

ILLINOIS STATE UNIVERSITY

# RED NOTE

NEW MUSIC FESTIVAL

SUNDAY APRIL 3RD - THURSDAY APRIL 7TH, 2016

STEPHEN HARTKE, GUEST COMPOSER

ENSEMBLE MISE-EN, GUEST PERFORMERS

ROY MAGNUSON & CARL SCHIMMEL, CO-DIRECTORS

# 2016 RED NOTE MUSIC FESTIVAL

## CALENDAR OF EVENTS

### SUNDAY, APRIL 3RD

#### 3 PM | CENTER FOR THE PERFORMING ARTS

The Illinois State University Wind Symphony, under the direction of Dr. Martin Seggelke, performs Stephen Hartke's *Pacific Rim* and new works by ISU student composers Sean Hack and Cassie Wieland. The concert will also feature the winning work in this year's Composition Competition for Wind Ensemble, *Panta Rhei* by Ingrid Stölzel.

### MONDAY, APRIL 4TH

#### 8 PM | KEMP RECITAL HALL

ISU students and faculty present a program of works by featured guest composer Stephen Hartke, including his Grammy-winning work *Meanwhile*. The concert will also include the winning work in this year's Composition Competition for Chamber Ensemble, *Ancient Places* by Aaron Travers.

### TUESDAY, APRIL 5TH

#### 1 PM | CENTER FOR THE PERFORMING ARTS

ENSEMBLE MISE-EN holds a Reading Session for ISU Student Composers.

#### 8 PM | KEMP RECITAL HALL

Featured guest performers ENSEMBLE MISE-EN take the stage to perform a concert in two parts, beginning with works by Danish composers Bent Sørensen, Hans Abrahamsen, Thomas Agerfeldt Olesen, and Simon Steen-Andersen. The second half of the program is devoted to music of composers with Illinois connections: Moon Young Ha, Timothy Kramer, Carl Schimmel, and Stephen A. Taylor.

### WEDNESDAY, APRIL 6TH

#### 8 PM | KEMP RECITAL HALL

ENSEMBLE MISE-EN presents a concert of premieres by the participants in the RED NOTE New Music Festival Composition Workshop: Jean-Patrick Besingrand, Sean Clarke, Yunkyung Hong, Jihyun Kim, Andrew V. Ly, Lucas Marshall Smith, Spencer Snyder, and Roydon Tse.

### THURSDAY, APRIL 7TH

#### 8 PM | KEMP RECITAL HALL

The Festival concludes with a concert of contemporary works for chamber ensemble, presented by ISU students and faculty. Included on the program are compositions by Joshua Keeling, Libby Larsen, Roy Magnuson, ISU graduate Narong Prangcharoen, and former RED NOTE Composition Competition winner David Kirkland Garner.

## COMPOSITION COMPETITION

We are pleased to announce the results of the Sixth Annual RED NOTE New Music Festival Composition Competition.

This year, there were two categories: Category A (Works for Chamber Ensemble), and Category B (Works for Wind Ensemble). There were many outstanding entries in both categories, and we received 421 submissions from 36 states and 27 countries around the world.

### CATEGORY A (Chamber Ensemble)

There were 348 submissions in this year's RED NOTE New Music Festival Composition Competition - Category A (Chamber Ensemble). Initial rounds were judged by members of the Music Composition faculty at Illinois State University. The final round was judged by the esteemed composers:

Martin Bresnick (Yale School of Music)  
Pierre Jalbert (Rice University Shepherd School of Music)  
Judith Shatin (University of Virginia)

#### WINNER:

*Ancient Places*, by Aaron Travers (Bloomington, IN)

#### RUNNER-UP:

*Time, Thickened*, by Pierce Gradone (Chicago, IL)

#### HONORABLE MENTION:

*Morning*, by David Braid (London, UK)  
*Ripple*, by Jack Hughes (Chicago, IL)  
*A Sense of Who*, by Annika Socolofsky (Belle Mead, NJ)

Mr. Travers's winning work will be performed on April 4, 2016, on the second concert of the 2016 RED NOTE New Music Festival in Normal, IL.

### CATEGORY B (Wind Ensemble)

There were 73 submissions in this year's RED NOTE New Music Festival Composition Competition - Category B (Wind Ensemble). Initial rounds were judged by members of the Music Composition faculty at Illinois State University. The final round was judged by Dr. Martin Seggelke, Director of Bands at ISU.

#### WINNER:

*Panta Rhei*, by Ingrid Stölzel (Kansas City, MO)

#### RUNNER-UP:

*Mantra*, by Stephen Yip (Houston, TX)

#### HONORABLE MENTION:

*We Seven*, by Derek Jenkins (Kansas City, MO)

Dr. Seggelke will conduct the Illinois State University Wind Symphony in a performance of Ms. Stölzel's winning work on April 3, 2016, at the opening concert of the 2016 RED NOTE New Music Festival in Normal, IL.

## COMPOSITION WORKSHOP

This year at the RED NOTE New Music Festival we are pleased to host 8 talented student composers who are taking part in the first RED NOTE New Music Festival Composition Workshop. The students will have their new compositions rehearsed and performed by ENSEMBLE MISE-EN, and will receive mentoring from guest composer Stephen Hartke. Rehearsals are free and open to the public. In addition, the participants and several esteemed visiting composers will give presentations on their music.

### OPEN REHEARSALS

Monday, April 4th  
Kemp Recital Hall  
(10 am – 12 pm, and 1 pm – 3 pm)

Tuesday, April 5th  
Kemp Recital Hall  
(9:30 am – 10:50 am)

Wednesday, April 6th  
Kemp Recital Hall  
(Throughout the day, TBD)

### COMPOSER PRESENTATIONS

Monday, April 4th  
Kemp Recital Hall, 9 am – 10 am  
(Ingrid Stölzel, Competition winner, Category B)

Monday, April 4th  
Centennial East Rm. 229, 4 pm – 5 pm  
(Aaron Travers, Competition winner, Category A)

Monday, April 4th  
Centennial East Rm. 229, 5 pm – 6 pm  
(Stephen Hartke, guest composer)

Tuesday, April 5th  
Centennial East Rm. 229, 11 am – 12 pm  
(Workshop participants)

Tuesday, April 5th  
Centennial East Rm. 229, 4 pm – 5 pm  
(Workshop participants)

Tuesday, April 5th  
Centennial East Rm. 229, 5 pm – 6 pm  
(Thomas Agerfeldt Olesen, Danish composer)

Wednesday, April 6th  
Centennial East Rm. 229, 3 pm – 5 pm  
(Workshop participants)

Wednesday, April 6th  
Centennial East Rm. 229, 5 pm – 6 pm  
(Narong Prangcharoen, Thai composer and ISU graduate)

## GUEST COMPOSER



**HARTKE**

Winner of the 2013 GRAMMY Award for Best Contemporary Classical Composition, **Stephen Hartke** is widely recognized as one of the leading composers of his generation, whose work has been hailed for both its singularity of voice and the inclusive breadth of its inspiration. Born in Orange, New Jersey, in 1952, Hartke grew up in Manhattan where he began his musical career as a professional boy chorister, performing with such organizations as the New York Pro Musica, the New York Philharmonic, the American Symphony Orchestra, and the Metropolitan Opera. Following studies at Yale, the University of Pennsylvania, and the University of California at Santa Barbara, interrupted by stints as advertising manager for several major music publishers. Hartke also taught in Brazil as Fulbright Professor at the Universidade de São Paulo. From 1987 to 2015, he taught at the Thornton School of Music at the University of Southern California, and is now Distinguished Professor Emeritus. He was recently appointed Professor and Chair of Composition at Oberlin Conservatory. Hartke's output is extremely varied, from the medieval-inspired piano quartet, *The King of the Sun*, and *Wulfstan at the Millennium*, an abstract liturgy for ten instruments, the blues-inflected violin duo, *Oh Them Rats Is Mean in My Kitchen*, and the surreal trio, *The Horse with the Lavender Eye*, to the Biblical satire, *Sons of Noah*, for soprano, four flutes, four guitars and four bassoons, and his recent *Symphony No. 4* for Organ, Orchestra, and Soprano, commissioned for the Los Angeles Philharmonic. He has composed concerti for renowned clarinetist, Richard Stoltzman, and violinist, Michele Makarski, and his collaboration with the internationally-celebrated Hilliard Ensemble has resulted in three substantial works, including his *Symphony No. 3*, commissioned by Lorin Maazel and the New York Philharmonic. Most recently his acclaimed full-length opera, *The Greater Good*, was premiered and recorded by Glimmerglass Opera. Other major commissions have come from the Chamber Music Society of Lincoln Center, Carnegie Hall and the Harvard Musical Association, the IRIS Chamber Orchestra, the Kansas City Symphony, the Library of Congress, the Los Angeles Chamber Orchestra, the National Symphony Orchestra, the Orpheus Chamber Orchestra, the Barlow Endowment, Chamber Music America, the Fromm Foundation, the Institute for American Music at the Eastman School of Music, Meet The Composer, the National Endowment for the Arts, and the Natural History Museum of Los Angeles County, among others. Stephen Hartke has also won the Rome Prize from the American Academy in Rome, two Koussevitzky Music Foundation Commission Grants, a Guggenheim Fellowship, the Academy Award from the American Academy of Arts and Letters, the Stoeger Award from the Chamber Music Society of Lincoln Center, the Charles Ives Living from the American Academy of Arts and Letters, and the Deutsche Bank Berlin Prize from the American Academy in Berlin. In 2008, Hartke's opera, *The Greater Good*, received the first Charles Ives Opera Prize from the American Academy of Arts and Letters. In 2009, he was elected to membership in the American Academy of Arts and Letters. Most of Hartke's music is available on commercial CDs released by Albany, Bridge, Cedille, Chandos, CRI, Delos, ECM New Series, EMI Classics, Naxos American Classics, New World Records, and Soundbrush Records.

## GUEST ENSEMBLE



**ENSEMBLE MISE-EN**

**ENSEMBLE MISE-EN** is a New York-based contemporary music collective led by composer Moon Young Ha. Comprised of talented young musicians, our personnel strive to bring a repertoire of challenging new sounds to diverse audiences. We wish to impart an experience that is simultaneously multicultural, intellectually stimulating, and aesthetically pleasing (“mee” in Korean means “beauty”, “zahn” means “to decorate”). The ensemble promotes large-scale, dynamic performances of contemporary music featuring the works of established and budding composers.

