewis & Clark College, and sings with the Portland State Community Chorus. Campbell says of Lou Harrison that, "he just saw the world as full of wonders to discover and opportunities to create."

**Sydney Carlson** is the Associate Professor of flute at Portland State University. She is a member of the IWO quartet, which recently received a National Endowment of the Arts grant to record the music of Harvey Sollberger. Carlson is delighted to be exploring and performing compositions by Portland-born Lou Harrison and Eugene-based Paul Safar. She grew up in the West Coast and after spending 18 years at a Houston opera company and missing the West, Sydney returned after winning the Portland Opera flute position.

**Rachel Chacko**, Assistant Professor of Music at Whitman College, teaches courses in music theory, aural skills, music history, and flute performance. Chacko's research focuses on cross-cultural compositions, and she has presented her works at national and regional meetings of the Society for American Music, the Society for Music Theory, the American Musicological Society, and the College Music Society. Her articles on Lou Harrison's cross-cultural compositions for gamelan and Western instruments have been published in the *Journal of the Society for American Music*. She is currently researching and writing about Harrison's friend Alan Hovhaness's Armenian-influenced compositions.

**Diane Chaplin** is a renowned cellist who appears as a soloist, recitalist and chamber music artist. She is a dedicated educator and conductor, directing the Rose City Youth Orchestra. She is also a faculty member at Linfield College and Program Coordinator for the Chamber Music Camp of Portland, conducting the advanced orchestra. As Director of Educational Outreach for the Portland Cello Project, Chaplin tours around the U.S., and performs solo and in chamber groups in the Portland area. She has taught at Yale University, Bard College and Oberlin Conservatory and coached master classes in Bosnia, Canada, Mexico, The Netherlands, Russia, and the U.S. She holds a Bachelor of Fine Arts degree from the California Institute of the Arts and a Masters in Music from The Juilliard School.

**Florian Conzetti**, percussionist, studied with John Spitzer and Robert van Sice at Peabody Conservatory. He has taught at University of California Berkeley and University of San Francisco. During his time at both universities, he performed works of Lou Harrison and met Harrison's colleagues. For this performance of *First Concerto for Flute and Percussion*, he has constructed his own instrumentation to match the sound world that Lou envisioned.

**Tomás Cotik**, Argentinean-born violinist, is the Assistant Professor of violin studies at Portland State University. His repertoire ranges from Baroque to 20th century works. As an active performer, Cotik has played in various chamber groups and currently has a recording duo with pianist Tao Lin. He recently performed works of Astor Piazzolla with the Portland State University String Ensemble. As a renowned educator, Tomás strives to make his students succeed to their full potential. This will be his first time playing works by Lou Harrison, performing the *Concerto for Violin with Percussion Orchestra* with fellow professor Joel Bluestone and his percussion studio students.

**Jody Diamond**—composer, performer, and scholar—has been involved in Indonesian performing arts since 1970. She is the editor of *Balungan*, a journal of Southeast Asian performing arts and their international counterparts, director of the American Gamelan Institute (since 1981), and co-director of Frog Peak Music (a composers' collective) since 1984. She has received support for her work on Indonesian composers as well as the gamelan music of Lou Harrison from Fulbright and the National Endowment for the Humanities. At Dartmouth College and Harvard University, she taught Indonesian history and gamelan performance. She worked with Lou Harrison as his gamelan director and orchestrator for nearly 30 years.

**Christina Ebersohl** is a Portland State University undergraduate viola student and US Army veteran. She currently studies under Joël Belgique, the principal violist of the Oregon Symphony. In Fall 2017, she will be a junior in her Viola Performance program. In the summer of 2016, Christina was awarded the Gilman International Study Scholarship for an intensive music program in Florence, Italy. Despite her visual impairment, she plays in the PSU orchestra and several chamber ensembles, and frequently presents solo events. Christina is passionate about new music for the viola repertoire and believes Harrison understood how to capture “the dark beauty and soul” of the instrument.

