



RED NOTE New Music Festival

MUSIC WORDS

MARCH 19th - 22nd

SCHOOL OF MUSIC // COLLEGE OF FINE ARTS // Illinois State University

FESTIVAL DIRECTOR - Carl Schimmel

FEATURING - Color Field Ensemble & Fulcrum Point New Music Project



MUSIC & WORDS
RED NOTE NEW MUSIC FESTIVAL
CALENDAR OF EVENTS

MONDAY, MARCH 19th

4PM // PRESENTATION // Centennial East Room 229

ROBERT HONSTEIN, composer

8PM // CONCERT I // Kemp Recital Hall

COLOR FIELD ENSEMBLE

TUESDAY, MARCH 20th

2PM // READING SESSION // CPA

FULCRUM POINT NEW MUSIC PROJECT

3PM // MASTER CLASS // Kemp Recital Hall

STEPHEN BURNS, trumpet

7:30PM // PRE-CONCERT LECTURE // Kemp R.H.

ROBERT McLAUGHLIN, Professor of English

8PM // CONCERT II // Kemp Recital Hall

FULCRUM POINT NEW MUSIC PROJECT

WEDNESDAY, MARCH 21st

8PM // CONCERT III // Kemp Recital Hall

ISU STUDENTS AND FACULTY

THURSDAY, MARCH 22nd

8PM // CONCERT IV // Kemp Recital Hall

ISU STUDENTS AND FACULTY



2012 RED NOTE NEW MUSIC FESTIVAL COMPOSITION COMPETITION

The Second Annual RED NOTE New Music Festival Composition Competition received a great number of submissions that were deserving of recognition - this year, there were 285 entries from 22 different countries, and from 28 different states.

The winning work is *Riffs and Fanfares*, by Joseph Turrin of Clifton, New Jersey. Mr. Turrin receives the \$750 prize and a performance of his work by Fulcrum Point New Music Project on Tuesday, March 20th.

String Quartet No. 1, by Stylianos Dimou, of Rochester, NY, was named Runner-Up.

Honorable Mentions were awarded to:

Ten Variations, by Gilad Cohen, of Princeton, NJ
Parachute Dance, by Stephen Feigenbaum, of Winchester, MA
Credo, by Heeyoung Yang, of West Lafayette, IN

Preliminary judging was conducted by Illinois State University School of Music faculty, and the adjudicator for the Final Round was Stephen Burns of Fulcrum Point New Music Project.

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2012 CONTEMPORARY MUSIC COMPETITION FOR YOUNG PERFORMERS

This year, the first Contemporary Music Competition for Young Performers was held in Kemp Recital Hall on February 20th. High school students from across Illinois competed for the \$300 prize and the opportunity to perform as part of the RED NOTE New Music Festival. Entrants were required to perform music written since 1986.

This year's winner is bass trombonist David Gerber of Peoria, IL. David will perform the first movement of Eric Ewazen's *Bass Trombone Concerto* on Thursday, March 22nd, at 8 pm, in Kemp Recital Hall. Violinist Sofiya Kyrylyuk received an Honorable Mention. The judging panel included Professors John Koch (Voice), Paul Nolen (Saxophone), Joshua Russell (Piano), and Carl Schimmel (Music Theory / Composition).

RED NOTE NEW MUSIC FESTIVAL



FEATURED ARTISTS COLOR FIELD ENSEMBLE // Concert I



Amanda DeBoer
soprano

Amanda DeBoer, soprano, has been performing as an ensemble member and soloist with Ensemble Dal Niente, the Color Field Ensemble, and Quince Contemporary Vocal Ensemble. As a collaborator, Ms. DeBoer has commissioned dozens of new works from both emerging and established composers, and has helped develop large-scale projects including operas, musicals, and multi-instrumental chamber works. DeBoer was recently a guest faculty member at the SoundSCAPE Festival for Composition and Performance in Pavia, Italy where she received the award for Outstanding Contemporary Performer as a participant in 2008. Other festivals include the Bang on a Can Summer Music Festival in Massachusetts and MusicX in Switzerland. Ms. DeBoer hails from Omaha, Nebraska. She received her Bachelor of Music degree from DePaul University in Chicago where she studied with Chris Lorimer, and received her Master of Music degree in vocal performance from SUNY Buffalo, where she studied with acclaimed soprano Tony Arnold. Ms. DeBoer will complete a Doctorate in Contemporary Music from Bowling Green State University in spring of 2012.



James Fusik
saxophone

A dynamic and versatile soloist and chamber musician, saxophonist James Fusik has commissioned and/or premiered many works by established and emerging composers, including Marilyn Shrude, Walter Mays, Shane Hoose, Octavio Mas-Arocas, Adam Hawes, and Jamie Sampson. In November of 2010 Fusik was semi-finalist at the 5th International Adolphe Sax Competition in Dinant, Belgium, 1 of only 6 Americans in the entire history of the competition to advance to that round. In addition he has won 1st prize in the 2010 Richardson Woodwind Competition, 1st prize in the 2007 Arizona University Recordings' Competition, and been named a winner of the Concerto Competitions of Central Michigan University, Bowling Green State University, and the staff Competition of Blue Lake Fine Arts Camp. Notable past performances include presentations at the 2008 and 2010 biennial conferences of the

North American Saxophone Alliance, the 2006 World Saxophone Congress in Ljubljana, Slovenia, and a tour of Ontario, Canada in February 2009. Currently pursuing his DMA in Contemporary Music from Bowling Green State University, where he obtained a Master's Degree in Saxophone Performance, Fusik also received a B.M. in Theory/Composition and a B.M.E. in Music Education from Central Michigan University.



Karl Larson
piano

Karl Larson, pianist, is a devoted teacher, chamber musician, and soloist. An avid performer of contemporary music, he has premiered many solo piano and chamber works, including David Rakowski's recently completed *Preludes for Piano*. He is also well versed in the canonic repertoire of the 20th century with performances spanning from Boulez to Reich. Larson has made frequent appearances with the BGSU New Music Ensemble, most recently as the soloist for Alban Berg's *Chamber Concerto* for Violin, Piano, and 13 Winds. He has also recently performed with members of the Bang On a Can All-Stars, eighth blackbird, the California E.A.R. Unit, and the Sleeping Giant Composers Collective. Larson is founding member of the Color Field Ensemble, a collective of musicians and composers dedicated to the promotion and performance of a variety of contemporary genres. He received a Master of Music in Piano Performance degree at Bowling Green State University, where he studied with Dr. Laura Melton. Larson completed his undergraduate degree at Luther College in Decorah Iowa as a pupil of Dr. John Strauss. Larson is currently pursuing a DMA in Contemporary Music at Bowling Green State University.

COLOR FIELD ENSEMBLE Concert I



Alejandro T. Acierto
guest // clarinet

Alejandro T. Acierto is a clarinetist, composer and multi-media artist whose innovative work in contemporary music, performance art and installation has led

Time Out New York to call him a “maverick” of new music. As a composer and sound/installation artist, Acierto embraces a trans-media aesthetic integrating music, sound, performance art, and installation based on historical narratives and people’s stories. His works have been performed by the International Contemporary Ensemble, ThingNY, and Loadbang and his installations have been shown at the Arts in Bushwick SITEFEST. His work *stolen synthesis no. 1* has also been published by Trifecta Publishing for their premiere art box edition and he has attended residencies at the Virginia Center for the Creative Arts and the Banff Centre in Canada. Acierto is also a founding member of Ensemble Dal Niente (Chicago) and plays with Loadbang and thingNY in New York, all of whom are committed to performing and creating new works by young emerging composers as well as works by contemporary masters. Acierto holds a Master’s degree in Contemporary Performance from Manhattan School of Music and received his Bachelor’s degree in clarinet performance and composition with a minor in Asian American Studies from DePaul University. Alejandro is also a member of the Asian American Arts Alliance.

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Jeff Weston, composer & string bassist
(see bio on page 8)
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Alexander Miller, guest // composer &
guitarist (see bio on page 20)
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FEATURED ILLINOIS STATE UNIVERSITY FACULTY MEMBERS

Concert II // Pre-Concert Lecture

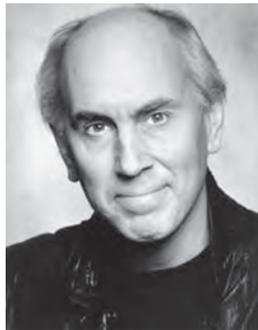


Robert L. McLaughlin
lecturer

Robert L. McLaughlin is a Professor of English at Illinois State University. He has published many articles on postmodern fiction and culture, particularly on Thomas Pynchon, in such journals as *Critique*, *Pynchon Notes*, and *symploke* and in such collections as *On Anthologies: Politics and Pedagogy*, *American Postmodernity*, and *Postmodernism: Key Figures*.

He is the editor of *Innovations: An Anthology of Modern and Contemporary Fiction* (Dalkey Archive Press, 1998), and from 1993 to 2005 he served as editor of the *Review of Contemporary Fiction*. He is the co-author, with Sally E. Parry, of *We’ll Always Have the Movies: American Cinema during World War II* (Kentucky, 2006).

Concert IV



Jack McLaughlin - Gray
actor

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Jack McLaughlin-Gray has been a member of the acting faculty at ISU for the past fifteen years and served as head of the area from 1998 to 2005. He is a member of Actors’ Equity Association, American Federation of Television and Radio Artists and Screen Actors Guild. He is a 33 year veteran of the national regional theatre scene with over 100 featured appearances.

His regional credits include: Guthrie, Goodman, Steppenwolf, Victory Gardens, Northlight, Court Theatre, Milwaukee Repertory, South Coast Repertory, Alabama Shakespeare and Indiana Repertory among others. He is a two time recipient and four time nominee of Chicago’s Joseph Jefferson Award. He has appeared five seasons with the Illinois Shakespeare Festival in a number of roles, and has appeared on television (*Early Edition*, *The Untouchables*, *Father Dowling*), in feature films (*The Negotiator*, *Opportunity Knocks*, *Major League*, *Jimmy Reardon*), and in commercials. Before coming to ISU, Jack was Master Acting Teacher at Alabama Shakespeare Festival/University of Alabama. He has also taught at Northwestern University, Roosevelt University, Illinois Wesleyan University, the University of Michigan, and DePaul University. He is also the founder and past artistic director of Radio Ensemble Players in Chicago.

FULCRUM POINT NEW MUSIC PROJECT // Concert II



Stephen Burns

artistic director

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Stephen Burns is a trumpeter, conductor, composer and teacher educated at the Juilliard School, with post-graduate studies in Paris, Ottawa, and Chicago with legendary teachers Pierre Thibaud, Jorma Panula, and Arnold Jacobs. Winner of the Young Concert Artists International Auditions and the Maurice André International Competition,

Stephen is the Founder and Artistic Director of Fulcrum Point New Music Project, as well as visiting lecturer at Northwestern University and Amici della Musica, Firenze.

“I’m enthralled by the expressive richness of the complete spectrum of new art music from neo-classical and modernism to minimalism and electronic music. Additionally I’m intrigued by the extended improvisations of Miles, Coltrane, Mingus and Monk, as well as the expressive sounds of Flamenco, Balkan, and Gamelan music. I’m fascinated by the heart and mind of sentient human beings. Consequently my curiosity has led me to explore the paths of Buddhist meditation, yoga, psychology, and the eternal joys & frustrations of golf. I love languages and traveling, so my goal is to learn Mandarin and Japanese in addition to French, Italian, and Spanish.”



Kathryn Flum

flute

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A native of northern California, but a mid-western girl at heart, Kathryn Flum began piano and voice studies at the age of 3 and added cello at 4. By nine years old, she began playing flute in place of the cello and continued to study, compete and perform extensively throughout the Midwest. To this day she marries her love of singing with her

flute playing. During her time at NAU, she was a member of the Agassiz Trio, which won the Music Teachers National Association Competition, the ASU Contemporary Music Society Competition and the Red Rocks Music Festival. Kathryn also held the second flute and piccolo positions with the Flagstaff Symphony Orchestra and recorded for Carl Fischer Music while at NAU. She has performed with the Chicago Sinfonietta, the Oistrach Symphony Orchestra, the Civic Orchestra of Chicago, the Lira Ensemble and the Grant Park Music Festival Orchestra. (www.kathrynflum.com)

“I love new music because of the refreshing creative challenges they pose.”