Since its inception in 2011, ENSEMBLE MISE-EN has collaborated with many esteemed partners such as the Washington Square Contemporary Music Society, International Alliance for Women in Music, Austrian Cultural Forum, Open Meadows Foundation, New York University, New York Foundation for the Arts, Goethe-Institute Boston, Villa Gillet (FR), and others. To date, the ensemble has presented a total of 115 pieces, including 37 works written for the group and 31 US/NY premieres. The ensemble has performed at exciting venues such as (le) poisson rouge, Bohemian National Hall, Italian Academy, the DiMenna Center, Tenri Cultural Institute, and the cell.

The ensemble's music festival – said by *The New York Times* to be “examining unusual corners of the composition world” – presented, in 2014's inaugural festival, more than 30 works selected from an international call for scores that elicited 862 submissions from 65 countries. The 2015 festival presented 30 new works with each composer present.

Our mission is to create an experience that allows us to engage with our audiences through workshops and presentations, providing the public with meaningful connections to the vast, growing body of contemporary music. Our annual summer festival supports interaction between audiences of all backgrounds and abilities and also has programs for young and inexperienced composers. We take pride in curating programs that allow for diverse cultural exchanges within New York City's new music scene.

### Staff:

Moon Young Ha, artistic director/chief executive officer  
Cheryl Krugel-Lee, general manager  
Vincent Calianno, development coordinator  
Christina Tarn, production and operations manager  
Alex Tran, executive assistant

For more information, please visit our website:  
([www.mise-en.org](http://www.mise-en.org))

### Follow us on:

Facebook: [www.facebook.com/miseen](http://www.facebook.com/miseen)  
Twitter: [www.twitter.com/ensemblemiseen](http://www.twitter.com/ensemblemiseen)

**This event is sponsored by the Harold K. Sage Foundation and the Illinois State Foundation Fund.**

# CONCERT I

3 pm, April 3, 2016, Center for the Performing Arts

ISU WIND SYMPHONY  
Martin Seggelke, Director of Bands

Panta Rhei (2010)  
Pacific Rim (1988/2010)

Ingrid Stölzel (b. 1971)  
Stephen Hartke (b. 1952)

INTERMISSION

for what it is worth (2015)  
Reductions (2015)

Cassie Wieland (b. 1994)  
Sean Hack (b. 1994)

## PROGRAM NOTES

**Panta Rhei**, from the Greek “everything flows,” is a term that is attributed to the Greek philosopher Heraclitus (c.535-c.475 B.C.). He believed that permanence was an illusion of the senses, that the world is permanently becoming and that all things are in constant flux. For me, music encapsulates this concept. For one, music only exists in time and therefore is in constant flux. There is also no permanence; one can never experience a piece the same way twice, nor is it possible to perform a work exactly the same. Heraclitus beautifully sums up this concept by saying that one can never step into the same river twice. I find this comforting and exciting as a listener and as a composer. (*notes by the composer*)



STÖLZEL

**Ingrid Stölzel's** music has been described as “tender and beautiful” by the *American Record Guide*, and she has been hailed “as a composer of considerable gifts” and “musically confident and bold” by NPR’s classical music critic. She has received commissions and performances from leading ensembles and performers, including the California E.A.R. Unit, Third

Angle, Adaskin String Trio, ensemble s21, San Diego New Music, Khorikos, and Van Cliburn International Piano Competition Gold Medalist, Stanislav Ioudenitch. Stölzel is the winner of the Ortus International New Music Competition, Cayuga Chamber Orchestra Competition, Arizona Pro Arte Competition and Cheryl A. Spector Composition Prize, among others. She is a frequent guest composer and her music was recently performed at the Beijing Modern Music Festival, Festival of New Music (FSU), Parma Music Festival, Festival of New American Music (Sac State) and 49th Annual Contemporary Music Festival (ISU). Stölzel earned her doctorate degree from the University of Missouri, Conservatory of Music and Dance and a Master of Music in Composition from the Hartt School. She is Assistant Professor of Composition at the University of Kansas and prior served as Director of the International Center for Music at Park University. Stölzel is a native of Germany and has resided in the United States since 1991. For more information: [www.ingridstolzel.com](http://www.ingridstolzel.com).

**Pacific Rim** was originally composed in 1988 for the Los Angeles Chamber Orchestra and the present version for wind ensemble was made in 2010 for H. Robert Reynolds and the

University of Southern California Thornton Wind Ensemble. It is very much a reflection of how certain aspects of Asian and Latin-American musics have filtered into my mind and become transformed and absorbed into my compositional thought. The piece is in two linked sections, and may be simply described as a processional and fugue. The processional moves at a brisk, march-like tempo, but with the primary emphasis on the unfolding of this melody rather than the tread of its rhythm. It opens with a high, floating chord reminiscent of the sonority of Japanese gagaku music. Double reeds enter, stating the basic melodic idea of the processional which then unfolds in alternation with refrains dominated by trumpets. The other instruments interact with the melody in clearly defined roles, helping to articulate details of the melody’s structure. When the final refrain reaches its culmination, the processional rounds a corner, leaving behind a quietly rising cloud of chords. The second part begins with a solo for tuned cowbells. This is the start of the fugue, one that is, in contrast to the first part, primarily concerned with rhythmic energy. The fugue subject is presented three times, leading eventually to a climax that borrows its harmonic basis from the processional. Shortly thereafter, the fugue too rounds a corner, leaving behind distant fragments. Soft gong strokes usher in a pair of slow phrases as something of a benediction before returning to the fast pace of the finale. The brass burst in with one last statement of the fugue subject and the piece comes to a boisterous conclusion. (*notes by the composer*)

**Stephen Hartke's** biography is on page 3.

**for what it is worth** is my thank you letter to Illinois State University. It was inspired by the feeling of gratitude, and the idea that simple phrases can have a deeper meaning when exchanged between people who have an intimate connection. As I was writing *for what it is worth*, I was thinking of one thing – my friends. I reflected upon how the people I have spent my time with over the past four years have shared with me their time and energy, their joys and trials, and their friendship. Through the contrapuntal interaction and exchanges between timbres I sought to portray simple interactions between close friends and the subtle but present energy they can contain. I am beyond grateful to Dr. Seggelke and the ISU Wind Symphony for our time together, and for this opportunity to once again create a memory with the people I love. (*notes by the composer*)



**Cassie Wieland** (b. 1994) is a senior composition major at Illinois State University. With her time at ISU, she has studied under composers Joshua Keeling, Martha Horst, Roy Magnuson, and Carl Schimmel and has written concert works for solo vocalists and instrumentalists, wind and string chamber ensembles, wind ensemble, and orchestra.

Wieland is equally passionate about teaching composition and collaborating with other art mediums. She has recently participated in the Charlotte New Music Festival where she worked with Great Noise Ensemble on a collaboration with Chicago choreographer Larissa Bodnar. After graduating, Cassie will be attending University of Illinois to pursue her Master's degree in composition.

**Reductions for reasonably sized wind ensemble** is characteristic of a fantasy-overture. The piece is taken from a larger, both in terms of duration and instrumentation (hence the title) work of mine that is still being written. When creating this I found myself drawn towards self-expression. I had found myself in an odd situation when faced with lots of personal freedoms, but simultaneously experiencing restrictions and the appeal of conventional behavior. Without too much detail, this is a scene from my mind. *(notes by the composer)*



**Sean Gabriel Hack** is a 21 year old American composer, arranger, and trumpet player. He is finishing up his senior year at ISU. Born in Upstate NY, his family moved to Maplewood NJ at age 3. Hack took piano lessons from kindergarten through grade 3, picked up a trumpet in 5th grade, and downloaded Sibelius 5.1, his first composing software, in 10th grade.

After finishing up his degrees from ISU he plans to move back to NJ to work as a freelance musician.

### PERFORMER NOTES



German conductor **Dr. Martin H. Seggelke** is Director of Bands at Illinois State University. He conducts the ISU Wind Symphony and Symphonic Winds, leads the Master of Music program in Wind Conducting, and teaches undergraduate classes in conducting. In addition, he is the Founding Artistic Director and Conductor of the San Francisco Wind

Ensemble, a professional level wind ensemble in the Bay Area, and a member of the conducting faculty at the Performing Arts Institute at Wyoming Seminary. Prior to his appointment at ISU, Dr. Seggelke has taught at San Francisco State University, College of Marin, University of Minnesota Morris, Eastman School of Music, State University of New York Fredonia and the University of Bremen, Germany, and has held several positions as music director and conductor, including the New Opera Theatre Ensemble (NOTE) Bremen, Germany, OSSIA – the New Music Ensemble at the Eastman School of Music, and the Symphonic Wind Band Norderstedt, Germany. Martin Seggelke holds a Doctor of Musical Arts in Conducting from the Eastman School of Music, a Master of Music in Conducting from SUNY Fredonia, a Diploma of Fine Arts in Conducting from the University of Calgary, Canada, and both a Master of Music in Music Education and a Master of Science in Geography from the University of Bremen, Germany. Ensembles under Dr. Seggelke's leadership have enjoyed high critical acclaim at

national and international conferences, and have won several awards and honors, including the American Prize. With the San Francisco Wind Ensemble, he has recorded at Skywalker Ranch and at the 2015 WASBE Conference in San Jose on Mark Records; with the ISU Wind Symphony he is recording for the Naxos and Klavier labels. He is an active guest conductor, clinician and adjudicator, nationally and internationally. He has presented at national and international conferences, and he has been the author of book chapters, as well as articles in various music magazines. Among his honors and awards are the American Prize 2015, the University of Minnesota Award for Outstanding Student Leadership, the Eastman School of Music Award for Excellence in Teaching, as well as several international and national grants, scholarships and first prizes at national music competitions. For four years, he served as a board member of the German Section of the World Association of Symphonic Bands and Ensembles (WASBE). Other professional memberships include College Band Directors' National Association (CBDNA), National Association for Music Education (NAfME), National Band Association (NBA), College Music Society (CMS), International Society for the Research of Wind Music (IGEB), Illinois Music Education Association (ILMEA), Tau Beta Sigma, Phi Mu Alpha Sinfonia, and MENSA International. An advocate of contemporary music, Dr. Seggelke has commissioned, premiered and recorded many new works for wind ensemble.