**Sharon Eng** is a violist who has played, taught, coached, and conducted in 20 countries on five continents including Athens Opera House, Australia's National Gallery and the Sultan's Palace in Kuwait. Co-founder of the Raphael Spiro String Quartet and the Madrona Viola Duo, Eng currently conducts the Oregon Pro Arte Youth Chamber Orchestra, plays principal viola with Bravo! NW Chamber Orchestra and manages two private studios. She holds Bachelor and Master of Music degrees from the Juilliard School, and a Ph.D. in nonprofit organizational governance from the University of South Australia.

**Joel Ford** studied Jazz performance at Cabrillo College and earned a Bachelor's Degree in music from UCSC with honors, and continued at UCSC to receive a Master's Degree in composition. He has performed all manner of music, primarily in the California Bay Area and Portland, but also across the US and in Morocco, and has premiered numerous compositions. Joel currently teaches saxophone, general music and band in Portland Public Schools.

**Tim Havis** is a graduate student at Portland State University, completing his Masters degree in conducting this spring. Tim always had dreams of a vocation in music, and became serious about the endeavor in his senior year of high school. With influences of his high school choral director, and his pianist and organist mother, Tim was inspired to pursue a degree in Music Education. With a future career in the public school system, he hopes to enrich the education of his students and give them a dynamic learning experience.

**Barbara Heilmair** is the Associate Professor of clarinet and music history at the Portland State University School of Music. Before she obtained her M.M. and D.M.A. degrees at UCLA, Heilmair attended the University of Music and Performing Arts “Mozarteum” in Salzburg. As a German native she is fluent in both French and German clarinet systems. In addition to presenting and performing at conferences such as the Portland Clarinet Symposium and the 2009 College Music Society's National Conference, Dr. Heilmair has made her impact working with original manuscripts, creating new editions, and researching Romantic composer Robert Fuchs.

**Bryan Johanson**, a Portland native, has brought the beautiful sounds and textures of Oregon to life with his many achievements as a guitarist, composer, and recording artist. Johanson's work has won many prestigious awards from the St. Paul Chamber Orchestra, the Aspen Music Festival, The Kennedy Center, UCLA, and the Esztergom International Guitar Festival. As an accomplished classical guitarist and recording artist, Johanson has worked with Alirio Díaz, Christopher Parkening, and Michael Lorimer, and performed all over the United States and Canada. Along with his great achievements as a musician, Johanson has been an important and valued member of Portland State's faculty over the past many years as a classical guitar and composition professor, and the former School of Music Director.

**Catherine Lee** has performed extensively on oboe, oboe d' amore, and English horn in a classical, contemporary, and free-improvisation artistic settings. Catherine is on faculty at George Fox, Western Oregon, and Willamette universities. An avid chamber musician, she is a founding member of the Umbrella Ensemble and Lee/Hannafin Duo. She presented lecture-recitals at The Embodiment of Authority (Helsinki) and the Performer's Voice (Singapore), and published her research in *The Double Reed and Reeding Matter* journals. Catherine holds a DMus and BMus from McGill University (Montreal), as well as a MMus and performer diploma from Indiana University.

**Lisa Ann Marsh** was born in Detroit, MI, to musical parents, though not professional musicians—her father played the trumpet and her mother played the piano. Lisa began her piano studies at age five and began composing songs at the age of twelve. She married her high school sweetheart and moved with him to Oregon after he was accepted into medical school. She studied performance and composition at University of Oregon and received both a B.M. and M.M. in piano performance from Portland State University where she currently teaches. She also worked as a nurse for 19 years. Lisa is able to combine her love of music and desire to make a positive difference in society, by utilizing her experience in the medical field and offering it to her students in the form of Body Mapping classes and a new class, Wellness for Musicians, which will start in Spring 2018. Though she wears many hats—teacher, composer, nurse—the role she identifies with the most is being the mother of three daughters.