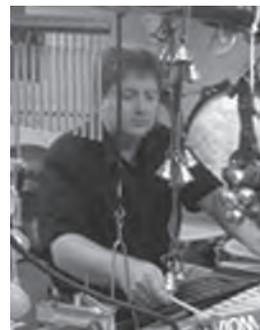
Wagner Campos

clarinet

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Wagner Campos is in the clarinet faculty at DePaul University. He is a core member of Fulcrum Point New Music Project, the Chicago Sinfonietta

orchestra and collaborates with MusicNow, Chicago Chamber Musicians, The Milwaukee Symphony, and The Philadelphia Orchestra.

“I enjoy playing new music and discovering all the wonderful sensations and effects that this music uncovers, tremendously impacting performers and listeners. I’m passionate about salsa music from Cuba and Puerto Rico, as well as reading fiction from Latino American writers such as Gabriel Garcia Marquez.”



Jeff Handley

percussion

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Jeff Handley is a highly sought after percussionist in Chicago. An active clinician and educator, Jeff received his MM degree from DePaul University.

He is Principal Percussionist and Education/ Outreach Program Director with Chicago Sinfonietta, a core member of Fulcrum Point serving as percussionist, Musician’s Union Contractor, and Education Director. Additionally Jeff performs with Chicago Opera Theater, Ravinia Festival Orchestra, Lyric Opera, Grant Park Symphony, and the Chicago Symphony Orchestra. Jeff was recently heard with Andrea Bocelli, Peter Cetera, Dennis DeYoung, Charlotte Church, and productions of *Les Miserables*, *Spamalot*, *Wicked*, *Color Purple*, and *Mary Poppins*.

“What inspires me the most about performing new art music is the variety. With Fulcrum Point I always get a much-needed challenge.”



Gregory Flint
french horn

Gregory Flint is associate professor of horn at the University of Wisconsin-Milwaukee and co-director of the Chamber Music Milwaukee

concert series. As a performer, he is principal horn with the Elgin Symphony, the Chicago Jazz Orchestra, Present Music of Milwaukee and the Fulcrum Point New Music Project. He has performed with the Milwaukee Symphony, the Chicago Symphony, Colorado Symphony Orchestra, Lyric Opera of Chicago, Honolulu Symphony, the Florida Orchestra, and the Ravinia Festival Orchestra. A busy chamber musician, Flint is a founding member of the Asbury Brass Quintet, hornist with the Tower Brass of Chicago, and the Prairie Winds. Gregory currently spends his summer months in New Mexico as a member of the Santa Fe Opera orchestra.

“Playing new music is thrilling for me because it helps nourish my interest in all types of music, while it provides interesting new perspectives on the more traditional music I love to play.”



Claudia Lasareff-Mironoff
viola

Violist Claudia Lasareff-Mironoff is a graduate of the University of Denver (BM) and Northwestern University (MM).

A former principal violist of the Cape Town Symphony in South Africa, Claudia is currently the Director of Chamber Music and a member of the viola faculty at North Park University, as well as the chamber music faculty of Northwestern University and the CYSO. Heard regularly on WFMT, Ms. Lasareff-Mironoff has collaborated with members of the CSO, Lyric Opera, Pacifica String Quartet, PINOTAGE, eighth blackbird, and CUBE. She has performed

with the Lyric Opera of Chicago, the Grant Park Symphony, Music of the Baroque, as well as being the principal violist of the Chicago Sinfonietta, Chicago Opera Theater, and the Joffrey Ballet. A core member of Fulcrum Point Claudia has premiered many works by contemporary composers and is inspired by composers’ imaginations. (<http://www.claudialm.com>)

“The ability to compose music is a talent I am amazed by in these artists. Being a part of this creative process as a performer is a joy.”



Rika Seko
violin

Rika Seko was co-concertmaster of the Civic Orchestra of Chicago. Since then, she has appeared with many Chicago area orchestras including the Chicago Symphony Orchestra, Lyric Opera of Chicago Orchestra, Ravinia Festival Orchestra and is a member of the Grant Park Symphony Orchestra. Her interest in contemporary music has resulted in

several performances for “Music Now” Contempo, and Fulcrum Point. As soloist, she has appeared in concerts with the Peninsula Music Festival Orchestra (WI) where she served as assistant concertmaster, Northwestern University Philharmonic Orchestra and the Elmhurst Symphony Orchestra, where she serves as concertmaster. Ms. Seko has a longstanding connection to the nation of Colombia, having served as guest Concertmaster of the Colombia Symphony, as soloist in subscription concerts of orchestras in Bogotá, Medellín, and Cali, and as Assistant Concertmaster in the Bogotá Philharmonic Orchestra, which featured her as soloist in its first international tour to Curacao. She has given premiere performances in Colombia of concertos by Igor Stravinsky and Alicia Terzian, and of Leonard Bernstein’s *Serenade*. She lives in Evanston, Illinois with a cat, fish, bird and her two daughters, Momoko and Yumiko.

“I love the open-mindedness and the freedom I get to enjoy interpreting new art music”



Sophie Webber
cello

Cellist Sophie Webber earned her Bachelor of Music degree from Trinity College of Music, London, and a Master and Doctor of Music degree from Indiana University Jacobs School of Music. She currently teaches cello and chamber music for Lake Forest College and the Music Institute of Chicago. (www.sophiewebber.net)

“I am strongly drawn to new music and the excitement of exploring unknown territory, as well as an increased freedom of interpretation. An enthusiast of interdisciplinary work I am the artistic director of *Fused Muse Ensemble*, a group that specializes in the presentation of old and new music with other art forms.”



Kuang-Hao Huang
piano

Internationally acclaimed pianist Kuang-Hao Huang is most often heard as a collaborator, regularly playing with members of the Chicago Symphony Orchestra and vocalists with the Lyric Opera. He has also performed with the Vermeer and Chicago String Quartets. Mr. Huang is a core member of Fulcrum Point.

Also a dedicated teacher, Mr. Huang serves on the faculties of the Chicago College of Performing Arts at Roosevelt University, Concordia University-Chicago, and the Merit School of Music. Mr. Huang holds degrees from the University of Wisconsin, Indiana University, and Northwestern University. An advocate of new music, Mr. Huang gave the world premiere performances of solo works by Louis Andriessen and Chen Yi at Weill Hall as part of Carnegie Hall's Millennium Piano Book Project. He has also premiered numerous ensemble works, including pieces by Stacy Garrop, John Harbison, Daniel Kellogg, James Matheson, and Laura Schwendinger. For more information, go to www.khpiano.net.

"I like being pushed outside my comfort zone. I feel I can continue to grow as an artist and musician. It is inspiring to be in contact with the process of creation rather than re-creation."



Mathias Tacke
violin

Mathias Tacke, violin, was the second violinist of the acclaimed Vermeer Quartet from 1992 until 2007 and prior to that a member of the Ensemble Modern Frankfurt, one of the most important professional groups specializing in contemporary music. In this capacity he gave countless first performances, including works by most of today's leading composers. With

the Vermeer Quartet he gave performances in practically all of the most prestigious festivals, including Tanglewood, Taos, Ravinia, South Bank, Berlin, to name only a few. He appears internationally as a soloist and chamber player, performing a wide range of repertoire from the Baroque to music of our time and has made numerous recordings for such labels as Sony, ECM, Harmonia Mundi, Naxos and Cedille.

Three of the Vermeer Quartet recordings were nominated for the Grammy Award. Mr. Tacke is Professor of Violin and Chamber Music at Northern Illinois University and Guest Lecturer for String Chamber Music at Northwestern University.

"The fact that new music is new brings tremendous excitement and freshness with its variety of sounds and techniques."

**FULCRUM POINT NEW
MUSIC PROJECT**
UPCOMING EVENT

Please join Fulcrum Point New Music Project on May 4th (6 pm & 9 pm) at Park West in Chicago for the Midwest premiere of JacobTV's THE NEWS: a 90-minute avant-pop video-opera based on international news broadcasts, reality television, political speeches, and talk shows. Featuring Sarah Palin, Barack Obama, Merle Haggard, and a rogues-gallery of kings, queens, pimps and fools this 90 minute tour de force is a riotous blend of Socio-political satire, skewering, and intrigue. Celebrated as the Jeff Koons of post-modern music, JacobTV remixes the evening news and reality TV into an evening of provocative fun featuring Lori Cotler and Josefien Stoppelenburg as the anchorwomen.

--Stephen Burns

CONCERT I

Monday, March 19, 2012 // 8 pm // Kemp Recital Hall

Color Field Ensemble

Amanda DeBoer, soprano // James Fusik, saxophone
 Karl Larson, piano // Jeff Weston, bass
performing with
 Alejandro Acierto, clarinet // Alexander Miller, guitar

trust me.

Jeff Weston

Un Lieu Verdoyant: Hommage à Gérard Grisey

Philippe Leroux

Preludes for Piano, Book 1

David Rakowski

No. 4 Pull a Wall Up
 No. 7 Dr. Awkward

Why are you not answering?

Robert Honstein

WORLD PREMIERE

I. My friend. I understand %100. I have no girlfriend.
 II. Why are you not answering? I do not wish to play games.
 III. I know the feeling

Coming Together

Frederic Rzewski

trust me.

by Jeff Weston // 2011
 for alto saxophone & piano

An idea I find fascinating in music is the relationship between the composer, performer and audience. *trust me.*, with its gradually constructing and deconstructing grooves, consonance and dissonance, and disjointed musical hiccups, emphasizes the focus, connection and trust required between the performers to relay the musical message to the listener. *trust me.* was commissioned by the 2011 soundSCAPE International Composition and Performance Festival and saxophonist Dr. Jeff Heisler.
(notes by the composer)



Jeff Weston
 b. 1986

Jeff Weston is an American composer who uses elements of simple forms ruled by complex systems, irregular repetition and expectations. Currently a second

year Master's student in composition at Bowling Green State University where he is studying with Christopher Dietz, Mikel Kuehn and Elainie Lillios, Weston has received performances and fellowships at such festivals and venues as the Cal State University New Music Festival, Iowa Composers' Forum, Bowling Green State University New Music Festival, University of Alberta NCounters Festival, University of Toronto, soundSCAPE Festival in Maccagno, Italy and Radio France. A passionate advocate for contemporary music and composition in the K-12 classroom, Weston currently teaches composition at the Toledo School for the Arts and has served as music educator at the Haugland Learning Center for Autistic Children and Pine Island Public Schools.

Un Lieu Verdoyant

by Philippe Leroux // 1999

for soprano saxophone & voice

Un Lieu Verdoyant was composed in testimony of affection and admiration for Gérard Grisey. Through the voice, which he loved, it speaks of no and yes, of anxiety and bitterness, and the inner eye that extends beyond death. The melodic lines and the harmony of the piece come from a tangle of ascending and descending lines which are all metaphors for the primordial movement of life and death. The text is based on the Lamentations of Jeremiah. (notes by the composer)

Un Lieu Verdoyant translated lyrics

Bow your head to the ground
Your wound is as big as the sea that I speak of
I have not lived half of my life
but already I am here at the threshold death,
the threshold of birth into heaven,

the threshold

Would you be insensitive?