### ILLINOIS STATE UNIVERSITY WIND SYMPHONY

<b>FLUTE</b> Alexandra Clay Daniel Gallagher Kalie Grable Mark Grigoletti Cassie Metz Pam Schuett*	<b>CONTRABASS</b> <b>CLARINET</b> Andy Lucas	<b>BASS TROMBONE</b> Michael Genson
	<b>SAXOPHONE</b> Devin Cano Riley Carter Christine Ewald	<b>EUPHONIUM</b> Derek Carter Tyler Walls*
<b>OBOE</b> David Merz* Elizabeth Okrzesik Kaitlyn Biegelmann	Alex Pantazi Tre Wherry*	<b>TUBA</b> Alex Finley Alex Hill*
<b>BASSOON</b> Veronica Dapper* Matthew Jewell*	<b>HORN</b> Jack Gordon Nelson Ruiz Jordyn Shultz Emily Wolski* Leah Young	<b>PERCUSSION</b> Michael Barranco Francis Favis Elliott Godinez Matt James Katie Klipstein Mallory Konstans*
<b>CONTRABASSOON</b> Arturo Montañó Jr.	<b>TRUMPET</b> Shauna Bracken Nicole Gillotti* Sean Hack Clinton Linkmeyer Shannon Shaffer	<b>STRING BASS</b> Katy Balk Ana Miller
<b>CLARINET</b> Beth Hildenbrand Marissa Poel Colby Spengler Nuvee Thammikasakul	<b>TROMBONE</b> Jordan Harvey* Jonathan Sabin Daniel Tedeschi	<b>PIANO</b> Seung-Kyung Baek
<b>BASS CLARINET</b> Cassie Wieland		

## CONCERT II

8 pm, April 4, 2016, Kemp Recital Hall

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### CHAMBER MUSIC OF STEPHEN HARTKE

Sonata for Piano, Four Hands (2014) Stephen Hartke (b. 1952)

- I. Intrada: Un poco inquieto
- II. Buck and Wing: Allegro vivace
- III. Pastorale: Molto semplice

Xiaorui Chu and Lu Witzig, piano

Wir küssen Ihnen tausendmal die Hände (1991) Stephen Hartke

Anne Dervin, clarinet  
Lauren Hunt, horn  
Hannah Marienski, violin

Katherine Lewis, viola  
Adriana La Rosa Ransom, cello  
Tatiana Shustova, piano

Ancient Places (2010/2014) Aaron Travers (b. 1975)

- I. Sea Henge
- II. Merry Maidens
- III. West Kennet Long Barrow
- IV. Lanyon Quoit
- V. Men-an-tol

Kimberly McCoul Risinger, flute  
Anne Dervin, clarinet

Adriana La Rosa Ransom, cello  
Nancy Pounds, piano

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INTERMISSION

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Percolative Processes (2005) Stephen Hartke

ISU Percussion Ensemble

Meanwhile (2007) Stephen Hartke

*Incidental Music to Imaginary Puppet Plays*

- I. Procession
  - II. Fanfares
  - III. Narrative
  - IV. Spikefiddlers
  - V. Cradle-songs
  - VI. Celebration
- (all movements played without pause)*

Kimberly McCoul Risinger, flute  
Anne Dervin, clarinet  
Christiana Reader, viola

Geoffrey Duce, piano  
Mallory Konstans, percussion  
Adriana La Rosa Ransom, cello

David Commanday, conductor

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### PROGRAM NOTES

**Sonata for Piano Four-Hands** - One of the great pleasures of my youth was playing piano four-hands with my friends, so it was with equal pleasure that I received the rather unusual, if not anachronistic, request from Chamber Music Northwest to write a piece for the piano duet team of Anna Polonsky and Orion Weiss. When two people have to share a single instrument, there is a sudden shift in the way one handles its sonority – musical space broadens and the approach to the sound necessarily has to take into account all registers nearly equally. In the case of my sonata, I suppose that one could say that I

have gone a rather “symphonic” route. The first movement is rather unsettled in its mood, opening with an opposition of a low, brooding theme contrasted by a high, livelier one. The opposition intensifies, leading to a calmer interlude before the opening conflict is taken up again. As the title “Buck and Wing” openly acknowledges, the second movement finds its roots in the breathless, non-stop energy of old movie musicals, and the piano duet medium naturally lends itself to the image of dancers trading off steps with each other. For the finale, the mood becomes calm again in a four-voice fugue built on quiet, almost bucolic theme. Low, dark chords occasionally recall some of the brooding of the first movement, but in the end the

fugue theme wins out in a rhythmically compressed version perhaps evoking the tintinnabulation of bells. The *Sonata for Piano Four-Hands* was commissioned by Chamber Music Northwest and the La Jolla Music Society for Summerfest, with the generous support of the CMNW Commissioning Fund. *(notes by the composer)*

**Stephen Hartke's** biography is on page 3.

***Wir küssen Ihnen tausendmal die Hände*** was commissioned by the Los Angeles Chamber Orchestra as one of four chamber pieces to commemorate the 200th anniversary of the death of Mozart (the others being by Donald Crockett, Rand Steiger, and Libby Larsen). It has something of the character of a musical letter to Mozart, taking its title from the closing salutation that most often appears in his own letters to his father (“We kiss your hands a thousand times”). Mozart’s “Kegelstett” Trio, K.498, for clarinet, viola, and fortepiano, had been my original starting point in thinking about this piece, but as it began to take shape in its rather epistolary stream-of-consciousness fashion, I felt the need for more instruments. The ultimate result is essentially a trio for clarinet, horn, and fortepiano – arguably Mozart’s three favorite solo instruments – with the accompaniment of a muted string trio. *(notes by the composer)*

***Ancient Places*** – In 2010, I wrote a piece for a competition which allowed the composer 2 weeks to produce score and parts for a 5 minute piece. Thinking this wasn’t enough of a challenge, I decided to write the piece in 1 week while on vacation with my wife and 1 year old son in England. In the middle of coping with rude people, ticks, driving on the left side, and forcing antibiotics down my son’s throat, I managed to finish the piece in due time and mail it off. Of course I didn’t win, though I had the piece performed later at Indiana University and quite liked it. The piece was then called *Three Ancient Places*, and each of its 3 movements was based on a minor prehistoric monument in England. Later, I decided that the piece was far too short to be worth all the trouble of performing it (both clarinet and flute require doubling instruments), so in 2014 I added 2 new movements. The 5 movements were retitled *Ancient Places*. One restriction I imposed upon the movements was that each was to be written within a single sitting with minor revisions afterward. As with the previous 3 movements, the 2 new ones were likewise completed within a week. There is nothing specifically programmatic about the piece. Rather, each movement represents my impression of the place, often with only the company of a few people, the birds and the wind (and sometimes the rain as well). *(notes by the composer)*



**Aaron Travers** was born in Portsmouth, Virginia in 1975. He earned a BM in Composition and a BA in Classics from Oberlin College and Conservatory of Music in 1997. He later earned an MA and PhD in Composition from the Eastman School of Music in 2003 and 2005 respectively. Mr. Travers has received numerous awards, most recently 2nd prize in the 2013 Alexander Zemlinsky Composition Competition from the Cincinnati Conservatory. He is winner of the Goddard Lieberon Fellowship from the American Academy of Arts and Letters, the Chicago Symphony First Hearing Award, and the Barlow Prize. He has received commissions from such organizations as the Fromm Foundation, the University of Miami Frost Wind Ensemble, Ars Mobilis, the Third Coast Percussion Quartet, Ensemble Dal Niente, Ensemble 61, the Avion Saxophone Quartet, and the South Dakota Symphony,

among others. His recent piano concerto, *Concierto de Milonga*, was premiered by pianist Solungga Liu at the Bowling Green New Music Festival in 2015, and is slated for performance on March 10 at Indiana University. Mr. Travers currently serves as Assistant Professor of Composition at the Jacobs School of Music at Indiana University in Bloomington, where he resides with his wife, Winnie, and their two children, Rowan and Linden.

***Percolative Processes*** was commissioned by the Los Angeles County Natural History Museum as part of their 2006 Sonic Scenery project, in which ten local composers and musical groups were asked to write site-specific pieces for Museum visitors to listen to over headsets while touring the galleries of the permanent collections. I selected the Hall of Minerals and Gems, a long-time favorite both of mine and my son, Sandy, and created a work for large percussion ensemble, that was then recorded in layers, making it possible for five players to do the work of thirteen. The piece is a reflection on the process of mineral formation, starting with inchoate sounds in cymbals and marimba, rippling murmurs, metallic sounds modulated by dipping instruments in water, then moves to harder-edged mallet percussion, both struck and bowed, and culminates in an angular chorale for vibraphone that crystallizes various motifs that have been heard along the way. At the very end, as the last chord dies away, we hear a small metal hammer chipping at a piece of stone. *(notes by the composer)*

***Meanwhile*** was composed on a commission from eighth blackbird and the Barlow Endowment for Music Composition at Brigham Young University. It is one of several works of mine that has grown from a long-standing fascination I have had for various forms of Asian court and theater music, and from a fantasy in which I imagine myself the master of my own fictional non-Western musical tradition. In preparing to write this piece, I studied video clips of quite a number of puppet theater forms, ranging from the elegant and elaborate, nearly-life-sized puppets of Japanese Bunraku, to Vietnamese water puppets, both Indonesian and Turkish shadow puppets, and to classic Burmese court theater that mixes marionettes with dancers who look and act like marionettes. All of these theatrical forms have their own distinct musical styles and structures, and I confess to being especially fascinated by the stark vividness of their instrumental coloration and the often unexpected structural quirks that they have evolved as these traditions have taken shape over the centuries and become stylized. This piece, then, is a set of incidental pieces to no puppet plays in particular, but one in which the imaginary scenes have given rise to an idiosyncratic sequence in which the sound of the ensemble has been reinvented along lines that clearly have roots in these diverse Asian models. The piano, for instance, is prepared for much of the piece with large soft mutes used to transform the color of the middle register into something that rather resembles the Vietnamese hammer dulcimer. The viola is tuned a half-step lower in order both to change its timbre and to open the way for a new set of natural harmonics to interact sometimes even microtonally with those of the cello. The percussion array includes 18 wood sounds, from very high Japanese Kabuki blocks to lower range slit drums, plus 4 cowbells, 2 small cymbals, and a set of bongos. These are set up in keyboard fashion so that the player can play them all as a single instrument. Finally, there is a set of Flexatones, which are rather like small musical saws. Three of these are held together with a wooden clamp and are played by the pianist with a mallet, their pitch being altered by pressing down on their metal flanges. The tone is rather like that of small Javanese gongs, and so I have given this

## Concert II

new instrument the name of Flexatone Gamelan. *Meanwhile* is played as a single movement, with 6 distinct sections: *Procession*, which features the Flexatone Gamelan; *Fanfares*, with the Piccolo and Bass Clarinet linked together much as a puppeteer and his marionette; *Narrative*, in which the Bass Clarinet recites the 'story' of the scene in an extravagant and flamboyant solo reminiscent of the reciter in Japanese Bunraku; *Spikefiddlers*, which requires a playing technique for the viola and later the cello that stems from Central Asian classical music; *Cradle-songs*, the outer parts of which feature natural harmonics in the viola and cello combined with bell-like 9th-partial harmonics from the piano; and *Celebration*, where, in the coda, the Flutist and Clarinetist take up Flexatones to play the closing melody. *(notes by the composer)*

### PERFORMER NOTES



**Xiaorui Chu** is a graduate of the Shenyang Conservatory of Music in China (B.A., M.A. of Piano Performance), where she is currently Associate Professor of Piano Performance.