**Bonnie Miksch** is a widely performed composer who writes both acoustic and electroacoustic works. Her music explores the realms of emotions, dreams, and states of consciousness, and combines diverse elements with an ear for coherence. She has received commissions from Meet the Composer, Fireworks Ensemble, Beta Collide, and the Oregon Music Teachers Association, which named her Oregon's Composer of the Year in 2011. Educated at CCM at the University of Cincinnati and Syracuse University, she serves as Director of the School of Music and Coordinator of Composition Studies at Portland State University, teaching music theory, composition, and computer music since 2004.

**Hannah Penn** is a mezzo-soprano vocalist on faculty at Portland State University. From Washington, IN, she graduated from the New England Conservatory with a degree in vocal performance. Hannah has been featured in many Portland operas, and performed in several concerts with the Oregon Symphony and other orchestras around the country. She is a former member of Portland Opera's studio artist program and has since returned as a guest artist many times. As a vocal instructor, she strives to empower her students to achieve their artistic goals, while at the same time trying to learn from them. Her goal is to understand the concepts that best work for students to succeed and grow.

**Kate Petak** studied harp performance at Boston University, the Royal College of Music in London, and received her Master's degree in 2008 from Ball State University. She has completed recitals as a soloist in England, Japan and all over the United States, and has performed for President George H. W. Bush and Mayor of Houston, Lee Brown. Her concert repertoire spans all genres and regions, from J. S. Bach to Benjamin Britten. She is particularly fond of Britten's works and has performed in two of his operas. Kate has performed in new music ensembles and premiered a number of solos and small ensemble works. Presently, she plays in a duo with flutist LeeAnn Sterling. Beyond music, her interests are volunteering with Opera Theater Oregon, hiking, square dancing, and science.

**The Portland Percussion Group** consists of Brian Gardiner, Paul Owen, Brett Paschal, and Christopher Whyte, who are all prominent educators and established solo performers on their own. Together, they strive to establish new repertoire for the standard percussion quartet. This quartet consistently collaborates with active composers because they enjoy commissioning new works and appreciate expanding the percussion chamber genre. In addition to performing at a variety of venues, the group promotes educational prospects for young, growing percussionists. Performing in honor of Lou Harrison, the PPG will showcase the unique instrumentation used in many of his percussion pieces.

**The Portland State University Community Chorus** is the latest performance group at Portland State University. It does not require an audition, and is open for anyone who wants a positive and fun musical experience. Conducted by Tim Havis, the choir learns a wide variety of musical styles, broadening their knowledge of existing repertoire and choral techniques. With Tim also training for licensure in Body Mapping, the choir approaches music with a unique somatic foundation that enriches musicality and expression.

**The Rose City Trio** is a recently founded Portland piano trio with violinist Sarah Kwak, cellist Nancy Ives, and pianist Susan Chan. Kwak, Ives, and Chan have all performed nationally and internationally as soloists and chamber musicians in various groups, and their performances have received critical acclaim. Sarah Kwak and Nancy Ives are currently the Concertmaster and Principal Cello of the Oregon Symphony, respectively, and Susan Chan serves as Associate Professor and Piano Area Coordinator at Portland State University. The Trio has been performing in various venues in Portland and is scheduled to perform on the Camerata Musica Series in Richland, WA during the next concert season.

**Paul Safar** is a composer, performer and music teacher living in Eugene, OR. His style of composition is mostly traditional Western classical music influenced by jazz, pop, and rock. As a performer, along with accompanying soprano Nancy Wood, he programs a large number of solo piano repertoires. Together, the two performers regularly premiere new contemporary pieces through the Cherry Blossom Musical Arts. Safar and Wood also lead a group called The Love Truffle, which plays jazz and reinvented music from the Beatles. As a teacher, Paul instructs piano to ages 7-75 and holds public recitals for them twice a year.

**Eva Soltes**, a filmmaker, music producer, dancer, and a veteran of arts and media production, devoted her career to bringing the work of under-appreciated artists, art forms, and cultures into the public eye. Her production company, Performance & Media Arts, creates documentaries and live events. Over the course of her career, Soltes has produced, directed, and written around a thousand of music, dance, theater and media works for national and international audiences. Soltes currently lives and works in Lou Harrison's former desert retreat home in Joshua Tree, CA, where she has founded an artist residency/performance program at the Lou Harrison House.