All you who pass on the path look and see
He stretched a net in front of me
He made me stumble
He threw me into desolation where I long every day
He made me dwell in darkness
He wore out my flesh and my skin
He removed any exit
He filled me with bitterness
He surrounded me with a wall
He broke my bones
He upset
He crossed
He closed
He did
He
He did violence to me

I do not want you to damage your pure face or sighs
for cold fear or tears or cries
I am cold

Why do you sit alone in silence
Perhaps hope is there
Hope that I shine like my first beauty
In a place of light and peace
A green place
There everything is ineffable splendor

Memoire for Gérard



Philippe Leroux

b. 1959

Philippe Leroux is a French composer living in Canada. As a student at the Paris Conservatory, he studied with Ivo Malec, Claude Ballif, Pierre Schaeffer

and Guy Reibel and others. His works have been commissioned by the French Ministry of Culture, Radio-France Philharmonic Orchestra, Südwestfunk Baden Baden, IRCAM, Percussions de Strasbourg, Ensemble Intercontemporain, the Nouvel Ensemble Moderne de Montreal, Ensemble Ictus, the Koussevitsky Foundation, San Francisco Contemporary Music Players, Orchestre National de Lorraine, Orchestre Philharmonique de Nice, and others. His music is widely performed in various European festivals and by international orchestras such as Donaueschingen, Agora (Paris), Venice Biennale, Bath Festival, Festival Musica (Strasbourg), Stockholm ISCM, Barcelona Festival, Ultima (Oslo) Festival, Tage für Neue Musik (Zürich), BBC Symphony Orchestra (London), Tonhalle Orchester Zürich, BBC Scottish Symphony Orchestra (Glasgow), Philharmonia Orchestra (London), and the Czech Philharmony. He has received many prizes and awards, including the André Caplet and Nadia and Lili Boulanger Prizes from the Academy of Fine Arts (Institut de France), and the Arthur Honegger Prize (Fondation de France). He has taught at Berkeley University (California), Harvard, Grieg Academy (Bergen), Columbia University, Royal Conservatory of Copenhagen, Toronto University, the Georgia Institute of Technology, and others. In September 2011 he was named Associate Professor in composition at McGill University.

Piano Preludes (Book One)

by David Rakowski // 2010

David Rakowski's first book of *Piano Preludes* was composed over a three-month period during the fall of 2010. To those familiar with Rakowski's piano music, these Preludes share a distinct resemblance with the composer's massive set of 100 Piano Etudes, which was completed last spring. Like his Etudes, Rakowski's Preludes are short, technically demanding pieces and reflect the composer's sharp wit and eclectic musical taste. Each Prelude includes at least one quotation from or allusion to works by Bach, Chopin, Debussy, or Scriabin. These references are often buried deep within the musical texture, periodically revealing themselves in brief moments of clarity. *(notes by Karl Larson)*



David Rakowski
b. 1958

David Rakowski grew up in St. Albans, Vermont and studied at New England Conservatory, Princeton, and Tanglewood, where his teachers were Robert Ceely,

John Heiss, Milton Babbitt, Paul Lansky, and Luciano Berio. He has received a large number of awards and fellowships, including the Elise L. Stoeger Prize from the Chamber Music Society of Lincoln Center and the Rome Prize, and he has twice been a finalist for the Pulitzer Prize in Music (for pieces commissioned by the Orpheus Chamber Orchestra and the US Marine Band). He has composed six concertos, three symphonies, 100 piano etudes, 10 piano preludes, five song cycles, and a large amount of wind ensemble music, chamber music, and vocal music for various combinations, as well as music for children. His music has been commissioned, recorded, and performed widely and is published by C.F. Peters. He is currently the Walter W. Naumburg Professor of Composition at Brandeis University, having also taught at New England Conservatory, Harvard, Columbia, and Stanford.

Why Are You Not Answering?

by Robert Honstein // 2012

for Clarinet, Electric Guitar, Cello, Double Bass, Piano, Drum Set, & Glockenspiel

A couple years ago a friend of mine received about 100 emails in error. They had been sent to a man with the same name as my friend and contained a meticulous record of every communication this person had sent or received within a popular online dating site. I found these emails to be hilarious, moving, and bizarre. Both the content and the strangeness of how they entered my life have led me to refer back to them again and again in my work. For these pieces I took the first line of three separate emails – “My friend, I understand 100%, I have no girlfriend,” “Why are you not answering? I do not wish to play games,” and “I know the feeling” – and composed musical responses to each statement. As much as possible I tried to imagine the emotional impetus for each email. Ultimately these pieces became a set of songs without words, each one underscoring the moment in which this unknown man composed these lines. *(notes by the composer)*



Robert Honstein
b. 1980

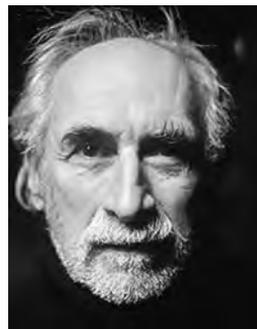
Composer Robert Honstein was born in Syracuse, educated in Texas and Connecticut and now lives in Brooklyn, NY. His music has been heard throughout North America, and received performances by the Albany Symphony Orchestra, the Cabrillo Festival Orchestra, the New York Youth Symphony, the Hunter Symphony, the Yale Philharmonia,

Bard College Orchestra, Norfolk Summer Music Festival, the Tosca String Quartet and the UT Austin New Music Ensemble, among others. Robert is a co-founder of Fast Forward Austin, an annual contemporary music and arts festival in Texas, and a member of the Sleeping Giant composer collective, alongside several of his fellow Yale School of Music graduates. Upcoming projects include a commission from the Sebastian Chamber Players and countertenor Ryland Angel and a new work for percussion commissioned by an international consortium of percussion ensembles. He has received many grants and awards for his work, including a 2011 Aaron Copland Award, multiple ASCAP Morton Gould Young Composer awards and a MetLife Creative Connection grant through Meet the Composer, and has held residencies with the Kimmel Harding Nelson Center for the Arts, I-Park, the Cabrillo Festival of Contemporary Music, and the Bang on a Can Summer Institute.

Coming Together

by Frederic Rzewski // 1971
for open instrumentation

Coming Together was written in November and December of 1971 in response to a historical event. In September of that year inmates of the state prison at Attica, New York revolted and took control of a part of the institution. Foremost among their demands was the recognition of their right "to be treated as human beings." After several days of fruitless negotiations, Governor Nelson Rockefeller ordered state police to retake the prison by force, on the grounds that the lives of the guards whom the prisoners had taken as hostages were in danger. In the ensuing violence forty-three persons, including several of the hostages, were killed and many more wounded. One of the dead was Sam Melville, a prisoner who had played a significant role in organizing the rebellion. In the spring of 1970, Melville had written a letter to a friend describing his experience of the passage of time in prison. After his death the letter was published in the magazine *Ramparts*. As I read it I was impressed both by the poetic quality of the text and by its cryptic irony. I read it over and over again. It seemed that I was trying both to capture a sense of the physical presence of the writer, and at the same time to unlock a hidden meaning from the simple but ambiguous language. The act of reading and rereading finally led me to the idea of a musical treatment. (*notes by the composer*)



Frederic Rzewski
b. 1938

Frederic Rzewski is an American composer and pianist, now living in Belgium. He studied under Walter Piston and Roger Sessions at Harvard University and with

Milton Babbitt at Princeton University, where he also studied Greek literature and philosophy. In addition, he studied composition privately with Luigi Dallapiccola in Rome in 1960. He co-founded with Alvin Curran and Richard Teitelbaum the improvisational and live electronic ensemble *Musica Elettronica Viva* in Rome in 1966 and performed with it from 1966-71. Since then, he has been active as a pianist, primarily in performances of his own pieces and music by other contemporary composers. He taught at the Conservatoire Royal de Musique in Liège from 1977-2003, where he was Professor of Composition from 1983-2003. He has also taught at Yale University, the University of Cincinnati College-Conservatory of Music, the State University of New York at Buffalo, the California Institute of the Arts, and the University of California at San Diego. In addition, he has taught at Mills College, the Royal Conservatory in Den Haag, the Hochschule der Künste in Berlin, and the Hochschule für Musik in Karlsruhe.

Text of Sam Melville's letter from Attica Prison, May 16, 1970

Used in Frederic Rzewski's "Coming Together"

dear brother,

i think the combination of age and the greater coming together is responsible for the speed of the passing time. its six months now and i can tell you truthfully few periods in my life have passed so quickly. i am in excellent physical and emotional health. there are doubtless subtle surprises ahead but i feel secure and ready.

as lovers will contrast their emotions in times of crisis, so am i dealing with my environment. in the indifferent brutality, incessant noise, the experimental chemistry of food, the ravings of lost hysterical men, i can act with clarity and meaning. i am deliberate --sometimes even calculating-- seldom employ histrionics except as a test of the reactions of others. i read much, exercise, talk to guards and inmates, feeling for the inevitable direction of my life.

special love to flotsam + brood, charlene, lenny, jetsam



CONCERT II

Tuesday, March 20, 2012 // 8 pm // Kemp Recital Hall

**RED NOTE NEW MUSIC FESTIVAL PRESENTS
Fulcrum Point New Music Project**

Stephen Burns, Artistic Director
Kathryn Flum, flute // Wagner Campos, clarinet
Gregory Flint, French horn // Jeff Handley, percussion
Kuang-Hao Huang, piano // Rika Seko, violin
Mathias Tacke, violin // Claudia Lasareff-Mironoff, viola
Sophie Webber, cello

Riffs and Fanfares	Joseph Turrin
The Time Gallery II. Time Machine	Paul Moravec
Disjecta MIDWEST PREMIERE	Ken Ueno
Everything is Green MIDWEST PREMIERE	Randall Woolf
Piano Quintet I. Celebratory and Joyful II. Interlude; Poco Meno; Fugue MIDWEST PREMIERE	Peter Lieberson

**WELCOME TO FULCRUM
POINT NEW MUSIC
PROJECT AT THE RED NOTE
NEW MUSIC FESTIVAL.**

The program reflects an exquisite range of creative thought, exploration of concept, and realization of pure imagination. We start with this year's competition winner *Riffs and Fanfares* by Joseph Turrin, a five-minute tour-de-force for clarinet, French horn, piano, violin, viola, and cello. For the rest of the program Fulcrum Point goes Ivy League. We start with Harvard, the oldest and most august of this distinguished group of academic institutions. Very often we associate these institutions of higher learning with conformity and stylistic constriction to a dry academic canon. But when you hear the range of styles sampled in this evening's program—neo-romantic, post-modern, post-minimalist and expressionistic—you realize that it is a rich, diverse, and far more adventuresome landscape. In addition to composers this school has fostered the creativity of brilliant writers as eclectic as e.e. cummings, Robert Frost and David Foster Wallace. The confluence of influences upon these artists can be heard tonight in each work as they draw inspiration from Galileo, Bach, Newton, Beckett, and Foster Wallace, as well as Impressionism, Spectralism, Blues, and Abstract Expressionism.

-- Stephen Burns

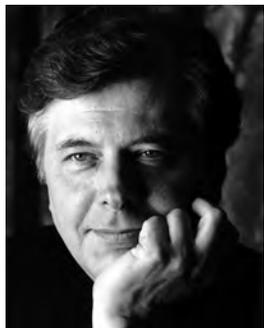


Riffs and Fanfares

by Joseph Turrin // 1990

for clarinet, horn, violin, viola, cello, & piano

Riffs and Fanfares is divided into three parts: Fast, Poco Meno, and Faster. Highly episodic, the work alternates deftly between racing, modal scale-based riffs and bounding minor 7th fanfares. Interspersed are quasi cadenzas for each instrument (except clarinet), punctuated by rugged rhythm syncopations and trills. The ruminative meno mosso features a haunting clarinet melody arcing over ponticello strings and an uneven piano bass line.



Joseph Turrin
b. 1947

The music of Joseph Turrin has been commissioned and performed by the some of the world's leading orchestras, chamber ensembles and soloists. His work

encompasses many varied forms, including film, theater, opera, orchestral, chamber, jazz, electronic, and dance. Several of his films and recording projects have been nominated for Emmy and Grammy Awards. His works have been recorded on: RCA, EMI, Teldec, Naxos, Summit, Klavier, Cala, Albany, Crystal, and others. Not only a recipient of several commissions from the New York Philharmonic, the Lincoln Center Chamber Music Society, and Live from Lincoln Center, his works have been championed by such noted musicians as: Kurt Masur, Zubin Mehta, Erich Leinsdorf, Wynton Marsalis, Beverly Sills, Canadian Brass, Anne-Sophie Mutter and others. In 2006 he was awarded an honorary Master of Humane Letters from the Eastman School of Music and the University of Rochester. He is currently on the faculty of the Hartt School and Montclair State University.