**David Commanday** is the founding Artistic Director/Conductor of the Heartland Festival Orchestra, an innovative ensemble founded in 2009. Maestro Commanday is Conductor of the Young People's Symphony Orchestra (YPSO) at Webster University Community Music School (St. Louis), and Artist in Residence, Adjunct Faculty at Eureka College; two positions which continue his career-long engagement with young musicians. From 1999 to 2009 he was Music Director of the Peoria Symphony Orchestra, during which time the PSO performed with world-class artists including Yo-Yo Ma, Dame Evelyn Glennie, and Itzhak Perlman. His previous positions include Music Director of the Boston Ballet, Assistant Conductor of the San Diego Symphony, and Associate Conductor of the New Jersey Symphony Orchestra. Abroad Maestro Commanday has appeared with such orchestras as the Israel Philharmonic, Belgian Radio Orchestra, and Vienna Pro Arte Orchestra. At home he has directed the National Symphony, American Symphony, Louisville Orchestra, and the Seattle, Atlanta, and California Symphonies. He has conducted for Joffrey Ballet (New York and Chicago), Ballet West, Pacific Northwest Ballet, Richmond Ballet, Sacramento Ballet, Washington Ballet, Peoria Ballet, and Kansas City Ballet. While under his direction, the Boston Youth Symphony Orchestra earned three ASCAP awards for programming and undertook four international tours. Commanday's youth orchestra positions have included Director of the Longy School of Music Orchestra, Conductor of the Greater Newark Youth Orchestra, Conductor and Music Advisor of the Central Illinois Youth Symphony, and Music Director of the New Jersey Youth Symphony. David Commanday performs and teaches as a cellist, collaborating with guest artists such as Yo-Yo Ma, Stefan Milenkovich, and Matt Haimovitz. Commanday graduated Harvard University cum laude, with studies in psychology, music and languages, and played principal cello at Tanglewood under the direction of Leonard Bernstein, Seiji Ozawa, and Aaron Copland. He has held faculty positions at Harvard University, Boston University, MIT, and Virginia Commonwealth University.



**Dr. Anne Dervin** pursues an active career as a recitalist, chamber player, and orchestral clarinetist throughout the United States. She has presented solo and chamber recitals at universities and recital series, including: Hope College (MI), University of Wisconsin-Oshkosh, Bradley University, Wake Forest University (NC), Illinois State University, and East Carolina University (NC). Dr. Dervin is a current member of the Heartland Festival Orchestra, and Chamber Orchestra of the Triangle (North Carolina). In addition, she has performed with the Peoria Symphony, Long Bay Symphony, North Carolina Symphony, North Carolina Opera, North Carolina Vocal Ensemble, Fayetteville Symphony Orchestra, Opera Carolina, Carolina Chamber Symphony, and Jackson Symphony (MI). In addition to her performance career, she is known for her commitment to clarinet pedagogy and musicology. Dr. Dervin currently serves on the faculties of Illinois State University and Millikin University. Prior to these appointments, she served on the faculties of East Carolina University and Coastal Carolina University. Active as a researcher and musicologist, Anne has presented research in lectures throughout the United States and Canada. Her areas of research include music of the Holocaust, clarinet pedagogy, injury prevention, and interdisciplinary studies. Dr. Dervin has presented lectures on topics such as: Music and Nazi Propaganda; Music of the Terezin Concentration Camp; Holocaust Music; Women in Music; Contemporary Repertoire. She received her DMA while holding research fellowships and a graduate assistantship from Michigan State University. She received her MM with Honors and BM, with Highest University Honors from East Carolina University. She completed coursework at the University of North Carolina School of the Arts, and was an A.J. Fletcher Opera Fellow. Her major teachers include Dr. Elsa Ludewig-Verdehr and Robert Listokin.



**Geoffrey Duce** is Assistant Professor of Piano at Illinois State University. He has performed in New York's Carnegie Hall, Berlin's Philharmonie and Konzerthaus, London's Wigmore Hall, Manchester's Bridgewater Hall and Edinburgh's Queen's Hall, across Europe and in Japan, Hong Kong and Canada. As a concerto soloist he has appeared with the Sinfonie Orchester Berlin, the Chattanooga and Olympia Symphony Orchestras, the Edinburgh Philharmonic, the New York Sinfonietta, and the Dundee Symphony Orchestra, and as a chamber musician and accompanist he has recorded for BBC Radio 3 and performed at the Edinburgh Fringe Festival. He won the Young Artists Award from Britain's National Federation of Music Societies, and was awarded the Prix de Piano at the American Conservatory in Fontainebleau, France. He has given masterclasses at Hawaii University, St. Thomas University (New Brunswick), Shorter and Darton Colleges in Georgia, at the Academy of Music Northwest in Seattle, and in the Middle East. Prior to his appointment at Illinois State University, Dr. Duce has served on the faculty at the Manhattan School of Music, Indiana University South Bend, and at the SUNY Westchester Community College. Originally from Scotland, Dr. Duce initially studied at the Royal Northern College of Music and Manchester University before receiving a DAAD scholarship to the Universität der Künste, Berlin. He received his doctorate from the Manhattan School of Music. His principal teachers have included Phillip Kawin, Ferenc Rados, Klaus Hellwig and Renna Kellaway.



HUNT

Horn player **Lauren Hunt** joined the faculty of Illinois State University in 2016. Winner of the International Horn Competition of America in 2013, Ms. Hunt is currently principal horn of the South Carolina Philharmonic, and performs regularly with a variety of orchestras across the United States. As a soloist, Ms. Hunt has appeared with numerous orchestras, including the Army Orchestra in Washington, DC. In recent years, she has appeared in orchestral contexts at music festivals from coast to coast, including the Spoleto Festival, the National Repertory Orchestra, and the Music Academy of the West. Additionally, she has toured internationally with many ensembles including the Youth Orchestra of the Americas. A passionate chamber musician, Ms. Hunt spends her summers at the Marlboro Festival. She has also been a fellow at the Norfolk Chamber Music Festival and was a founding member of the award-winning quintet Andra Winds. Twice a quarter-finalist in the Fischhoff Chamber Music Competition, Ms. Hunt was also a participant in the Yellow Barn Young Artists Program. Ms. Hunt has taught extensively around the globe. For many years, she worked as a guest teaching artist with NEOJIBA, an “El Sistema”-style program in Salvador, Brazil. She has given master classes and recitals in Colombia, Brazil, and in many cities in the United States. A graduate of the National Symphony Orchestra’s Youth Fellowship Program, Ms. Hunt holds a Bachelor’s of Music in Horn Performance from the New England Conservatory and a Master’s of Music in Horn Performance from the Yale School of Music. She is currently completing her Doctorate of Musical Arts in Horn Performance as a Presidential Fellow at the University of Georgia. Her major teachers include Edwin Thayer, Richard Mackey, and William Purvis.



LEWIS

Violist **Katherine Lewis** is Associate Professor of Viola at Illinois State University, where she teaches viola performance and technique, viola pedagogy, string pedagogy, and chamber music. She is a member of the ISU Faculty String Quartet and principal viola in the Peoria Symphony and Peoria Bach Festival Orchestras and gives numerous solo performances each year throughout the U.S. During the summer she is an Artist-Faculty member at the Sewanee Summer Music Festival in Sewanee, Tennessee. As an elected member of the American Viola Society Executive Board, she serves as chair of the Education Committee, working to broaden educational offerings through media and programming. She also hosts annual Viola Days at Illinois State in order to provide students of all ages with opportunities to work with nationally recognized artists and teachers. Additionally, Dr. Lewis is in her second term as Secretary of the Illinois chapter of the American String Teacher’s Association. As a performer, Dr. Lewis has recently appeared as soloist with the Peoria Symphony, the Peoria Bach Festival Orchestra, and the ISU Symphony Orchestra. She premiered Libby Larsen’s viola duo *In Such a Night*, written for her and violist James Dunham, and has also recorded chamber music by composers Karim Al-Zand and John Allemeier for recordings on the Naxos Record Label. She has performed as an orchestral musician with the River Oaks Chamber Orchestra in Houston, TX and the Civic Orchestra of Chicago, and the Houston and New World Symphonies. She has presented sessions at several conferences including the Primrose International Viola Festival, the International Double Reed Society Conference, the American String Teacher’s Association National Conference, the College Music Society Great Lakes Conference, and the Chicago Viola Festival. Recent recital and master class highlights include appearances at the University of Tennessee Viola Celebration, Indiana University, Oberlin Conservatory, Kansas State University, the University of Wisconsin-Madison, the University of Wisconsin-Eau Claire, Lawrence University, and Valdosta State University. Dr. Lewis earned the Doctor of Musical Arts degree from Rice University’s Shepherd School of Music, where she was a Brown Foundation Scholar. She holds a Bachelor degree from Lawrence University and a Master’s degree from The Cleveland Institute of Music. Her principal teachers include Jeffrey Irvine, James Dunham, Karen Ritscher, and Matthew Michelic.