**Greg A. Steinke** is an American composer and oboist, the former Chair of the Departments of Art and Music at Marylhurst University, and former Dean of the College of Fine Arts at Millikin University. Steinke is now retired, though he continues to be an active chamber and symphonic music composer. His solo performances specialize in contemporary music for oboe. Some recent honors and awards include winner of Robert Avalon International Competition for Composers, finalist in the American Prize in Composition Competition for Chamber Music, and OMTA Composer of the Year 2012-13.

**Adrienne Varner**, a graduate of Cornish College of the Arts, has studied with Dr. Peter Mack and Oksana Ezhokina, most recently relocating back to Portland after several years in Seattle. She has recorded Lou Harrison's *Concerto for Piano with Javanese Gamelan* in collaboration with Gamelan Pacifica for release on the New World Records label. Varner has also premiered several new pieces by Northwest composers.

**The Venerable Showers of Beauty (VSB) Gamelan** is based in Portland, OR, as a group of Lewis & Clark College students, alumni and community members under the direction of Mindy Johnston. Known as *Kyai Guntur Sari* in Javanese, the instruments originated in a village near Semarang in Central Java, Indonesia almost 140 years ago, and arrived in Portland in 1980 thanks to the efforts of ethnomusicologist and composer Vincent McDermott and a generous donation by Loraine Fenwick. The gamelan consists of two sets of instruments, each tuned to the two traditional scales, slendro and pelog. Instruments are handmade out of bronze by traditional craftsmen and contained in hand carved and painted teak cases.

VSB has performed in hundreds of events in the Northwest. Lou Harrison returned to his native Portland on several occasions to work with this group, thus helping establish a legacy of creating and performing new and traditional works that would enrich Portland cultural scene. With specialization in the performing arts of Java, VSB's mission is to "foster artistic exchanges between Java and the Portland community...and to share the richness of this exchange with diverse audiences in the Northwest."

VSB Gamelan is supported by Gamelan Rakyat, a nonprofit organization that works toward sharing the magic of music-making to create a community of collaboration, celebration and cultural preservation. The Venerable Showers of Beauty Gamelan is committed to this mission more than ever and welcomes collaborations, or revolutions, if necessary.

Current VSB director Mindy Johnston is an awardee of Dharmasiswa scholarship to study traditional Javanese music at Institut Seni Indonesia in Java, and she studied and performed with some of the most eminent Javanese gamelan musicians. She holds a Master's degree in Conflict Resolution from PSU, with focus on music and activism.

The Venerable Showers of Beauty Gamelan performers: Joy Adler, Eric Allen, Matthew Andrews, April Bertelsen, Vera Brink, Brett Campbell, Mike Echols, Erica Fuenmayor, Jess Hernstadt, Mindy Johnston (director), Teresa Justice, Alex Norman, Yael Schweitzer, David Tweet, and Brogan Woodburn.

**Mark Vigil** is a contemporary classical composer born in Spokane, WA. Although he didn't entirely realize his passion for music until he reached the age of 16, he has still managed to become highly proficient at both guitar and piano. Despite his strong affinity for the instruments that he plays, Vigil's greatest passion is for the art of composition. He holds a Bachelor's degree in piano and composition from The Cornish College of the Arts in Seattle and a Master's degree in composition from the University of Oregon. Vigil's main reason for composing consists simply of his desire to express what comes from his heart.

## **CeLOUbration Artistic Planning Committee**

**Jelena Schiff, Brett Campbell, and Bonnie Miksch**

### **Student Credits**

**Concert program notes and video clips were produced by students of the undergraduate Music History class of Spring 2017**

#### **Narrated Video Clips, Friday, June 16<sup>th</sup>, Afternoon Concert:**

Harrison and Buddhism: Celine Clark and Damon Flick;  
Lou's Poetry: Yvette Starkey and Nickolas Wavers;  
Social and Political Views: Naomi Burla and Lauren Grant;  
Harrison's Criticism Work: Marina Bubnova and Alec Martinez;  
Lou and Esperanto: Aaron Collins and Ryan Rothstein;  
Calligraphy: Amy Weakland and Hanaa El-warari.