Time Machine

by Paul Moravec // 2000

for flute, clarinet, violin, cello, piano, and percussion

Time Machine is a dream-like tour of the development of clocks and clock-thought from the Renaissance to the present. It is mechanical and metronomic in its suggestion of standard, inflexible hours. The second section, Pendulum, may suggest the swaying, gravitational motion which revolutionized time-keeping when applied by Galileo to time mechanisms. The vibraphone's repeating four-chord theme is based on the familiar B.A.C.H. (Bb, A, C, B natural) motive introducing the spirit of J.S. Bach (born 1685) into the musical/temporal fabric. The third section, A Clockwork Universe, may suggest the incomparably influential Newtonian model of a rational, ordered cosmos designed by The Great Watch Maker. The post-Newtonian Rhythm of Disintegration explosively disrupts the clockwork universe, subsequently winding--or melting--down into the entropic disorder, which ends the movement. – *Paul Moravec*



Paul Moravec
b. 1957

Composer Paul Moravec, recipient of the 2004 Pulitzer Prize in Music, has composed over one hundred orchestral, chamber, choral, lyric, and electro-acoustic compositions. His music has earned numerous other distinctions, including the Rome Prize Fellowship from the American Academy in Rome, the NEA Fellowship, Rockefeller Fellowship, and 2 fellowships from the American Academy of Arts and Letters. A graduate of Harvard University and Columbia University, he has taught at Harvard, Columbia, Dartmouth, and Hunter College and holds the rank of University Professor at Adelphi University, a position unique in the institution. He recently served as Artist-in-Residence with the Institute for Advanced Study at Princeton University. In 2010 he was elected to the American Philosophical Society.

Disjecta

by Ken Ueno // 2004
for horn, violin, and piano

Disjecta is an abstract sonic world divided into 4 tectonic regions. The first, "Heavy and Industrial" is dense, chromatic and relentless. Spiky accented notes build to moments of explosion, expansion, and dissolution. The second part, "Stillness," has ghostly shadows of tone produced by multi-phonic vocalizations, and extended techniques (bowing on the tailpiece, piano harmonics, hissing wind, and grinding bows) revealing a post-apocalyptic landscape. The third section gently evolves from this stasis using arching minor 9ths, quartertone tunings from the natural horn overtones and nervous syncopated figures alternating with harmonic tremolos in the piano. The intense, hocket sixteenth note interactions between violin and French horn give way to an ecstatic, cantabile horn cadenza revealing the final, desolate, arctic panorama; textural sonic art. The composer writes:

"The title of this piece is borrowed from a collection of critical essays and a dramatic fragment by Samuel Beckett. Unpublished or published obscurely, these works, which span Beckett's career, were made available to the general public in this collected edition towards the end of his life. Most important to me, Beckett's "Disjecta" contains his early essay / analysis of Finnegans Wake, "Dante... Bruno.Vico..Joyce." This essay has influenced me more than almost any critical work I have ever read. It has directly impacted my approach to form in music. In writing *Disjecta*, I sought to reinvestigate diverse elements of my personal compositional vocabulary – in a way, reassess my "unpublished" ideas. Some of these elements are: dense echoes of industry, transparent stillness, natural overtones, hyperchromaticism, and simple melodic contours. The poetic goal of my work has been to create music (quoting Beckett's aforementioned essay on Joyce) that is:



Ken Ueno
b. 1970

Ken Ueno is a composer, vocalist, improviser, and cross-disciplinary artist. Winner of the 2006-2007 Rome Prize and the 2010-2011 Berlin Prize, the Fromm Music Foundation (2), the Aaron Copland House, the Aaron Copland Fund for Music Recording, Meet the Composer (6), the National Endowment for the Arts, the Belgian-American Education Foundation, First Prize in the 25th "Luigi Russolo" competition, and Harvard University. His music coalesces diverse influences into a democratic sonic landscape. In addition to Heavy Metal sub-tone singing and Tuvan throat singing, he is also informed by European avant-garde instrumental techniques, American experimentalism, and *sawari* or beautiful noise, an aesthetic in traditional Japanese music. Ken's artistic mission is to champion sounds that have been overlooked or denied so that audiences reevaluate their musical potential. The music pushes the boundaries of perception and challenges traditional paradigms of beauty. In an effort to feature inherent qualities of sound such as beatings, overtones, and artifacts of production noise, Ken's music is often amplified. In recent years, Ken has been collaborating with visual artists, architects, and video artists to create unique cross-disciplinary art works. With the artist, Angela Bulloch, he has created several audio installations (driven with custom software), which provide audio input that affect the way her mechanical drawing machine sculptures draw. These works have been exhibited at Art Basel as well as at Angela's solo exhibition at the Wolfsburg Castle. Ken is currently an Associate Professor at the University of California, Berkeley. (www.kenueno.com)

"not about
something; it is
that something
itself. " –Ken Ueno

Everything is Green by Randall Woolf // 2003

Everything is Green embeds iconoclastic author David Foster Wallace's short story of the same name into a song without words for flute, piano and prerecorded track with laconic narration by Rinde Eckert (see page 16 for complete text). Blues tinged exhortations on the flute are woven together with plaintive steel guitar accompaniments and simple, modal piano reinforcement, like a pop song framed and illustrated by meditative piano ruminations and disembodied vocal effects. The essay, part of "Girl With Curious Hair," a book of stories published by Norton, was written around the same time that Foster Wallace went to Harvard as a graduate student in philosophy, before dropping out with struggles related to mental illness and drugs. The composer notes:

"*Everything Is Green* is a monologue: a middle-aged man, living in a trailer park, is trying to explain to his young, two-timing girlfriend why he must leave her. The author, David Foster Wallace, creates a portrait of the speech and grammar of the narrator at once poetic and true to life. It was his insight into the local language's poetic powers that drew me to this story. As Wallace finds beauty and subtlety of meaning in this "outsider English," I felt drawn to try do the same in sound. My piece uses transfigured country music and sounds of nature to create a musical diorama of this man's world.

"DIORAMA: 1. A three-dimensional miniature or life-size scene in which figures, stuffed wildlife, or other objects are arranged in a naturalistic setting against a painted background. 2. A scene reproduced on cloth transparencies with various lights shining through the cloths to produce changes in effect.

"I was fascinated by dioramas as a child, particularly by their obvious artificiality. *Everything Is Green* presents certain chosen elements of the narrator's world, removed from context and 'lit' by the music that surrounds them. By using computer music technology, I can combine spoken words, natural sound of rain and birds, and composed musical lines with freedom and precision. The rhythms and pitches of the speaker can be reflected in the music of the flute and piano, and the sense of musical time can be created on several levels at once. *Everything Is Green* was written for Ransom Wilson and is dedicated to him, with admiration and affection." – Randall Woolf



Randall Woolf

b. 1959
.....

Randall Woolf studied composition privately with David Del Tredici and Joseph Maneri, and at Harvard, where he earned a Ph.D. He is a member

of the Common Sense Composers Collective. He is the composer-mentor for the Brooklyn Philharmonic. During the 2009-10 season, Woolf was the composer-in-residence for the Fulcrum Point New Music Project, sponsored by Meet The Composer. He composed a new work for FPNMP featuring rappers Tongo Eisen-Martin, Wordisbon, Jeremy Inspo Smith, and Liza Jessie Peterson, scored for chamber orchestra, electronics, turntables, and video. In 1997 he composed a new ballet of "Where the Wild Things Are", in collaboration with Maurice Sendak and Septime Webre. He is currently composing *Blind Pig*, a reminiscence of the Detroit 1967 riot, for the Newspeak Ensemble. He works frequently with John Cale, notably on his score to *American Psycho*. He re-created 4 songs of Nico for Cale's tribute concert "On The Borderline", sung by Peter Murphy of Bauhaus, Lisa Gerrard of Dead Can Dance, and Sparklehorse. In 2009, John Cale and Mr. Woolf collaborated on a performance of all the songs from Cale's most celebrated solo album "Paris 1919", by Cale and his band, with orchestral arrangements by Woolf. His works have been performed by Kathleen Supové, Kronos Quartet, Jennifer Choi, Timothy Fain, Mary Rowell, Todd Reynolds, Ethel, conductor and flutist Ransom Wilson, Present Music, Fulcrum Point, Pittsburgh New Music Ensemble, Seattle Symphony, Paul Drescher Ensemble, Bang On A Can/SPIT Orchestra, California EAR Unit, and others. CD's of his ballet of "Where the Wild Things Are" and his most recent CD, "Modern Primitive" are available on cdbaby.com.

Everything is Green by David Foster Wallace

She says I do not care if you believe me or not, it is the truth, go on and believe what you want to. So it is for sure that she is lying, when it is the truth she will go crazy trying to get you to believe her. So I feel like I know.

She lights up and looks off away from me, looking sly with her cigarette in light through a wet window, and I cannot feel what to say.

I say Mayfly I cannot feel what to do or say or believe you any more. But there is things I know. I know I am older and you are not. And I give to you all I got to give you, with my hands and my heart both. Every thing that is inside me I have gave you. I have been keeping it together and working steady every day. I have made you the reason I got for what I always do. I have tried to make a home to give to you, for you to be in, and for it to be nice.

I light up myself then I throw the match in the sink with other matches and dishes and a sponge and such things.

I say Mayfly my heart has been down the road and back for you but I am forty-eight years old. It is time I have got to not let things just carry me by any more. I got to use some time that is still mine to try to make every thing feel right. I got to try to feel how I need to. In me there is needs, which you cannot even see any more, because there is too many needs in you in the way.

She does not say any thing and I look at her window and I can feel that she knows I know about it, and she shifts her self on my sofa lounger. She brings her legs up underneath her in some shorts.

I say it really does not matter what I seen or what I think I seen. That is not it any more. I know I am older and you are not. But now I am feeling like there is all of me going out to you and nothing of you coming back any more.

Her hair is up with a barrette and pins and her chin is in her hand, it's early, she looks like she is dreaming out at the clean light through the wet window over my sofa lounger.

Every thing is green she says. Look how green it all is Mitch. How can you say the things you say you feel like when every thing outside is green like it is.

The window over the sink of my kitchenette is cleaned off from the hard rain last night, and it is a morning with sun, it is still early, and there is a mess of green out. The trees are green and some grass out past the speed-bumps is green and slicked down. But every thing is not green. The other trailers are not green, and my card table out with puddles in lines and beer cans and butts floating in the ash trays is not green, or my truck, or the gravel of the lot, or the big wheel toy that is on its side under a clothes line without no clothes on it by the next trailer, where the guy has got him some kids.

Every thing is green she is saying. She is whispering it and the whisper is not to me no more I know.

I chuck my smoke and tum hard from the morning outside with the taste of something true in my mouth. I turn hard toward her in the light on the sofa lounger.

She is looking outside, from where she is sitting, and I look at her, and there is something in me that cannot close up, in that looking. Mayfly has a body. And she is my morning. Say her name.