ISU PERCUSSION ENSEMBLE

The members of the **Illinois State University Percussion Ensemble** include Michael Barranco, Lauren Bobarsky, Matt Fagerland, Francis Favis, Elliott Godinez, Matt James, Katie Klipstein, Mallory Konstans, Nicco Shorten,

Michael Suau, Katie Tollakson, and Kyle Waselewski. Under the direction of David L. Collier and Ben Stiers, this ensemble performs everything from standard percussion literature to avant garde to pop. This ensemble features the Marimba Ensemble which performs works specifically geared to keyboard percussion. The ensemble rehearses twice a week and performs on campus at least once every semester. The ensemble is dedicated to the development of the performer within a total percussion environment through the performance of medium to large ensemble works of every genre.



KONSTANS

**Mallory Konstans** has been playing percussion for the past fourteen years of her life. She received her Bachelor’s Degree in percussion performance from Illinois State in 2014, and is currently in the second year of her Master’s Degree in percussion performance. Along with teaching privately, Mallory frequently performs around Central Illinois with professional ensembles, including the Peoria Symphony Orchestra, and the Heartland Festival Orchestra. This is Mallory’s fourth time participating in the RED NOTE New Music Festival at Illinois State.

**Hannah Marienski** graduated with a Bachelor of Music from James Madison University in December 2014 where she was concertmaster for 4 consecutive years of the JMU Symphony Orchestra. She also played in the Waynesboro Symphony Orchestra, many Virginia Choral Orchestras, and traveled to South America with the Reba Quartet for Musical Mission Concerts. She now plays in the Peoria Symphony and the Illinois Symphony Orchestras.

**Nancy Pounds** is an Adjunct Professor of Piano and Staff Accompanist at Illinois Wesleyan University. She maintains a very active schedule coaching and performing with students, colleagues, and visiting artists; and assists as pianist with contemporary music programs and summer music camps. In February 2016, IWU Professor Bill West and Nancy premiered Kyle Gann’s *Implausible Sketches* for piano four hands at the IWU Symposium for Contemporary Music. Nancy received the MM in Piano Performance from Illinois State University.



**Adriana La Rosa Ransom** is Associate Professor of Cello and Director of String Project and the Community School for the Arts at Illinois State University. She received a Bachelor of Music degree from the University of Missouri where she studied with Nina Gordon. She earned Master and Doctorate degrees in performance from the University of Minnesota where she

studied cello with Tanya Remenikova and chamber music with Jorja Fleezanis and Lydia Artymiw. As a soloist, Ms. Ransom has recently appeared with the Peoria Symphony Orchestra, the Illinois State Wind Symphony, and the Illinois State Symphony Orchestra. She has also appeared as a guest artist on notable solo and chamber music recital series, including the Dame Myra Hess Memorial Concert Series in Chicago, Chicago Cello Society concerts, Trinity Lutheran Recitals, and at universities throughout the Midwest. Currently Principal Cellist of the Peoria Symphony Orchestra, she formerly was a member of the Minnesota Opera Orchestra, the St. Cloud Symphony, the European Musical Festival Orchestra, and Sinfonia da Camera. Ms. Ransom has served on the faculty at Gustavus Adolphus College, St. Cloud State University, the MacPhail Center for Music in Minneapolis, and the Grumo (Italy) Music Festival.



**Christiana Reader** is currently pursuing dual doctoral degrees in performance and music education at the Eastman School of Music, studying with Carol Rodland. She graduated from the University of Southern California (BM) and the Cleveland Institute of Music (MM), studying with Jeffrey Irvine, Lynne Ramsey, Donald McInnes, and Karen Ritscher. She has

been coached by artists such as Tabea Zimmermann, Ettore Causa, Roberto Diaz, Ed Gazouleas, Thomas Riebl, and Roger Tapping, and by members of the Arianna, Borromeo, Cavani, Cleveland, Harrington, Leipzig Gewandhaus, Miro, Pro Arte, Takács, Tokyo, and Ying String Quartets. She has worked with composers Margaret Brouwer, Walter Mayes, Steven Stucky, and Melinda Wagner, premiering several new works by Monica Houghton and William H. Weigel. She has performed with the Cleveland Chamber Symphony and Cleveland Opera, and held a position with the Rochester Philharmonic. An advocate of new music, she performed with the new music ensemble, ensemble twenty.21, serving as its Artistic Director. She taught advanced string pedagogy at Eastman, mentoring young string teachers in an urban strings practicum program, and was a member of the Sound ExChange Quartet in Residence Outreach Partnership, as well as a Suzuki teacher at the Hochstein School for Music and Dance in Rochester, NY. She is currently on the faculty at Illinois State University as interim viola professor and ISU's String Project coordinator. She plays on a modern viola by Hiroshi Iizuka.



Flutist **Kimberly McCoul Risinger** has been an active soloist, chamber and orchestral musician. She is principal flutist in the Heartland Festival Orchestra and the Illinois Symphony and Chamber Orchestras and is a member of the Linden Flute and Guitar Duo, the Sonneries Woodwind Quintet, and the ensemble Difference Tones. Risinger has

also performed with the Chicago Jazz Symphony, the Ohio Light Opera, the Sugar Creek Symphony and Song Opera Orchestra and the Washington Bach Sinfonia. An advocate of contemporary music, Risinger has played concerts throughout the US, Europe and Canada, often presenting world premieres

of new works written for and dedicated to her. She has soloed in most of the major concert halls in New York City, including Alice Tully Hall in Lincoln Center and Merkin Recital Hall, and performed her Carnegie Hall debut in June 2003. She also made her Chicago solo debut as part of the Dame Myra Hess Concert Series in Preston Bradley Hall at the Chicago Cultural Center. Risinger has recorded for the Vienna Modern Masters, BWE Classics, Albany and Americana Records labels. Her solo CD, *Sonata Fantasy*, of contemporary American pieces for flute and piano is available on the Albany Records label. She is currently recording all of David Maslanka's works for flute. She has been published in the *Flutist Quarterly* and has performed at several National Flute Conventions. Her primary teachers have been William Montgomery, Max Schoenfeld, Diedre McGuire and George Pope. Risinger is Professor of Flute at Illinois State University.



**Dr. Tatiana Shustova** was born in Saint Petersburg, Russia, where she studied at the Rimsky-Korsakov Music School and the Rimsky-Korsakov State Conservatory. She participated in piano and chamber music master classes at the Music Hochschule in Leipzig, Germany, in collaboration with New York's Juilliard School. Tatiana completed the

Artist's Certificate Program and a Master's degree in piano performance at Bowling Green State University, and completed her Doctor of Musical Arts in Piano Performance at the University of Illinois. Tatiana has appeared at the Interlochen Summer Arts Camp, Illinois Summer Youth Music, Bowling Green Music Institute, Toradze Piano Institute, Ionian Summer Music academy (Greece), Les Orres International summer academy (France), Suomussalmi Music Festival (Finland), and Musica Atri (Italy). She also received numerous awards in solo and chamber music competitions in Italy and Russia and has played many concerts in Europe, receiving first prize at the competition Musica Atri (2004). In 2010, Tatiana was appointed as a vocal coach at the Scuola Italia program (Urbana, Italy), and with her husband Aaron Jacobs (violin) received second prize in the international music competition Premio Alberto Gori. In 2011, Tatiana and Aaron were invited to perform works by Liszt in the Liszt-Garrison Competition Festival and Competition and won an award for the best performance of *String Poetic* by Jennifer Higdon. In November 2012 Tatiana received First Place in American Protege International Romantic Music Competition and had her Carnegie Weill Recital Hall Debut. Her current teaching and collaborative experience includes her work as staff accompanist at Bradley University in Peoria, piano instructor for Piano Laboratory Program and theory coach for School of Music Academy at the University of Illinois at Urbana-Champaign.



**Lu Witzig** started to play piano at age 6. She received her Bachelor of Music degree from Shenyang Conservatory of Music in China, and her Master of Music degree from Illinois State University. She has been working at Illinois Wesleyan University as a staff accompanist since 2012.

**CONCERT III**

8 pm, April 5, 2016, Kemp Recital Hall

DOUBLE BILL: DENMARK | AMERICA  
featuring  
ENSEMBLE MISE-EN

Maria Johnson, flute  
Yumi Ito, clarinet  
Mark Broschinsky, trombone  
Moon Young Ha, conductor

Yumi Suehiro, piano  
Molly Germer, violin  
Evan Runyon, contrabass

*With support from Danish Composers' Society's Production Pool / KODA's Cultural Funds and Embassy of Denmark*



DANSK KOMPONISTFORENING  
PRODUKTIONS  
PULJEN



The Hill of the Heartless Giant (2001), for solo double bass

Bent Sørensen (b. 1958)

Kharon (2009), for solo trombone

Hans Abrahamsen (b. 1952)

- I. Dialogue with the Shades of the Dead
- II. Dialogue with the Waves of the River
- III. Hades

Trio (1997), for flute and piano

Thomas Agerfeldt Olesen (b. 1969)

Study for String Instrument #2 (2009), for solo double bass

Simon Steen-Andersen (b. 1976)

===== INTERMISSION =====

Day into Night at the Breakwater (2016, world premiere)

Carl Schimmel (b. 1975)

*Three Poems of James Tate*

- I. Sloops in the Bay
- II. Never Again the Same
- III. The Glassy Harbor

Writhe II, for six instruments and electronics (2015)

Stephen A. Taylor (b. 1965)

The Pendulum Swings (2016)

Timothy Kramer (b. 1959)

(in)stillness (2015)

Moon Young Ha (b. 1980)

**PROGRAM NOTES**

***The Hill of the Heartless Giant*** is a short work for solo double bass. About 15 years ago, I was working, and at the same time one of my children was looking at the television – a programme for children, and suddenly I heard the end of a fairy tale (the hill of the heartless giant). I wrote the sentence down, and later it became the title of this bass piece. I still wonder who the giant might be... but I know for sure that it is not the performer nor Susanna Eastburn to whom the piece is dedicated; it is much more likely to be myself. In any case, the piece is about the hill!  
*(notes by the composer)*

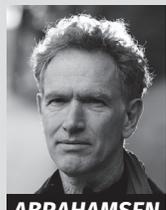


“It reminds me of something I’ve never heard!” Such was the spontaneous reaction of the Norwegian composer Arne Nordheim upon hearing a work by **Bent Sørensen**. And it is not easy to imagine a more strangely to-the-point description of the ambiguous, almost paradoxical expressive idiom of this unique composer, who is without doubt the leading Danish composer of his generation. Sørensen’s music is not recycled; in no way does it rely on the yellowing pages of history for its musical nourishment. His musical language is undeniably

## Concert III

of the present day, both aesthetically and technically. The music does, however, appear to be pervaded with memories, wisdom of experience and old dreams, of the inevitability of transitoriness and parting. It is a flickering, glittering world where things seem to disappear at the slightest touch. The moment something becomes tangible and recognizable, it dissolves, becomes obscured, or disappears. But this ghost-like indistinctness is nevertheless the work of an experienced illusionist: perhaps Sørensen's most singular talent is his ability to give voice to this indistinctness, to render it distinct and clear. Often he places very simple musical material inside an ingenious musical "hall of mirrors" in which echoes, and echoes of echoes, spread like ripples in water; the quiet, smudged contours, which sound as though heard through falling rain or misted windows, are always drawn in minute, calligraphic detail.