#### **Video Chronology, Friday, June 16<sup>th</sup> and Saturday, June 17<sup>th</sup>, Evening Concerts:**

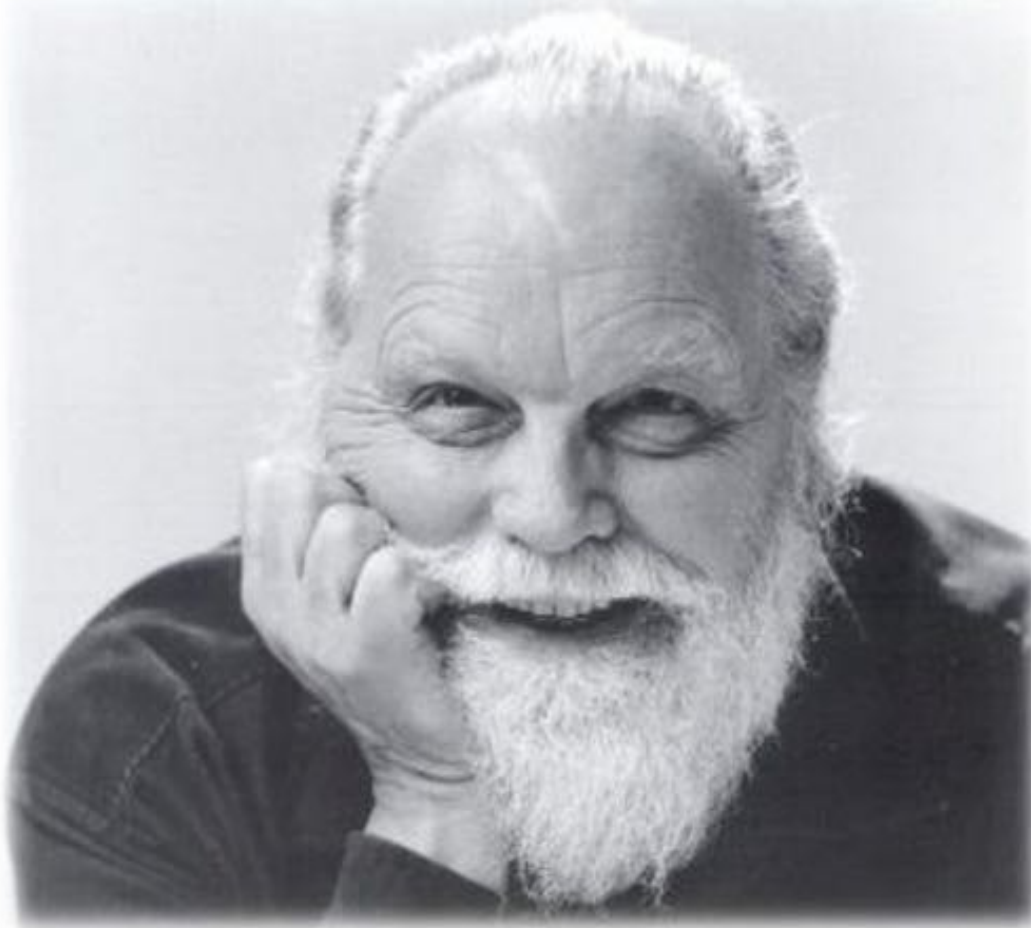
Alexander Demaderios, Christopher Johnedis, and Artyom Kemenyash, editors/producers;  
Charles Schmidt, Emily Lucas, Melissa Terrall, Artyom Kemenyash,  
Alexander Demaderios, Cory Limuaco, Christopher Johnedis, and Christopher Haynes.

#### **Program Notes:**

Christina Ebersohl and Ben Montgomery, editors; Zane Morris, layout;  
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# CeLOUbration!

**Lou Harrison Centennial  
1917-2017**



**Friday, June 16—Saturday, June 17, 2017  
Portland State University School of Music, Lincoln Hall**