Piano Quintet

by Peter Lieberson // 2001

for two violins, viola, cello, and piano

Peter Lieberson's *Piano Quintet* was written for Peter Serkin and the Orion String Quartet. This dense and intense two-movement work is a passionate rhapsody based on a four-note motif heard in the opening measures. Rhythmically driving and ecstatic, Part I searches relentlessly for resolution found an emphatic final statement before dissolving into an evanescent conclusion. Part II starts with an elusive, contemplative atmosphere in the American Enlightenment tradition of Charles Ives. The full realization of the probing question is revealed in a fugue in the style of a jig based on a four-note rhythmic pattern. Ever the philosopher, Mr. Lieberson often liberates one voice to sing lyrically and comment over the frenzied inner voices. The composer writes:

"I wrote my *Piano Quintet* for Peter Serkin and the Orion String Quartet. The piece is in two parts. Part I is an energetic fantasy, based on the four-note motif heard at the beginning of the piece. Part II begins with a short tranquil interlude that gradually becomes the subject of a fugue. The feeling of Cape Breton fiddle music permeates the rhythm of this music. (I lived in Nova Scotia for about 10 years.) At the very end of the piece fugal material climaxes and there is a brief recollection of the interlude, leading to a terse reference to the beginning of Part I." – Peter Lieberson



Peter Lieberson

1946 - 2011

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Peter Lieberson came to prominence in the mid-1980s with the *Piano Concerto* and *Drala*, two major commissions from the Boston Symphony, with whom he enjoyed a fruitful collaboration. Of profound influence on his music was his practice of Tibetan Buddhism. Many of his works were inspired by Buddhist themes such as *King Gesar* (1991)

and the opera *Ashoka's Dream* (1997), both from a series of works based on the lives of enlightened rulers. Lyricism and vocal writing dominated his works of the last decade, reflecting the rich collaborations with Lorraine Hunt Lieberson, for whom he composed *Neruda Songs* (winner of the 2008 Grawemeyer Award for Music Composition). In addition to his associations with major orchestras such as Boston, New York, Cleveland, Chicago and Los Angeles, Lieberson enjoyed long-standing artistic collaborations with Peter Serkin, Yo-Yo Ma, Emanuel Ax and Oliver Knussen. Recent commissions included *Remembering JFK: An American Elegy* for the National Symphony Orchestra, *The World in Flower* for the New York Philharmonic; *Remembering Schumann* for Yo-Yo Ma and Emanuel Ax; *The Coming of Light*, a song cycle for baritone, oboe, and string quartet; the orchestral Suite from *Ashoka's Dream*; and *Songs of Love and Sorrow* for Gerald Finley and the Boston Symphony Orchestra. His music is published exclusively by Associated Music Publishers.

CONCERT III

Wednesday March 21, 2012 // 8 pm // Kemp Recital Hall

Averoes

William Koehler, double bass // Manpreet Bedi, tabla

William Koehler

Varsity Pewter

Serious Repercussions
Kyle Barshinger // Dan Benson // Dan Bretz // Mallory Konstans

Charles Amirkhanian

A Message from the Emperor Banging(.) Pots & Pans

Benjamin Stiers, percussion // Kyle Forsthoff, percussion

Martin Bresnick
Alexander Miller

Grab It!

Paul Nolen, alto saxophone

Jacob TV

INTERMISSION

Correspondences

multimedia

Butch Rován

Towns of Wind and Wood

- I. Town Afloat in the Night – *attacca* –
- II. Golem Town – *attacca* –
- III. Dog Breath Town – *attacca* –
- IV. Town of Sticks and Cudgels – *attacca* –
- V. Thunderhead Town – *attacca* –
- VI. Town of the Open Casket – *attacca* –
- VII. Town of the Scent of Daybreak – *attacca* –
- VIII. Town in the Willow on the Moon – *attacca* –
- IX. Town of the Smallest Cyclone

Carl Schimmel

Sonneries Wind Quintet

Kimberly Risinger, flute // Judith Dicker, oboe // David Gresham, clarinet
Joseph Neisler, horn // Michael Dicker, bassoon

...because it opens a path, because it does not close...

US PREMIERE

Lydia Brinkmeier & Emma Roseland, sopranos
Kimberly Risinger & Stefanie Abderhalden, flutes // David Gresham, clarinet
Paul Nolen & Thomas Giles, saxophones // Joseph Neisler, horn
Greg Bechtold, trumpet // Stephen Parsons & Megan Walls, trombones
Andrew Rummel, tuba // David Collier, percussion
Alexander Miller, electric guitar // Andrew Israelsen, electric bass
Joshua Russell, piano // Daniel Belongia, conductor

Paula Matthusen

Averoes

by William Koehler // 2012
for double bass, tabla & sruti

I chose to name the piece in honor of Averoes the 12th century philosopher who, in his writings, was intrigued by the 4th dimension, time. He said that the fruition of all man's strivings is "already and always" attained. This notion is similar John Dewey's idea of "doing and undergoing" as an explanation of the "process orientation" of an aesthetic experience. In 15, we have to work beyond the limiting conditions of time. The improvisations should be done with ease so that one can undergo as well as merely do. Susanne Langer's writing on the primary apparition of an art, she referred to music as "virtual time" because, in music, time is played with (or experienced). We have to think differently about time. That is the task.

"To be is to do" - Aristotle

"To do is to be" - Descartes

"Do, be, do, be, do" - Frank Sinatra

(notes by the composer)



William Koehler

b. 1954

William Koehler is Professor of Music at Illinois State University where he teaches applied double bass, string techniques, string pedagogy, graduate

courses in music education including psychology of music, and improvisation. His recent album SYZGY featuring Manpreet Bedi and friends received excellent reviews in *Double Bassist Magazine* and in *Bass World*, the official publication of the International Society of Bassists. A native of New York City, Koehler has performed in England, Belgium, Germany, Austria, Russia and Belo-Russia, Puerto Rico, and throughout the U.S. Koehler earned his doctorate at Indiana University. He studied double bass with Murray Grodner, David Izenson (bassist with Ornette Coleman), Philip Albright, Ernest Szugyi, and Neal Mason, and he studied composition with Roque Cordero, David Baker, Harold Seletsky, and Ulla McCain. Visit his personal website at www.bill-koehler.com, and www.virtualtimerec.com.

Varsity Pewter

by Charles Amirkhanian // 1997
for four voices and recorded playback

Composed for four voices performing live, *Varsity Pewter* is dedicated to the Australian composer Vincent Plush whose initials inspired the title. It was first performed at the Cornish School of the Arts in Seattle where Plush was teaching and where he organized a concert of works by Amirkhanian for the college's performing ensemble. The words included begin with a play on "Cornish" and proceed through a sequence of proper nouns, improper ones, adjectives and adverbs, all selected for sound rather than meaning or to fit a syntactical structure. (notes by the composer)



Charles Amirkhanian

b. 1945

Composer, percussionist, sound poet and radio producer Charles Amirkhanian is a leading practitioner of electroacoustic music and text-sound composition and has been instrumental in the dissemination of contemporary music through his work as Music Director of KPFA/Berkeley from 1969 to 1992. He also directed the *Speaking of Music* series at

the Exploratorium in San Francisco (1983-1992) and was the founding Co-Director (with John Lifton) of the Composer-to-Composer Festival in Telluride, Colorado (1988-1991). From 1993 to 1997 Amirkhanian was Executive Director of the Djerassi Resident Artists Program in Woodside, California. From 1993 he has been Artistic Director of Other Minds, and in 1998 he was appointed Executive Director. In his recent works, produced with the Synclavier digital synthesizer, Amirkhanian incorporates sampled acoustic environmental sounds (which he calls "representational sounds") and traditional musical pitched sounds ("abstract sounds") to develop dreamscapes which act as disjunct narratives, evoking a world of memory-triggers which induce a trance like listening state. Sounds are chosen both for purposes of reference to a subject and for their sculptural and gestural beauty. His music has been recorded on Starkland Records, 1750 Arch Records, Composers Recordings, Inc., Giorno Poetry Systems, Fylkingen Records (Sweden), S Press (Germany), OU Records (England), Perspectives of New Music, and Diffusion i Média (Canada).

Corn.

Corn.

Corner.

Corn.

Coroner.

Corn.

Corn.

Corner.

Corn.

Coroner.

A Message from the Emperor

by Martin Bresnick // 2010

for two speaking percussionists

In his short parable *A Message From the Emperor*, Franz Kafka describes a glorious being, never seen by his countless lowly subjects, who, from his death bed, dispatches an indefatigable messenger (a prophet perhaps) with a most important message – just for you. For various practical reasons however the message cannot possibly be delivered. And even if it finally arrived the one who sent it will have died long ago. We live on a small planet, circling a medium sized sun, in an ordinary galaxy, among an unimaginable number of other galaxies. We have lived here for millions of years, awaiting an explanation for this state of affairs. We dream of a great being, who at the last possible moment has sent someone with the message for which we, in the twilight of our days, have been so hopefully waiting. We are still waiting.

(notes by the composer)



Martin Bresnick

b. 1946

Martin Bresnick was educated at the High School of Music and Art, the University of Hartford (B.A. '67), Stanford University (M.A. '68, D.M.A. '72), and the Akad-

emie für Musik, Vienna ('69-'70). His principal teachers of composition include György Ligeti, John Chowning, and Gottfried von Einem. Presently Professor of Composition and Coordinator of the Composition Department at the Yale School of Music, he has also taught at the San Francisco Conservatory of Music, Stanford University, Amherst College, Duke University, the Eastman School of Music, Harvard University, and elsewhere. His music has been performed by the National Symphony, Chicago Symphony, San Francisco Symphony, St. Paul Chamber Orchestra, The Chamber Music Society of Lincoln Center, Da Capo Chamber Players, Speculum Musicae, the Bang on A Can All Stars, and others. He has received many prizes, including the Fulbright Fellowship, three N.E.A. Composer Grants, the Rome Prize, the "Charles Ives Living" award from the American Academy of Arts & Letters, the Berlin Prize, and a Guggenheim Fellowship.

Banging(,) Pots & Pans

by Alexander Miller // 2007

for two marimbas

Banging(,) Pots & Pans is a duo for two marimbas that has serious artistic intentions with an admittedly playful side. The title, with its comma in parenthesis, is not an expression but a list: a list of three words describing the musical structure or character of each of its three movements. The first movement is a loud, repetitive movement, the shortest of the set. The second (the movement you will hear tonight) is a play of the word trim pot or potentiometer: terms for the volume meter on a mixing board. This movement is characterized by constant volume swells and effects, as almost like the music had been previously recorded and then mixed with constant fade ins, fade outs, abrupt mutes, etc. The third movement is similar, referring to panning. This movement is characterized by constant shifts of emphasis from the right to left/left to right, OR, more specifically, from Marimba 1 to Marimba 2, and vice versa. For example, often a melody will be played in Marimba 1 while Marimba 2 plays an accompanimental figure or chord progression. Gradually, the two instruments will shift roles in the middle of phrases; these changes happen throughout the piece. (notes by the composer)



Alexander Miller

b. 1982

Alexander Elliott Miller is a composer, guitarist and educator whose compositions for orchestra, guitar, percussion and chamber ensembles have been performed across the United States by ensembles including Brave New Works, the Los Angeles Percussion Quartet, the Quintet Attacca, the What's Next? Ensemble and the USC Symphony, as well

as at venues such as the Aspen Music Festival, the Bowdoin Music Festival and the Chamber Music Conference and Composers Forum of the East. In 2012, he will be a Composition Fellow at the MacDowell Colony. A dedicated teacher, Miller is currently a Visiting Assistant Professor of Music at Illinois State University in Normal, IL, where he teaches theory and composition. He previously served on the faculties of the University of Southern California, West Chester University of Pennsylvania and California Lutheran University. Miller holds a Doctor of Musical Arts in Composition from the University of Southern California, a Master of Music in Composition from the Eastman School of Music, and Bachelor of Music degrees in Composition & Guitar Performance from the University of Colorado at Boulder, with additional studies in Max/MSP at the Center for New Music & Audio Research at the University of California, Berkeley.