**Kharon** – One very important aspect of the trombone is how it symbolizes the solemn transition from our world to the world beyond. In the course of musical history, we meet the trombone in the opera *Orfeo* (1607) by Monteverdi, in which the wonderful singer Orfeo loses his bride Euridice on their wedding day – but then he decides to go back to the underworld of the dead, Hades, to bring her back. Before coming over to Hades he has to cross the river Styx. This trip over the river is made on a ferry and the ferryman is Kharon. In the opera by Monteverdi, Kharon (also sometimes spelled Charon) is accompanied by trombones! When the sound of the trombone comes to my imagination, I always recall this scenery from Monteverdi. In the three short movements of *Kharon*, he has two initial dialogues, first with the shades of the dead and then with the waves of the river. In the last movement Kharon arrives in Hades. *Kharon* was written for and is dedicated to Jesper Juul. (notes by the composer)



ABRAHAMSEN

In a creative life of almost half a century, **Hans Abrahamsen** has more than once had the courage to stop, and the equal courage to start again – freshly, out of a clear reconsideration of where he was before. His allegiances are shown by the roll of composers whose works he has, as a master orchestrator, reconceived: Bach and Ligeti, Nielsen and Schumann, Schoenberg and Debussy. But he has long discovered his own terrain – quite often a snowscape, as in his early masterpiece *Winternacht* or the work in which he found his fully mature style, *Schnee* (2006-8), generally acknowledged one of the rare classics of the twenty-first century. Besides these two pieces for instrumental ensemble, his output includes four string quartets, a collection of ten piano studies (some of which he has recomposed in other forms), concertos for piano, for piano and violin, and for piano left hand, and a monodrama for soprano and orchestra, *let me tell you*. He is currently at work on his first opera, after Hans Christian Andersen's *The Snow Queen*.

**Trio** – No, it is not in reality a trio, it is a duo. The name "Trio" is due to the fact that the piano part is treating both hands as two partly separate parts. If you add a flute part, you get a trio. Still, in this piece it is two against one: the two piano hands gang up against the flute. The piece becomes a sports-piece, with a victorious part and a loser, which in this case is the flute. No, it is not in reality a sports-piece, but a piece with two separate parts, walking seemingly independently beside each other. A furious tempo (flute) is accompanied by calmness (piano). As the two walk side by side, each carrying different energies, some of the incidents and energies of the flute are captured by the piano, which gets boosted more and more. The two parts of the piano are capable of boosting each

other, and in this way one part is drowning and the other part crashes. (notes by the composer)



OLESEN

**Thomas Agerfeldt Olesen** was born in 1969. He is trained in both cello and composition, educated at the Royal Academy of Music in Aarhus, Denmark. As a composer he studied with Karl Aage Rasmussen, Bent Sørensen and Olav Anton Thommesen at the academy. In addition, he received lessons from Henryk Gorecki and Poul Ruders. Agerfeldt Olesen is very interested in the affinity between music and the human mind and he does not believe in giving up the traditional musical foundation of tonality and counterpoint whilst at the same time being very careful in his choice of musical material. Composers like Witold Lutosławski and Alban Berg, who, even in applying twelve-tone techniques have "tonality lurking around the corner" as Agerfeldt Olesen puts it, have had a profound influence on him. Agerfeldt Olesen's music is often described as an original fusion of humor and seriousness. His background as a cellist can be heard in his works through a very concrete sense of instrumental technique and an ever-present awareness of the fact that his music is to be played by musicians which manifests in a sense of phrasing and articulation that applies to more than just his handling of the cello. His major works include the opera *The Picture of Dorian Gray* (2013), for which he received the Musical Drama Prize of the Danish State's Art Foundation as well as the Carl Prize, and orchestral and ensemble works like *Der Wind Bläset Wo er Will* (2011) and *Die Himmlischen Heerscharen* (1998).

**Study for String Instrument #2** from 2009, immerses itself in a single idea and explores an apparently straightforward and in principle rather unmusical electronic device. The 'Whammy' guitar pedal (from Digitech) is a kind of over dimensioned guitar vibrato arm that can 'bend' a note as much as two octaves up or down, but which is also considered rather imperfect as a mechanism. It both distorts the notes as it bends them, and when it is challenged with noise and impulses it surprisingly produces melodies that are anything but logical and mechanical. *Study for String Instrument #2* takes a very simple course, although it can be difficult to understand from the intense soundscape that an electric guitar, a cello and an effect pedal only play it. In the first part the notes slide up and down in a little play where the various possibilities in a simple system are exhausted – adding and subtracting the glissandi of the string instrument and the pedal. After this the Whammy pedal is assaulted by constantly changing noises from the two instruments, before the pedal itself is allowed to conclude the piece by playing its own singable melody – *molto cantabile* ... (notes by the composer)



STEEN-ANDERSEN

**Simon Steen-Andersen** is a Berlin-based composer, performer and installation artist, working in the field between instrumental music, electronics, video and performance within settings ranging from symphony orchestra and chamber music (with and without multimedia) to stagings, solo performances and installations. His works from the last 6-7 years concentrate on integrating concrete elements in the music and emphasizing the physical and choreographic aspects of instrumental performance. The works often include amplified acoustic instruments in combination with sampler, video, simple everyday objects or homemade constructions. Steen-Andersen received numerous prizes and grants, most recently the Nordic

Council Music Prize and the SWR Orchestra Prize 2014, the Carl Nielsen Prize and the Kunstpreis Musik from Akademie der Künste in Berlin 2013, the International Rostrum of Composers, the DAAD Berliner Künstlerprogramm Residency 2010 and the Kranichsteiner Music Award 2008. Works commissioned by ensembles, orchestras and festivals such as ensemble recherche, Neue Vokalsolisten Stuttgart, the SWR Orchestra, The Philharmonic Orchestra of Radio France, Ensemble Ascolta, JACK Quartet, Ensemble Modern, Oslo Sinfonietta, 2e2m, Donaueschinger Musiktage, Ultraschall, Wittener Tage für Neue Kammermusik and ECLAT. Furthermore worked with ensembles such as Klangforum Wien, Collegium Novum Zürich, ICTUS, Arditti, London Sinfonietta, Intercontemporain, asamisimasa and NADAR. Steen-Andersen studied composition with Karl Aage Rasmussen, Mathias Spahlinger, Gabriel Valverde and Bent Sørensen in Aarhus, Freiburg, Buenos Aires and Copenhagen 1998-2006. Since 2008 he is a lecturer of composition at the Royal Academy of Music in Aarhus, Denmark, in 2013-2014 he was visiting professor at the Norwegian Academy of Music in Oslo and in 2014 he was lecturer at the Darmstädter Ferienkursen für neue Musik.



SCHIMMEL

Praised by *The New York Times* as “vivid and dramatic,” the music of **Carl Schimmel** is dense with literary and musical references, often humorous, and combines intensity of expression with a structural rigor which draws upon his mathematics background. In infusing his music with extra-musical influences such as poetry, art, and even unusual words, he

strives to construct nexuses of experience which reflect both the inner life of emotions and the outer physical world which shapes us and is shaped by us. Winner of Columbia University’s Joseph Bearns Prize and the Lee Ettelson Award, Schimmel has received honors and awards from many organizations, including the MacDowell Colony, Yaddo, Copland House, New Music USA, and ASCAP. His works have been performed in Carnegie Hall’s Weill Hall, Merkin Hall in New York, Severance Hall in Cleveland, the National Arts Centre in Ottawa, St. Martin-in-the-Fields in London, Orchestra Hall in Minneapolis, and at other venues throughout North America, Europe, Australia, and Asia. He has received performances and commissions from the American Composers Orchestra, the Minnesota Orchestra, the Buffalo Philharmonic Orchestra, the Louisiana Philharmonic Orchestra, California EAR Unit, the Left Coast Chamber Ensemble, Alarm Will Sound, North/South Consonance, Quintet Attacca, the Mexico City Woodwind Quintet, and many others. A graduate of Duke University (Ph.D.), the Yale School of Music (M.M.), and Case Western Reserve University (B.A. Mathematics and Music), he is currently Assistant Professor of Music Theory and Composition at Illinois State University in Normal, IL. Please visit <http://www.carlschimmel.com>.

**Day Into Night at the Breakwater** – I have long admired the poetry of James Tate for its surreal imagery and absurd twists of narrative. Poems from his collection *The Oblivion Ha-Ha* served as the text for my first and only song cycle. Upon learning of his death last year, I was moved to revisit his works, this time as inspiration for a set of short instrumental movements. I selected three of his poems which evoke moments in time, snapshots of experiences by the ocean at noon, sunset, and evening. (*notes by the composer*)

**Writhe II** is based on a tiny organism called *Archaeoglobus fulgidus*, an extremophile – literally, “lover of extremes.” This single-cell creature lives in superheated environments, like the

**Sloops in the Bay**

The sloops in the bay are talking in a little bottle language, their laughter is the most difficult number in the book, a sweeping, a rolling like the bilious voyage of sleep—

They are starting to burn like the yellow leaves at the bottom of a dream.

They can’t sleep now, it would be quite impossible. Whispering like a garden of secrets.

**Never Again the Same**

Speaking of sunsets, last night’s was shocking. I mean, sunsets aren’t supposed to frighten you, are they? Well, this one was terrifying. Sure, it was beautiful, but far too beautiful. It wasn’t natural. One climax followed another and then another until your knees went weak and you couldn’t breathe. The colors were definitely not of this world, peaches dripping opium, pandemonium of tangerines, inferno of irises, Plutonian emeralds, all swirling and churning, swabbing, like it was playing with us, like we were nothing, as if our whole lives were a preparation for this, this for which nothing could have prepared us and for which we could not have been less prepared. The mockery of it all stung us bitterly. And when it was finally over we whimpered and cried and howled. And then the streetlights came on as always and we looked into one another’s eyes – ancient caves with still pools and those little transparent fish who have never seen even one ray of light. And the calm that returned to us was not even our own.

