Faculty Recital Series

Liam Teague

“Sorcerer”

Faculty Steelpan Recital

Dedicated to the legacy of:
G. Allan O’Connor
Clifford Alexis
Les Trilla
Jan Bach

Saturday, November 6, 2021
1 p.m.
Recital Hall

PROGRAM

Sorcerer
Jan Bach
(1937-2020)

Griot
*Cheng-Hou Lee, cello

Steelpan Concerto
1. Reflections
2. Toccata

Avalon String Quartet:
*Blaise Magniere, violin
Richard O. Ryan Endowed Chair in Violin
*Marie Wang, violin
*Anthony Devroye, viola
*Cheng-Hou Lee, cello

-Intermission-
Reflections
1. Aurum
2. Light on Water
3. Chirality

*Geof Bradfield, tenor saxophone

De a Dos
Gustavo Leone

*Faye Seeman, harp; *William Goldenberg, piano

Steel Peace
*Reggie Thomas, piano; Joshua Bedeau, cajon

*Reggie Thomas

The Closer
Kevin Bobo, marimba

*NIU School of Music Faculty
Reflections draws inspiration and structure from the steelpan on a fundamental level: the instrument embodies reflection in terms of not only the visual and aural, but also culture and community. Across the three movements of the work these ideas of reflection are employed in a variety of manners. The pitch set for all three movements is derived from the names of the two musicians it was written for (Liam and Geof), resulting in a D Phrygian pentachord (D-Eb-F-G-A) intervally mirrored to produce an A Lydian pentachord (A-B-C#-D#-E) above it. In the opening movement Aurum (“shining dawn”) the reflection is also rhythmic. Largely in 12/8, the clave is frequently flipped back and forth between 7+5 to 5+7 by means of rogue measures of 7/8 or 5/8. “Light on Water” offers a more poetic musing on the central theme as the accelerating and decelerating rhythms of the steelpan in the second half serve as a metaphor for the ebb and flow of ripples in a pond. The saxophone plays some quarter tones in the chorale melody of the first half to create sonic ripples with the shimmering steelpan overtones. “Chirality” is a side-by-side mirror image such as that of our left and right hands, a reference to the physicality of playing the pan. After an opening hocket between pan and saxophone the piece settles into a mirror image 7/4 clave of 4+3+3+4 for the body of the movement, a challenge for the steel pan player to maintain on the rim of the pan while simultaneously executing intricate melodic parts with the saxophonist.

De a Dos (2021) a concerto for steelpan and harp, piano score by Gustavo Leone
Commissioned by pianist Liam Teague and harpist Faye Seeman, De a Dos is a one movement concerto for steelpan, harp, and orchestra, finished in the year two thousand and twenty-one. It includes an improvised cadenza in the middle of the work and that makes its duration variable, between ten and fifteen minutes long approximately. After a steelpan and harp introduction, the orchestra introduces the soloists playing fast music that ends with a harp arpeggio that initiates an improvised cadenza for the two instruments. With the return of the orchestra, a recapitulation of the music begins, ending with the steelpan and harp playing the last phrase of the work.
Gustavo Leone, Composer
http://www.gustavoleone.com

The Closer for lead pan and marimba duo by Kevin Bobo
The Closer was composed during the fall of 2019 and is dedicated to steel pan virtuoso Liam Teague. Written with the intention of being the closing piece for a performance at the 2020 Percussive Arts Society International Convention (PASIC), I had completed the work, but had not titled it when the application to perform at the convention was due. I simply listed it as The Closer in the application. When the pandemic of 2020 struck and the whole world had to adjust, the PASIC concert got moved to the fall of 2021. Throughout the lockdown, my views on many things changed. Our guest room became a home office, and our dining room became a music room. We learned to homeschool our children and became unusually good cooks. Just as
functionality took the place of aesthetic in our lives, so the function of this piece and its place in the PASIC performance overtook the need for an artistic title. In many ways, it is ironic that this piece is titled The Closer. Yes, it is meant to be a literal “closer” of concerts, but it also carries with it my optimism that the events of the last two years will soon come to a “close” and be far behind us. - Kevin Bobo, September 2021

BIOGRAPHY

Liam Teague is Professor of Music and Head of Steelpan studies at Northern Illinois University (NIU), where he also directs the renowned NIU Steelband. Teague is also the recipient of an NIU Presidential Research, Scholarship and Artistry Professor Award.

Hailed as the “Paganini of the Steelpan”, his commitment to demonstrating the great musical possibilities of the steelpan has taken him to throughout the world, and he has received many awards from his homeland of Trinidad and Tobago, including the Hummingbird National Award (Silver) and the Ansa McAl Caribbean Award for Excellence.

Teague has won several notable competitions such as the Trinidad and Tobago National Steelband Festival Solo Championship and the Saint Louis Symphony Volunteers Association Young Artist Competition. He has also performed with many diverse ensembles which include National Symphony Orchestra, Taiwan National Symphony, Czech National Symphony, Saint Louis Symphony, Panama National Symphony, Chicago Sinfonietta, Vermeer String Quartet, Avalon String Quartet, Hannaford Street Silver Brass Ensemble, Nexus, Dartmouth Wind Ensemble, Indiana University Symphonic Band, University of Wisconsin-Madison Marching Band, Nutrien Silver Stars Steel Orchestra, and the BpTT Renegades Steel Orchestra.

Teague has appeared in concert with Grammy-Award winning musicians Paquito D’Rivera, Dave Samuels, Zakir Hussain and Dame Evelyn Glennie, and has regularly collaborated with NIU colleagues Robert Chappell(multi-instrumentalist) and Faye Seeman(harp) with whom he co-founded the steelpan and harp duo Pangelic.
He has also presented and performed at several Percussive Arts Society International Conventions (PASIC) and educational institutions across the globe. Liam Teague has served as an adjudicator for many events including the International Pan Ramajay Competition and Virginia Arts Festival- PANorama Caribbean Music Festival.

Many of his compositions and arrangements are published with MaumauMusic, PanPress, RamajayMusic, Wendeln Music Works, and he has commissioned outstanding composers to write for the steelpan, including Michael Colgrass, Jan Bach, Libby Larsen, Andy Akiho, Deborah Fisher Teason, Joey Sellers, Ben Wahlund, Erik Ross, Kevin Bobo, David Gordon, Robert Chappell, Geof Bradfield, Casey Cangelosi, Gustavo Leone, Victor Provost, Etienne Charles, James Gourlay, and Reggie Thomas.

He is steelband director at Birch Creek Music Performance Center in Door County, Wisconsin, and has also taught and performed at the California State University Summer Arts Camp and at the Interlochen Academy for the Performing Arts.

Teague is also the author of a steelpan method for beginners published by the Hal Leonard Corporation, the world’s largest publisher of print music.

Liam Teague has created arrangements for the most celebrated steelband competition in the world, Panorama, for Nutrien Silver Stars Steel Orchestra, Harvard Harps Steel Orchestra, Starlift Steel orchestra, and Skiffle Steel Orchestra. He has many recordings to his credit, including *Hands Like Lightning*, *For Lack of Better Words*, *Panoramic: Rhythm Through an Unobstructed View* and *Open Window*.