Grab It!

by Jacob TV // 1999

for alto saxophone and CD playback

In *Grab It!* I tried to explore the “no-man’s-land” between language and music. I selected voice samples from an old American documentary about juvenile delinquency, called *Scared Straight*, in which life sentenced prisoners played an important role. The world, on the fringe of society, with its heartbreaking verbal assaults moved me deeply and was very inspiring. The rough vital sound of these shouting men formed a perfect unity with the harsh and powerful sound of the tenor saxophone. *Grab It!* is a kind of duet, a “duel” if you like, for tenor and soundtrack. The tenor competes unisono with a perpetual range of syllables, words and sentences, demanding endurance of the performer. The meaning of the lyrics becomes gradually clear during the piece, as well as the hopeless situation for the prisoners, and suicide is not uncommon: “He tied one end around the pipe, and he hung himself. So he went out the back door wrapped up in a green sheet with a tag on his toe... You lose everything!” In a way death row is a metaphor for life. Yet the piece is not just sad, but can also be understood as a “memento vivere”. Life is worth living: *Grab it!* (notes by the composer)

**Jacob TV**

b. 1951

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 Jacob ter Veldhuis (Jacob TV) started as a rock musician and studied composition and electronic music at the Groningen Conservatoire, where he was awarded the Dutch Composition Prize in 1980. During the eighties he made a name for himself with melodious compositions, straight from the heart and with great effect. “I pepper my music with sugar,” he

says. Jacob TV is preoccupied with American media and world events and draws raw material from those sources. His work possesses an explosive strength and raw energy combined with extraordinarily intricate architectural design. TV makes superb use of electronics, incorporating sound bytes from political speeches, commercials, interviews, talk shows, televangelists – a colorful mix of high and low culture. Long queues at the box office for the four-day Jacob TV Festival in Rotterdam in 2001 already attested to the growing popularity of this composer, both in the Netherlands and abroad. Early in his career, Jacob TV already stood up to what he called the “washed-out avant garde,” which made him a controversial figure in certain circles. He strives to liberate new music from its isolation by employing a direct – at times provocative – idiom that spurns “the dissonant”, which in TV’s view reflects a completely devalued means of musical expression. His “coming-out” as a composer of ultra-tonal, mellifluous music reached its climax with the video oratorio *Paradiso*. At the Holland Festival 2005, the premiere of *...NOW...* for stereophonic orchestra performed by the Royal Concertgebouw Orchestra received standing ovations.

“He tied one end around the pipe, and he hung himself. So he went out the back door wrapped up in a green sheet with a tag on his toe.... You lose everything!”

Correspondences

by Butch Rován // 2007

for multimedia

Correspondences is a work for video and computer music that acts as a translation of Charles Baudelaire's famous sonnet "Correspondances" from *Les Fleurs du mal*. I call this work an audiovision because the translation deals with sounds and images rather than words. My reading follows the poem's structure and overall gesture, pivoting around certain formal elements, especially the white spaces separating the strophes and the expressive dash punctuating the first tercet. But form encloses meaning. The sonnet as a whole serves as the basis for a more extended meditation on time, memory, and the materiality of poetry itself: something both written and spoken, though often half-remembered, like a dream. (notes by the composer)



Butch Rován

b. 1959

Joseph Butch Rován is a composer/ media artist and performer on the faculty of the Department of Music at Brown University, where he co-directs MEME (Multimedia

& Electronic Music Experiments @ Brown) and the Ph.D. program in Computer Music and Multimedia. Prior to joining Brown he directed CEMI, the Center for Experimental Music and Intermedia, at the University of North Texas, and was a compositeur en recherche at IRCAM in Paris. Rován has received prizes from the Bourges International Electroacoustic Music Competition and the Berlin Transmediale International Media Arts Festival, and his work has been performed throughout Europe and the U.S. He frequently performs his own work, either with various new instrument designs or with augmented acoustic instruments. Rován's research includes new sensor hardware design and wireless microcontroller systems. His research into gestural control and interactivity has been featured in IRCAM's journal *Resonance*, *Electronic Musician*, the *Computer Music Journal*, the Japanese magazine *SoundArts*, and in the book *Mapping Landscapes for Performance as Research: Scholarly Acts and Creative Cartographies*.

Correspondances

by Charles Baudelaire

La Nature est un temple où de vivants piliers
 Laissent parfois sortir de confuses paroles;
 L'homme y passe à travers des forêts de symboles
 Qui l'observent avec des regards familiers.
 Comme de longs échos qui de loin se confondent
 Dans une ténébreuse et profonde unité,
 Vaste comme la nuit et comme la clarté,
 Les parfums, les couleurs et les sons se répondent.
 Il est des parfums frais comme des chairs d'enfants,
 Doux comme les hautbois, verts comme les prairies,
 — Et d'autres, corrompus, riches et triomphants,
 Ayant l'expansion des choses infinies,
 Comme l'ambre, le musc, le benjoin et l'encens,
 Qui chantent les transports de l'esprit et des sens.

Translation by William Aggeler

Correspondences

Nature is a temple in which living pillars
 Sometimes give voice to confused words;
 Man passes there through forests of symbols
 Which look at him with understanding eyes.
 Like prolonged echoes mingling in the distance
 In a deep and tenebrous unity,
 Vast as the dark of night and as the light of day,
 Perfumes, sounds, and colors correspond.
 There are perfumes as cool as the flesh of children,
 Sweet as oboes, green as meadows
 — And others are corrupt, and rich, triumphant,
 With power to expand into infinity,
 Like amber and incense, musk, benzoin,
 That sing the ecstasy of the soul and senses.

Towns of Wind and Wood

by Carl Schimmel // 2005
for wind quintet

Towns of Wind and Wood was inspired by Anne Carson’s incredible poem “The Life of Towns,” on which several of my early orchestral works were based. The work is actually a set of double variations (there is a theme for the towns of wood and another for the towns of wind, although the two are interrelated). Each town of wind uses one of the five pentachords which contain three or more minor thirds; the towns of wood act as segues and use both pentachords of the neighboring movements. My tools in the construction of these towns are however relatively arbitrary; it’s good to keep in mind that one’s appreciation of architecture does not necessarily require an engineering degree.



Carl Schimmel

b. 1975

Winner of Columbia University’s Joseph Bearns Prize and the 2010 Lee Ettelson Award, Carl Schimmel has received honors and awards from many organizations,

including the MacDowell Colony, Yaddo, Copland House, the Seoul International Composition Competition, the National Federation of Music Clubs, the New York Youth Symphony First Music Awards, NACWPI, SCI, and ASCAP. His works have been performed in major venues throughout North America, Europe, and Asia, by artists such as the California EAR Unit, the Left Coast Chamber Ensemble, the Minnesota Orchestra, North/South Consonance, saxophonist Taimur Sullivan, bass clarinetist Henri Bok, the Da Capo Chamber Players, Lucy Shelton, counter)induction, the Buffalo Philharmonic Orchestra, and many others. A graduate of Duke University and the Yale School of Music, he is currently Assistant Professor of Music Theory and Composition at Illinois State University in Normal, IL. Please visit <http://www.carlschimmel.com>.

...because it opens a path,
because it does not close...

by Paula Matthusen // 2005
for large ensemble

...because it opens a path, because it does not close... is based on the short story “The Distances” by Julio Cortázar. The story reads as a diary entry, in which the main character, Alina Reyes, senses she has a doppelgänger of sorts whom she encounters through playing with words. The text used draws from her word games as they open worlds of ambiguity and transition for Alina Reyes. Many special thanks to the orkest de ereprijs, who originally commissioned this work. (notes by the composer)



Paula Matthusen

b. 1978

Paula Matthusen is a composer who writes both electroacoustic and acoustic music and realizes sound installations. In addition to writing for a variety of different ensembles, she also collaborates with choreographers and theater companies. She has written for diverse instrumentations, such as *run-on sentence of the pavement* for piano, ping-pong balls, and

electronics, which Alex Ross of *The New Yorker* noted as being “entrancing”. Her work often considers discrepancies in musical space—real, imagined, and remembered. Her music has been performed by Alarm Will Sound, International Contemporary Ensemble (ICE), orkest de ereprijs, Ballett Frankfurt, noranewdanceco, Kathryn Woodard, Diesel Lounge Boys, and Jody Redhage. Her work has been performed at numerous venues and festivals in America and Europe, including Merkin Concert Hall, WAX, Judson Dance, Joyce SoHo, the Construction Company, Das TAT, the Aspen Music Festival, Bang on a Can Summer Institute of Music at MassMoCA, Aural Tick Festival, the Gaudeamus New Music Week, SEAMUS, NWEAMO, and the Florida Electroacoustic Music Festival. Awards include a Fulbright Grant, ASCAP Morton Gould Young Composers’ Award, First Prize in the Young Composers’ Meeting Composition Competition, the MacCracken and Langley Ryan Fellowship. Matthusen completed her Ph.D. at New York University, and has taught Florida International University, where she founded the FLEA Laptop Ensemble. Matthusen is currently Assistant Professor of Music at Wesleyan University, where she teaches experimental music, composition, and technology.

“Towns are the illusion that things hang together somehow, my pear, your winter ... there is a place, I know the place, where you will stand and see pear and winter side by side as walls stand by silence.” from Anne Carson’s “The Life of Towns”



CONCERT IV

Thursday, March 22, 2012 // 8 pm // Kemp Recital Hall

...if we can still dance.

Quasari Quartet
Shanny Jean Maney & Robbie Q Telfer, narrators

Roy D. Magnuson

Frozen Rain, Summer Dreams

Tuyen Tonnu, piano

Eric Moe

Family Plays

I. Safety Rules
II. Statue
III. Seesaw
IV. Two Branch Tree
Daniel Schuetz, countertenor // Paul Borg, piano

Timo Andres

Rapture

David Gresham, clarinet

Anna Clyne

The Evidence

Jack McLaughlin-Gray, demagogue

John Fitz Rogers

INTERMISSION

Shades of Silence

I. Mute
II. Tense Silence
III. Fade
IV. To Silence
V. Shadows
VI. Pause
Tuyen Tonnu, piano

Martha Horst

Concerto for Bass Trombone and Piano

I. Andante Con Moto - Allegro Vivace
David Gerber, bass trombone // Nancy Pounds, piano

Eric Ewazen

62 Insults (from Shakespeare)

A Palette to Paint Us As We Are

ISU Women's Choir
Sarah Graham, conductor // Mark Gizzard, piano

Reginald Unterseher
Elizabeth Alexander

Lux Aeterna

Madrigal Singers // Karyl Carlson, conductor

Timothy Kramer



...if we can still dance.

by Roy D. Magnuson// 2011

for string quartet and speakers

...if we can still dance. was written for The Encyclopedia Show: Chicago. The Encyclopedia Show, which is currently curated by founders Robbie Q Telfer and Shanny Jean Maney, is a live variety extravaganza that commissions local and touring artists and experts from many different disciplines to use their individual talents to present a different verbal encyclopedia entry each month. *...if we can still dance.*, which was commissioned as part of the Encyclopedia Show: Brains, was originally performed by the Elan String Quartet, Robbie Q and Shanny, at the Vittum Theater in Chicago. My assignment for The Encyclopedia Show: Brains was Alzheimer's disease and my goal was to write a piece which forgets itself. This eventually became a simple dance which slowly, and frustratingly, unravels. The text, which was written by Robbie and Shanny, draws heavily from my (our - Shanny is my wife) experiences with this terrible disease over the past few years. *(notes by the composer)*



Roy D. Magnuson

b. 1983

Roy David Magnuson has composed music for concert band, wind ensemble, chamber ensembles, vocalists, video games and films. His works

have been performed at the Illinois Wesleyan New Music Café, Illinois State University, Ithaca College, University of Arkansas-Fort Smith, University of Texas-Arlington, University of Alabama-Tuscaloosa, University of Nebraska-Lincoln, University of Illinois, and by the Elan String Quartet at the Encyclopedia Show: Chicago, and by the Air Force Band of Mid-America. Magnuson is currently ABD with a DM in Composition from the University of Illinois, Urbana-Champaign, while also serving as an Instructional Assistant Faculty member at Illinois State University where he teaches freshman and sophomore theory and coordinates the freshman theory curriculum.

Memories don't have handles and language is just a mutually agreed upon illusion. When the store-room worker in the warehouse of our brain stops doing his job, we are moods, we are kinetic and potential tears. We can still dance - a little - at the voice box hum melodies emitting from ours or someone else's grandchildren. If we can still dance, even a little, well then...