**The Glassy Harbor**

O faint sad noises and milky dullness, rose-colored blindness in evening gowns how moist and rhythmic those who walk near the glassy harbor. Silent drift of deserters from the theater, and everywhere the stars receding, receding . . . nothing to hold onto but their own silver hearts.

hot springs of Yellowstone. Within its genome is one protein, reverse gyrase, which is found only in extremophiles; no other living thing has it. The job of reverse gyrase is to keep DNA from denaturing in the extreme heat – a microscopic, Sisyphean task, both heroic and tragic. “Writhe,” a term from knot theory, refers to twists and coils in DNA; reverse gyrase controls the writhe of its DNA. For several years I’ve been working on a series of sonification projects based on genetics, turning DNA into music. Since a complete genome, even for a microscopic organism, is very long, my work usually focuses on single genes and proteins. Even so, reverse gyrase contains over 1,000 amino acids; this piece sets about half of them, in a kind of text setting. Instead of lyrics, the text is a long chain of amino acids, which begins MAVNSKYHHSCINCGLNTDERNERG... This is part of a motif known as a zinc finger. The piece is formed from this and other motifs – alpha helices, beta sheets, turns, etc. The resulting music creates a sort of portrait of the protein; but it doesn’t depict what the protein actually does. So the coda of *Writhe II*, with live electronics, imagines this tiny mechanism in motion, continually winding DNA back together as it keeps denaturing in the endless, roiling heat. Originally for different instruments, and written for the Stony Brook Contemporary Chamber Players and the Nouveau Classical Project, this new version is dedicated to ENSEMBLE MISE-EN and Moon Young Ha. (notes by the composer)



**Stephen Andrew Taylor** composes music that explores boundaries between art and science. His first orchestra commission, *Unapproachable Light*, inspired by images from the Hubble Space Telescope and the New Testament, was premiered by the American Composers Orchestra in 1996 in Carnegie Hall. Other works include the quartet *Quark Shadows*,

commissioned by the Chicago Symphony; and *Seven Memorials*, *The Machine Awakes*, a CD of his orchestra, chamber and electronic music, was released in 2010; and *Paradises Lost*, an opera based on a novella by Ursula K. Le Guin. He is active as a conductor with the Illinois Modern Ensemble, and as a theorist, writing and lecturing on African music, György Ligeti, Björk and Radiohead. He also collaborates with the band Pink Martini, rock singer Storm Large, and cabaret/performance artist Meow Meow, and was a 2014 Fellow of the Guggenheim Foundation. Born in 1965, he grew up in Illinois and studied at Northwestern and Cornell Universities, and the California Institute of the Arts. His music has won awards from the Conservatoire Américain de Fontainebleau, the American Academy of Arts and Letters, Composers, Inc., the Debussy Trio, the Howard Foundation, the College Band Directors National Association, the Illinois Arts Council, the American Music Center, and ASCAP. Among his commissions are works for Pink Martini and the Oregon Symphony, the Quad City Symphony, the Chicago Symphony, Quartet New Generation and the New Philharmonic, and Piano Spheres. Taylor is Professor of Music at the University of Illinois, Urbana-Champaign, where he lives with his spouse, artist Hua Nian, and their two children.

**The Pendulum Swings** – Many of my works from the 1990s (e.g., *Cycles and Myths*; *Mimetic Variations*) were influenced by my interest in how cycles – whether economic, political, or cultural – tend to mimic themselves. I have also noticed that when cycles begin to turn, the contrasts can be very extreme. In *The Pendulum Swings*, I once again take the dimensions of repetition and contrast into the world of a chamber music group, where one recurring section of music moves us into dramatically different situations. The music that starts this

piece contains all the elements of extreme polar opposites: high and low registers, consonance and dissonance, angular and static motion, and so on. My instrumentation supports these contrasts in pairs of high and low instruments (violin with double bass, flute with bass trombone) and the piano plays an important role as a mediator – sometimes with a glissando that swings through the center range of the instrument. This material leads us into different contrasting sections: a static, slow passage where the double bass eventually plays above the flute; a very high, bright dance where the trombone is voiced above the violin; a section with rapidly moving scales that wrap themselves around the bass trombone and double bass. The closing section juxtaposes very high, consonant thirds with a very low, percussive cluster. In this short eight-minute piece the music presents different variations of what we have already heard while the cycle takes us from one extreme to another. (notes by the composer)



The works of **Timothy Kramer** have been performed widely throughout the world by major ensembles and orchestras, including such groups as the Indianapolis, Detroit, Tacoma, and San Antonio Symphony Orchestras, the Winters Chamber Orchestra, North/South Consonance, the SOLI Ensemble, the ONIX Ensemble (Mexico), the Detroit Chamber Winds

and Strings, and Luna Nova. He has received grants from the Guggenheim Foundation, the NEA, the MacDowell Colony, Meet the Composer, BMI, ASCAP, and the American Guild of Organists, among others. His degrees are from Pacific Lutheran University (B.M.) and the University of Michigan (M.M., D.M.A.), and he was a Fulbright Scholar to Germany. Originally from Washington State, he taught at Trinity University in San Antonio for 19 years, where he also founded CASA (the Composers Alliance of San Antonio). In 2010 he became Professor and Chair of the Music Department at Illinois College in Jacksonville, Illinois, where he was named the Edward Capps Professor of Humanities. Please visit [timothykramer.com](http://timothykramer.com) for more information.

**(in)stillness** is for bass flute, bass clarinet, trombone, piano, violin and contrabass. (notes by the composer)



**Moon Young Ha** has spent the past years working to redefine the new music scene in New York. As the founder and director of ENSEMBLE MISE-EN, Moon curates and conducts some of the most unexpected, perplexing, and prominent concerts of contemporary classical music in the city today. As a composer, Moon’s works are heard worldwide, commissioned

by major ensembles and chamber orchestras, and featured in experimental collaborations with the musicians in New York-based ENSEMBLE MISE-EN. Moon’s compositional output is as eclectic as the concerts he curates. Much of his work combines acoustic instruments with electronics, video, and choreography, reflecting influences from western, non-western, jazz, and pop idioms. *The New York Times* called his music “a wayward litany of pops, shivers and shrieks, by turns agitated and enervated.” But his work also emphasizes organic development, narrative structure, and close research into spectral combinations, creating audible storylines that delight the senses and spur the imagination. In recent seasons, Moon’s works have been premiered by groups such as the International Contemporary Ensemble, Alarm Will Sound, Emyrean Ensemble, Chatham Baroque, Momenta Quartet and many others. Moon has been resident composer at I-Park, Kimmel Harding Nelson Center for

the Arts, Omi International Arts Center, and was guest composer at the Intimacy of Creativity Project at Hong Kong University of Science & Technology. Originally from Seoul, South Korea, Moon lives and works in New York City. He received degrees (B.M. 2007, M.M. 2009) from the University of Illinois at Urbana-Champaign, and is currently pursuing his Ph.D. at New York University, where he teaches music theory and composition. More information can be found at [www.moonyoung.net](http://www.moonyoung.net).

## PERFORMER NOTES



JOHNSON

**Maria Johnson** is a Brooklyn-based flutist who has appeared at such venues as Carnegie Hall, Lincoln Center, Le Poisson Rouge, and Roulette, as well as in China, Italy, Latvia, Lithuania and Sweden. Since joining ENSEMBLE MISE-EN in 2015 she has premiered countless works for chamber ensemble and solo flute, and has collaborated extensively with young

and emerging composers across the United States and Europe. Maria holds a B.M. from the University of Kentucky (2006) and a M.A. from New York University (2007), where she studied with Gary Schocker and Robert Dick.



ITO

**Yumi Ito** is a New York-based clarinet player; she performs as a soloist, a chamber musician and an orchestral player throughout the world, mainly in the U.S. and in Japan. After receiving her BA from Musashino Academia Musicae in Tokyo studying with Masaharu Yamamoto, she has completed the MA program at Manhattan School of Music under the direction of Charles Neidich and Ayako Oshima. Achievements in the international competitions include the 42nd International Jeunesses Musicales Competition in Belgrade (2nd prize, with an additional special prize for the best performance of the compulsory piece), the 11th KOBE International Student Music Competition (1st prize), the 2nd International Clarinet Competition in Ghent (finalist), the 11th Tokyo Music Competition (finalist), and the 84th Music Competition of Japan (finalist), to count a few.

Yumi has appeared in major concert halls such as Carnegie Hall and the Lincoln Center (Alice Tully Hall) in New York; Opera City and Suntory Hall in Tokyo. She has performed as a soloist with orchestras such as Camerata Serbica, the Brussels Philharmonic, Tokyo Philharmonic Orchestra, and Manchester Symphony Orchestra. In addition to her career as a solo player, Yumi is enthusiastic in her activities as a chamber player. She toured Hungary and Italy with her ensemble in 2008. She is a member of "NY Licorice Ensemble"; they have released two CDs to introduce American Contemporary works to Japan, and their 3rd CD is to come soon in 2016.



BROSCHINSKY

Trombonist **Mark Broschinsky** has been praised by the *Rapid City Journal* as a "true virtuoso on the instrument." A zealous advocate of new music, he has commissioned numerous solo pieces, performs regularly with ENSEMBLE MISE-EN, and has appeared with New York-based ensembles Argento New Music Project, Talea Ensemble, and Tilt Brass. An active chamber musician, Mark is a founding member of the Guidonian Hand Trombone Quartet. The Hand has also premiered numerous works and received grants from organizations such as Chamber Music America, the Barlow Foundation, and New Music USA (formerly Meet the Composer). Mark performed as a guest artist at the Casals Festival in Puerto Rico and with numerous

orchestras, including the Utah Symphony Orchestra, the New World Symphony, and the Britten-Pears Festival Orchestra in England. He has also presented solo recitals at numerous universities including the University of California – Santa Barbara, Brigham Young University, and Capital University. Mark was awarded the Doctor of Musical Arts degree from the Manhattan School of Music and is on faculty at the Third Street Music School Settlement in New York City.