Frozen Rain, Summer Dreams

by Eric Moe// 2008

for solo piano

While I was working up a solo piano program of song and opera transcriptions, featuring works by David Del Tredici, John Harbison, and Franz Liszt, I became excited by the idea of turning one of my own songs into a piano piece. The song, *The Sad Story of the Prodigal Princess*, is a setting of a poem by Bill Kushner that evokes the nature tropes of classical Chinese poetry (see page 26). After making the transcription and augmenting it in various ways, I decided that the piece needed a prelude. Inspired by the August weather I encountered while climbing Snowbank Mountain in Montana, I composed the introductory *Frozen Rain* section. *Frozen Rain, Summer Dreams* was composed in the spring and summer of 2008. The work is dedicated to Robert Frankenberry, superb musician, in gratitude for the many wonderful performances he has given my music, both as a pianist and as a tenor. (In fact, he premiered and recorded the song on which the piece is based.) My gratitude also to the Montana Artists Refuge, where much of the piece was composed. *(notes by the composer)*



Eric Moe

b. 1954

Eric Moe has received grants and awards from the American Academy of Arts and Letters, the Pennsylvania Council on the Arts, and the Guggenheim Foundation; commissions from the Pittsburgh Symphony Orchestra, the Fromm Foundation, the Koussevitzky Foundation, the Barlow Endowment, and

Meet-the-Composer USA; and residencies at the MacDowell Colony, Yaddo, Bellagio, the Virginia Center for the Creative Arts, and others. His music is available on the Koch International Classics, Albany Records, Centaur, and Naxos labels. Also a pianist and keyboard player, and a founding member of the San Francisco-based EARPLAY ensemble, he currently co-directs the Music on the Edge new music concert series in Pittsburgh. Moe studied composition at Princeton University (A.B.) and at the University of California at Berkeley (M.A., Ph.D.). He is currently Professor of Composition and Theory at the University of Pittsburgh and has held visiting professorships at Princeton University and the University of Pennsylvania. Visit www.ericmoe.net.

The Sad Story of the Prodigal Princess

by Bill Kushner

(inspired Eric Moe's *Frozen Rain, Summer Dreams*)

Through a place where there were hills
river and grass land, the mulberry trees
bent their green branches, the newly grass
in Spring. We who would be 2 lovebirds
flying wing to wing on high. Stayed we
together only for few days, and no chance
to meet again for the rest of our poor lives.
Is this poem so green and tender that it is
like the green and softest silk? The white
feathered Egrets fly over broad water
fields. Yellow Orioles warble high in
the shadowy Summer woods. The wild
grass grew very high to cover the 2 lovers
sighs. We who used to have power rights
happiness and so forth, have lost all. Today
the old earth tombs are almost all worn out.
How do we feel? I think we feel very sad.



Timo Andres

b. 1985

Timo Andres is a composer and pianist. He grew up in rural Connecticut and lives in Brooklyn, NY. His compositions meld a classical-music upbringing with diverse interests in the natural world, graphic arts, technology, cooking, and photography. He has been praised for his “acute ear” by the *New York Times's* Anthony Tommasini and “stubborn nose” by the *New Yorker's* Alex Ross. Andres earned both his Bachelor's and Master's degrees from Yale, where he has studied with Martin Bresnick, Ingram Marshall, Aaron Jay Kernis, and Chris Theofanidis. He has received commissions and performances from Carnegie Hall, the New World Symphony Chamber Players, the Albany Symphony, the Waterloo - Cedar Falls Symphony, and the Los Angeles Philharmonic. He is one-sixth of the Sleeping Giant composers' collective, and performs regularly with the Ted Hearne Band and ACME. He has received awards from the American Academy of Arts and Letters, BMI, and ASCAP, as well as grants from Meet the Composer and the American Music Center. His debut album, *Shy and Mighty*, was released in 2010 on Nonesuch.

Family Plays

by Timo Andres // 2010
for high male voice and piano

Family Plays is a very short cycle of four songs written for Gabriel Kahane, based on text from the website “Parenting With Family Play” by John F. and Frank C. Adams. The site is a very earnest and thorough “users' manual” for roughhousing/role-playing with your young child. I took four choice excerpts and set them to quite serious and straight-faced music—I didn't want to risk the texts becoming cutesy. The piano parts are spare, intended for Gabe to accompany himself (giving him something to do with his hands). (notes by the composer)

Family Plays

text from the website “Parenting With Family Play”
by John F. and Frank C. Adams

1. Safety Rules

Take your time and be gentle.
Explain what is about to happen.
Be sensitive. Ask, do not direct.
Do not throw your child.
Use common sense. Young children have weak joints.
Let your child down gently.

2. Statue

The adult and child take turns being statue and sculptor.
The statue must stay in whatever position the sculptor puts him or her.

3. Seesaw

When the child is up the adult is down.
When the adult is up the child is down.

4. Two Branch Tree

The adult's right thigh and arms are the branches.
The adult stays rigid while the child climbs up.

Rapture

by Anna Clyne // 2005

for clarinet with effects and tape

Rapture was composed for Australian clarinetist, Eileen Mack and was premiered at Symphony Space in New York City, 2005 with live visuals created by Joshue Ott and his custom program, superDraw. Other performances in the US include the Bang on a Can Marathon, New York; The Stone, New York; f(x) Music Marathon, Miami; Poncho Concert Hall, Seattle; Sonic Generator, Atlanta; and recent European performances in Croatia, Denmark, Latvia and Poland.



Anna Clyne

b. 1980

Anna Clyne is a composer of acoustic and electro-acoustic music, combining resonant soundscapes with propelling textures that weave, morph, and collide in

dramatic explosions. Her work, described as “dazzlingly inventive” by Time Out New York, often includes collaborations with cutting edge choreographers, visual artists, film-makers, and musicians worldwide. Clyne is currently the Chicago Symphony’s Mead Composer-in-Residence through the 2013-14 season, and her work has been championed by some of the world’s finest conductors, including Marin Alsop, Pablo Heras-Casado, George Manahan, Jeffrey Milarsky, Riccardo Muti, Alan Pierson, Andre de Ridder, Esa-Pekka Salonen, Leonard Slatkin, and Osmo Vänskä. Recent commissions include the Chicago Symphony Orchestra, Los Angeles Philharmonic, Carnegie Hall, Cabrillo Festival Orchestra, ETHEL, the Metropolitan Ensemble, the American Composers Orchestra, the National Symphony Orchestra, and the London Sinfonietta. She has received numerous accolades, including a Charles Ives Fellowship from the American Academy of Arts and Letters, eight consecutive ASCAP Plus Awards, and a Clutterbuck award from the University of Edinburgh. Additionally, she has received honors from Meet the Composer, the American Music Center, the Foundation for Contemporary Arts, and the Jerome Foundation. Her music is published by Boosey & Hawkes.

The Evidence

by John Fitz Rogers // 1992

for demagogue and electroacoustic playback

The text to *The Evidence* is taken almost entirely from a speech given before the United States House of Representatives by Congressman George Dondero of Michigan on August 16, 1949. The tape part was created by digitally manipulating phonemes, words and phrases from the text using SoundDesigner II and Sample Cell. *(notes by the composer)*



John Fitz Rogers

b. 1963

The music of John Fitz Rogers has been performed around the world in leading venues and by ensembles and festivals such as Carnegie Hall, Bang on a Can Marathon, Pittsburgh New Music Ensemble, the Los Angeles County Museum of Art, the Albany, Louisville, Charleston, and Tulsa Symphony Orchestras, New York Youth Symphony, Eastman Wind Ensemble, the MATA, Rockport, Bumbershoot, Bowling Green, and Keys To The Future festivals, the World Saxophone Congress, and by individuals and chamber ensembles such as Antares, New Century Saxophone Quartet, Capitol Quartet, Lionheart, Composers, Inc., and the Meehan/Perkins Duo. Rogers has received many commissions, fellowships, and awards, including those from ASCAP, the American Composers Forum, American Music Center, Music at the Anthology and the Mary Flagler Cary Trust, National Flute Association, MacDowell Colony, South Carolina Arts Commission, and the Massachusetts Cultural Council, as well as the Heckscher Foundation Composition Prize for his orchestral work *Symphony of Cities*. A dedicated advocate for contemporary music, Rogers founded and is Artistic Director of the Southern Exposure New Music Series, which received the 2007 Chamber Music America / ASCAP Award for Adventurous Programming. He holds degrees in music from Cornell University, the Yale School of Music, and Oberlin College, and is currently an Associate Professor of Composition at the University of South Carolina School of Music and visiting faculty at the Vermont College of Fine Arts.

**Text from Congressman George Dondero's speech on Modern Art
U.S. House of Representatives, August 16, 1949**

"Quite a few individuals in art, who are sincere in purpose and honest in intent, have written me that so-called modern or contemporary art is real American art. The media advances the same unsound premises of reasoning and assert in editorial spasms that we should be tolerant, yet in turn tolerate nothing except their own subversive "isms." The human art termites, disciples of multiple isms that compose so-called modern art, boring industriously to destroy the high standards and priceless traditions of academic art, find comfort and satisfaction in the wide dissemination of this spurious reasoning and wickedly false declaration. The art of the isms is art which has been transplanted to America, and today threatens to overawe, override and overpower the fine art of our tradition and inheritance. So-called modern or contemporary art in our own beloved country contains all the isms of depravity, decadence and destruction. It makes little difference where one studies the record . . . the evidence of evil design . . . is everywhere.

"These isms aim to destroy by designed disorder, by the machine myth, by ridicule, by aping the primitive and insane, by the denial of reason, by mind-numbing repetition, and by the creation of brainstorm. The question is, what have we, the plain American people, done to deserve this sore affliction that has been visited upon us so direly; who has brought down this curse upon us; who has let into our homeland this horde of germ-carrying art vermin?

"We are now face to face with the intolerable situation, where public schools, college and universities, invaded by a horde of foreign art manglers, are selling to our young men and women a subversive doctrine of isms. Indeed, many of our museum repositories of art treasures are now under the guidance of judgments that have been warped, and eyes that blinded, seeing not the inevitable destruction that awaits if this trail is not abandoned. All, or nearly all, of these cultural centers have

an upper level of conservatism, substance, extreme respectability and unchallenged Americanism, but these tolerant complacents cover a very active lower stratum of effeminate busybodies who squander institutional funds in an orgy of spending to hasten the destruction of the art of our great inheritance. To a large degree, they have been responsible for the inflated fictitious prices of so-called masterworks of this hog-scrapple of art trash that the public does not like, does not understand, and does not want to buy.

"Now, in the past, I have made reference to the exercise of supervision by the media of their various cultural departments and critics. Of course, this simple statement, made with kindly intent was immediately seized upon and distorted by the neurotic left-wingers in art, as a threat to their constitutional guaranties of freedom. When hurt, they always "trouble deaf heaven with their bootless cries" about rights under republic which they plot to destroy. But I repeat, and now emphasize, that when art becomes a weapon to destroy, when art becomes art with a social or political protest, when art is the art of the "isms," it ceases to be free, and having entered the ideological and political field, it is properly subject to the restrictions we have always placed upon politics and political writers. Those who champion these decadent and evil isms in art have no proper place in a decent and God-fearing society.

"From every section of this republic I have received letters from artists thanking me for the truths I have spoken to them. Generally, they have implored me to help them in the battle that finds them now so sorely tried. I stand ever ready to help defend the heritage of the land that has given us all so much; but ultimately, whether we triumph for American ideals of culture depends upon our willingness and readiness to smite an organized subversive minority, no matter how deeply entrenched. Our future and America's welfare depends on it."

Shades of Silence
 by Martha Horst // 2004
 for solo piano

In his work *Texts for Nothing*, Samuel Beckett presents a narrative by multiple narrators who, for all intents and purposes, exist only through their words that ponder their existence. Through these fascinating narratives, Beckett explores an existential view of silence as the one thing that verifies reality. The narrators that Beckett creates scream, cry, and pontificate on the silence broken only by their own thoughts and existence. Various quotes from this work inspired me to conceive of different kinds of musical silence or notions of silence. In this work, *Shades of Silence*, I explore the range of silences that Beckett's narrators try to articulate – none of them necessarily completely absent of sound but rather part of a spectrum of shades of silences that are all around us. (notes by the composer)



Martha Horst
 b. 1967

The music of Martha Horst has been performed by performers and groups such as the Fromm Players, Earplay, Alea III, Emyprean Ensemble, Susan Narucki, Left Coast Ensemble, Dal Niente, The Women's Philharmonic, Composers, Inc., members of the Scottish Chamber Orchestra, Eric Mandat, CUBE, and Amy Dissanayake. Winner of the

Copland Award, the Alea III International Composition Competition, and the Rebecca Clarke International Composition Competition, she has held fellowships at the MacDowell Colony, Atlantic Center for the Arts, Wellesley Composers Conference, Norfolk Chamber Music Festival and Dartington International School in the UK. She holds degrees from Stanford University and the University of California, Davis, where she studied with Ross Bauer, David Rakowski, and John Chowning. Before becoming a music professor, Horst was President of Earplay, a San Francisco based contemporary music ensemble, and performed regularly as a vocalist with the San Francisco Symphony Chorus. Horst is Assistant Professor of Composition and Theory at ISU, and has also taught at UC Davis, East Carolina University, and San Francisco State University.

From Texts for Nothing #8
 by Samuel Beckett

"Only the words break the silence, all other sounds have ceased. If I were silent I'd hear nothing. But if I were silent the other sounds would start again, those to which the words have made me deaf, or which have really ceased. But I am silent, it sometimes happens, no never, not one second. I weep too without interruption. It's an unbroken flow of words and tears. With no pause for reflection. But I speak softer, every year a little softer. Perhaps. Slower too, every year a little slower. Perhaps. It's hard for me to judge. If so the pauses would be longer, between the words, the sentences, the syllables, the tears, I confuse them, words and tears, my words are my tears, my eyes my mouth. And I should hear, at every little pause, if it's the silence I say when I say that only the words break it. But nothing of the kind, that's not how it is, it's for ever the same murmur, flowing unbroken, like a single endless word and therefore meaningless, for it's the end gives the meaning to words."

Concerto for Bass Trombone & Piano

by Eric Ewazen // 1995
 for bass trombone and piano

Concerto for Bass Trombone and Piano explores the wonderfully varied colors and expressions of the bass trombone. The work allows the soloist to express this wide variety of contrasting colors and emotions within a framework of traditional classical forms: sonata allegro, ternary and rondo. The first movement begins with a lilting song – almost a folk song – but it quickly accelerates into a playful and joyful allegro with rhythmic motives that bounce back and forth between the soloist and the pianist. There are passages that recall to mind the sound of American folk music – like a hoedown.



Eric Ewazen
 b. 1954

Eric Ewazen received a B.M. at the Eastman School of Music, and M.M. and D.M.A. degrees from The Juilliard School, where his teachers included Milton Babbitt, Samuel Adler, Warren Benson, Joseph Schwantner and Gunther Schuller. He is a recipient of numerous composition awards and prizes. His Orchestral and Wind Ensemble works have been given by the Charleston (SC) Symphony, West Virginia Symphony, the Juilliard Symphony, Birmingham (UK) Philharmonic, Illinois Symphony, and the Honolulu Symphony. He has been a guest at almost 100 Universities and colleges throughout the world in recent years including, Curtis, Eastman, Peabody, Indiana U., UCLA, U. of Texas, U. of Hawaii, Birmingham (UK) Conservatory, the Conservatory of Santa Cruz (Spain) and Boston Conservatory. He has been lecturer for the New York Philharmonic's Musical Encounters Series, Vice-President of the League of Composers--International Society of Contemporary Music, and Composer-In-Residence with the Orchestra of St. Luke's in New York City. He has been a faculty member at The Juilliard School since 1980.

62 Insults (from Shakespeare)

by Reginald Unterseher // 2009

for two treble choruses and piano

This is not a “nice” or “pretty” piece! It is more along the lines of “dramatic” and “expressive.” This piece was conceived as a choral duel for equally matched opponents. The two sections have identical ranges and are likewise equally matched in the verbal abuse they heap upon each other. The words are taken from many of the plays of William Shakespeare.

(notes by the composer)



Reginald Unterseher

b. 1956

Reginald Unterseher is Music Director and Composer-in-Residence at Shalom United Church of Christ, Richland, Washington. His works are published

by Oxford University Press, Walton Music, and at www.reginaldunterseher.com. Mr. Unterseher’s compositions are regularly performed throughout the world and have been featured at ACDA and MENC conventions in the US as well as at Carnegie Hall in New York City. He currently serves as Repertoire & Standards Chair for Men’s Choirs for the Northwest Division of the American Choral Director’s Association. He is in demand as a choral and vocal adjudicator and clinician. His voice students have gone on to prominent careers in music and theater as actors, singers, teachers, and writers, including work in concert, opera, and on Broadway.

62 Insults

words by William Shakespeare, Sheila Dunlop, & Reginald Unterseher

Thou art a churlish, clay-brained clot-pole!

Thou art an artless, boil-brained baggage!

Thou art a froward, frothy flap-mouth.

Thou art a pox-marked, puking foot-licker!

Thou, a mangled, mumbling maggot-pie!

Thou, a mewling, motly measles-monger!

No, Thou!

Thou!

And thy mother? a hedge-born harpy!

Thy mother, a bawdy scut!

Thy father, a paunchy pig-nut!

Thy father, a spongy, spur-galled skainsmate!

Infected, ill-nurtured, gleeking, haggard, surly, spleeny, rank,
reeky lout!

Puny pumpkin, goatish, milk-livered, fly-bitten, gorbellied lout!

Thou art a logger-headed nuthook. Thou art a hastywited
clack-dish.

Thou art a tardy-gaited giglet. Thou art a surly, half-faced hedgepig

Thy brother, Thy grandmother!

Thy sister, Thy great-uncle!

Hugger-mugger!

Canker-blossom!

Hugger-mugger!

Canker-blossom!

Hugger-mugger!

Canker-blossom!

Fen-sucked,

Fawning

Craven,

Clouted

Dismal,

Dankish

Droning,

Dizzy

Thou art! Thou art! Thou! Thou! Thou! Thou! Thou! Thou!

Thou art! Thou art! Thou! Thou! Thou! Thou! Thou!

A Palette to Paint Us As We Are

by Elizabeth Alexander // 2001

for treble chorus and piano

I first heard Gerald Rich's moving tribute to our skins' true colors in the late 1990s, at a poetry reading where he read from his work. As the opening words of this poem were spoken, the room grew suddenly still except for a few barely audible gasps. As I took in each delicious shade of color, I envisioned a musical language that would contain as much harmonic and melodic color as the poem, moving softly and tenderly from one subtle hue to another. *(notes by the composer)*



Elizabeth Alexander

b. 1962

Elizabeth Alexander has been the recipient of numerous grants, awards and fellowships from such organizations as the Jerome Foundation, New York Council on the Arts, Wisconsin Arts Board, National Orchestral Association, Meet the Composer and American Composers Forum, as well as over a dozen national and international awards for individual works. Her music has been performed and commissioned by the Minnesota Philharmonic Orchestra and Charleston Symphony Orchestra; chamber ensembles North/South Consonance and Sounds New; singers Ruth MacKenzie, Bradley Greenwald and Janet Youngdahl; and hundreds of choirs, including VocalEssence, Gregg Smith Singers, New York Virtuoso Singers, Kansas City Chorale, and San Francisco Gay Men's Chorus. Alexander studied composition with Steven Stucky, Jack Gallagher, Yehudi Wyner and Karel Husa, receiving her Bachelor's degree from The College of Wooster and her Doctorate from Cornell University.

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Lux Aeterna

by Timothy Kramer // 2004

for mixed chorus

This work was written for the Trinity University Choir and their director Scott MacPherson. In anticipation of the choir's tour to Germany in 2005, I was asked to write a piece that would be suitable for performance in the Cologne Cathedral. In thinking about that large reverberant space, the words of the *Lux aeterna* seemed most appealing to me. With that in mind, this piece uses soft, glowing textures, an attention to color, and long held tones to express the images of light, the eternal, and the perpetual. It was completed in 2004 while on sabbatical from Trinity University. *(notes by the composer)*



Timothy Kramer

b. 1951

The works of Timothy Kramer have been performed widely throughout the world by major orchestras and ensembles, and he has received grants from the Guggenheim Foundation, the NEA, the MacDowell Colony, Meet the Composer, BMI, ASCAP, and the AGO, among others. His degrees are from Pacific Lutheran University (B.M.) and the University of Michigan (D.M.A.), and he was a Fulbright Scholar to Germany. He is originally from Washington State. He taught at Trinity University in

San Antonio for 19 years before taking a new post in 2010 as Professor and Chair of the Music Department at Illinois College in Jacksonville, Illinois. In San Antonio, he also founded CASA (the Composers Alliance of San Antonio). His works are published by Southern, Earnestly Music, Hinshaw, and Selah and are recorded on Calcante, North/South, and Capstone.

A Palette To Paint Us As We Are by Gerald Rich

Give us a palette to paint us as we are.
 Enough of black and white, yellow and red,
 Those false colors that sham at fact.
 Coffee, and chocolate, and café au lait,
 Ivoried saffron, and saffroned ivory,
 Bronze, and brass, copper, and rose gold,
 Tea and pale butter, golden almond,
 Infinite varieties of browns and tans,
 Pale rose, pink and soft rose cream,
 mahogany, oak, cedar, and champagne.
 These are the colors of people I see,
 Not black and white, not yellow and red.
 Those false colors no longer will do.
 Give us a palette to paint us true.

Lux Aeterna

Text:

Lux aeterna luceat eis, Domine,
 cum sanctis tuis in aeternum,
 quia pius es.
 Requiem aeternam, dona eis, Domine,
 et lux perpetua luceat eis

Translation:

Let light eternal shine upon them, O Lord,
 with thy saints forever,
 for Thou art merciful.
 Rest eternal grant them, O Lord,
 and let perpetual light shine upon them.



UPCOMING EVENTS

Friday, March 23, 2012

Jazz Festival Concert

8 PM, CPA

Saturday, March 24, 2012

Jazz Festival Concert

8 PM, CPA

Sunday, March 25, 2012

Andy Hudson, tenor

10:30 AM, Kemp Recital Hall

Sierra Norris, flute

12 PM, Kemp Recital Hall

Glee Club Concert

3 PM, CPA

Normal Bassoon Extravaganza

3 PM, Kemp Recital Hall

Asako Shimasaki, piano

5:30 PM, Kemp Recital Hall

Yanping Lin, piano

7 PM, Kemp Recital Hall

Megan Walls, trombone

8:30 PM, Kemp Recital Hall

Monday, March 26, 2012

Jamie Orzechowski & Joel Studebaker, clarinets

6 PM, Kemp Recital Hall

Anthony DiGiacomo, cello

7:30 PM, Kemp Recital Hall

United States Navy Band

8 PM, Braden Auditorium

Tuesday, March 27, 2012

Performance Convocation Hour

11 AM, CPA

Deborah Carpi, percussion

7 PM, Kemp Recital Hall

Kristen Beesley, flute

8:30 PM, Kemp Recital Hall

Wednesday, March 28, 2012

Kevin Ranney, percussion

6 PM, Kemp Recital Hall

Thursday, March 29, 2012

Master Class U.S. Army Band Woodwind Quintet

11 AM, Kemp Recital Hall

United States Army Band Woodwind Quintet

8 PM, Kemp Recital Hall

Friday, March 30, 2012

Korak Lertpibulchai

7 PM, Kemp Recital Hall

Eric Jordan

8:30 PM, Kemp Recital Hall

Saturday, March 31, 2012

Saul Garland, horn

10:30 AM, Kemp Recital Hall

Adam Rodgers, piano

12 PM, Kemp Recital Hall

Justin Dahlem, bassoon

1 PM, Kemp Recital Hall

Cameron Kotovsky, trombone

2:30 PM, Kemp Recital Hall

Matt Boze, percussion

4:30 PM, Kemp Recital Hall

Jordon Harris & Corbin Huber, trombone

7:30 PM, Kemp Recital Hall



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Please allow sufficient time to arrange the accommodation.