SUEHIRO

Pianist **Yumi Suehiro** began studying both piano and marimba at an early age. In her native Japan, Ms. Suehiro won numerous competitions, including the top prize at the Kobe International Competition as the youngest winner. As a pianist, she has performed at New York City's Weill Recital Hall (Carnegie) as an AMTL Audition winner, and at Steinway Hall, presented by the Amati Music Festival. She also was the featured marimba player in Latin percussionist Victor Rendon's recording of *Fiesta Percussiva*. Ms. Suehiro graduated from Lehman College (CUNY) and the Manhattan School of Music. While at Manhattan, she won second prize in the school's 2010 piano concerto competition, and in 2011 was chosen to perform Richard Wilson's *Flashback* for Pierre Aimard's master class. Her teachers have included Morris Lang, John Corigliano, Peter Vinograd, and Zenon Fishbein.



GERMER

A self-declared specialist at an early age in chamber music and collaborative performance, violinist **Molly Germer** now combines an enthusiastic advocacy of contemporary music-making with community arts and studio teaching. After completing her degree program at the Eastman School of Music, she was awarded a scholarship to pursue studies in music cognition, movement, and collaborative arts at the University of Rochester while serving as a member of the Erie Philharmonic. Relocated to New York, she has recently begun graduate studies in contemporary performance at the Manhattan School of Music, while continuing as a substitute for the Rochester Philharmonic Orchestra. She continues to collaborate with numerous groups in New York City and participates in music festivals here and abroad, most recently the Lucerne Festival Academy and Spoleto Festival USA.



RUNYON

**Evan Runyon** is a Brooklyn-based acoustic & electric bassist, composer and improviser. Artistic director of Real Loud, 1/2 of A Gentleman's Intermission (with clarinetist Carlos Cordeiro), a core member of ENSEMBLE MISE-EN, Evan performs and records as soloist, leader and sideman in a variety of classical, jazz and pop settings (both contemporary and traditional) with some of New York's most exciting artists, including Chris Potter, Antibalas Afrobeat Orchestra and Spanish Harlem Orchestra. He also performs as a part of Hollerbrag and Girls That Wear Ties. He has been a featured performer at the GAIDA (Lithuania), ARENA (Latvia), Montreux Jazz (France) and ISB (Rochester, NY) festivals, appeared on the SXSW and Warped Tour stages and recorded for releases on Fat Wreck, AF, Albany and Asian Man. He has presented masterclasses and clinics at the University of Arizona, Arizona State University, Quinnipiac University and University of Connecticut and has been visiting instructor of double bass at the Hartt School. His principal mentor was Robert Black.

## CONCERT IV

8 pm, April 6, 2016, Kemp Recital Hall

### EIGHT WORLD PREMIERES

New works by participants in the RED NOTE New Music Festival Composition Workshop

featuring  
ENSEMBLE MISE-EN

Maria Johnson, flute  
Yumi Ito, clarinet  
Mark Broschinsky, trombone  
Yumi Suehiro, piano  
Molly Germer, violin  
Evan Runyon, contrabass  
Moon Young Ha, conductor

Dreamzone (2016)

Through a Glass Darkly (2016)

Alkaline Dreams (2016)

La Ultima Catabasi (2016), for flute, violin, clarinet, and piano

Roydon Tse (b. 1991)

Sean Clarke (b. 1983)

Lucas Marshall Smith (b. 1989)

Jean-Patrick Besingrand (b. 1985)

### INTERMISSION

Changement (2016), for flute, violin, and double bass

Consolation: Hommage à Franz Liszt (2016)

...Es schwankt der Schwester Schatten... (2016)

Arguably (2016)

Yunkyung Hong (b. 1984)

Jihyun Kim (b. 1988)

Andrew V. Ly (b. 1985)

Spencer Snyder (b. 1988)

## PROGRAM NOTES

**Dreamzone** (2016) is a short one movement work for sextet that explores the fragmentation and transformation of a melodic gesture. When thinking of ideas for this new work for ENSEMBLE MISE-EN, I had for no particular reason the 3rd movement of Poulenc's *Flute Sonata* (1957) trapped in my head in a perpetual loop. For a long time now, that piece has been one of my favorites in the flute literature having heard it in one of the first concerts I attended in the UK. Titled 'Presto Giocoso', it is a gay (as in happy) and rhythmic rondo in 2/4. I was attracted to the movement by its liveliness, and sought to incorporate this spirit into my new piece. The piece begins with a direct quote from the *Flute Sonata* (1957), taking the first two bars and scoring it for the full ensemble. From then onwards, I subject the material to fragmentation and transformation, introducing various dissonances and distortions as the piece goes on. When the piece ends, there is no longer anything left that reminds us of the original quotation. The title *Dreamzone* alludes to the sense of flux and blurring that happens throughout the piece, with unexpected outbursts and interruptions that border on the chaotic. *(notes by the composer)*



Hailed as a composer "glittering with professionalism" (*Vancouver Sun*) **Roydon Tse** (b.1991) is a Canadian composer who marries imagination with authentic emotion, striving always to communicate to audiences from all backgrounds with his music, from the first time listener to the sophisticated classical connoisseur. Since receiving his first commission at age 16 from the Edmonton Symphony Orchestra, Roydon's works have gone on to receive performances globally in venues such as the Kennedy Center for the Performing Arts, Australia's Melbourne Recital Center, Vienna's Schönbrunn Palace, and Toronto's Roy Thomson Hall. Prominent performers of his music include the Hong Kong Philharmonic, Brussels Philharmonic, Brno Philharmonic, Toronto Symphony Orchestra, Kitchener-Waterloo Symphony, Winnipeg Symphony Orchestra, Land's End Ensemble and the Cecilia String Quartet. His pieces are also featured on CD, most recently appearing on the Canadian RedShift Music and Ablaze/Naxos labels. His compositions have garnered over 50 prizes and awards, most significantly the Washington International Competition for Composition, a Pierre Mercure Prize from the SOCAN Foundation, MusCAN Student Composition Prize, the Canadian Music Center Prairies Emerging Composers' Prize and the coveted Sir James Loughheed Award of Distinction. Born in Hong Kong, Roydon

studied piano, violin and composition in England before immigrating to Canada. He holds composition degrees from the University of British Columbia (B.Mus), the University of Toronto (M.Mus). In addition, he is an accomplished pianist with a Licentiate from the Royal Schools of Music. He resides in Toronto and is currently pursuing his D.M.A in composition at the University of Toronto. ([www.roydontse.com](http://www.roydontse.com))

The title of ***Through a Glass Darkly*** comes from an evocative passage in 1 Corinthians, which reads “For now we see through a glass, darkly; but then face to face.” It points to the difficulty of seeing things clearly, to the imperfection of our knowledge and perception. This piece is made up of slowly rolling waves of sound, by turns foreboding, lyrical, and violent. Themes gradually grow and transform; return and break off; appear and fade away; and reemerge unexpectedly. Players mimic each other, weaving dense webs of sound out of similar musical threads. The trombone repeats a funereal dotted rhythm that begins as an understated background detail but later dominates the entire texture. Sections return, develop, and build in intensity without achieving a clear sense of closure. There are glimpses of light and clarity, but the work ends in the dark muddled low register of the piano and contrabass. (*notes by the composer*)



**Sean Clarke** is a composer, theorist and flutist from Calgary, AB. Having previously studied flute and composition at the Royal Northern College of Music, England, and the University of Calgary, he is now finishing a doctorate in instrumental composition at the University of Montréal under the codirection of Ana Sokolovic and Jonathan Goldman. His works have been played in the United States, France, and across Canada, and his theory research has been featured at numerous regional and national conferences. Sean is the recipient of a Joseph Armand Bombardier Doctoral Scholarship from the Social Sciences and Humanities Research Council of Canada.

The title ***Alkaline Dreams*** refers to a group of elements known as the alkali metals. These metals (such as lithium, sodium, potassium, etc.) are highly reactive because they have only one electron in their outer shell. In order to become more stable, alkali metals readily lose this outermost electron, forming cations with charge +1. This process of losing an electron will always require a release or absorption of energy to break a bond and form a new one with another element. In *Alkaline Dreams*, I attempt to sonically capture these unstable tendencies. The release of energy due to the loss of a valence electron is represented by a flurry of notes that, although short-lived, has a dramatic impact on the element and the music that follows. As *Alkaline Dreams* progresses, more and more reactive metals are explored and various aspects of the reactions can be magnified, slowed, or even frozen in time and observed from various vantage points. (*notes by the composer*)



**Lucas Marshall Smith** (b.1989) is a composer of contemporary art music who hails from New London, Ohio. He holds degrees from Bowling Green State University (B.M. 2012) and the University of Illinois at Urbana-Champaign (M.M. 2014). Smith is currently pursuing his Doctorate of Musical Arts at the University of Illinois where he is working as

the Operations Assistant in the Experimental Music Studios under the direction of Scott A. Wyatt. During his studies, Smith has also served as choirmaster at the Maumee Valley Unitarian Universalist Congregational Church and as a teaching assistant for Aural Skills and Music Theory courses at the University of Illinois. Active in both acoustic and electroacoustic composition, Smith has had his music performed at the 30th and 31st Annual SEAMUS (Society for Electro-Acoustic Music in the United States) National Conferences (2015-16), the 2015 New York City Electroacoustic Music Festival, and has received premieres and commissions from numerous new music groups including the New York based ensemble loadbang, the Illinois Modern Ensemble, the Heartland Sings chorale, and ENSEMBLE MISE-EN. Smith anticipates upcoming performances of his music at this year’s 46th Annual Ball State Festival of New Music and the 2016 RED NOTE New Music Festival. Some of Smith’s prominent composition teachers have included Burton Beerman, Carlos Carrillo, Christopher Dietz, Erin Gee, Marilyn Shrude, Stephen Taylor, Reynold Tharp, and electroacoustic studies with Elaine Lillios and Scott A. Wyatt.

The title ***La Ultima Catabasi*** refers to the last trip to the underworld. The present metaphor refers to a journey we experience against our inner demons. Dante’s *Inferno* is the inspiration for this piece in its substance but also in its formal organization. The formal structure of the piece follows the formal organization of Dante’s work. The beginning of the piece announces three initial statements starting with an intense strike to the piano. Every time this statement occurs, the texture becomes thinner to cede to a static texture. As a depiction of the inner battle, the harmonic material will progressively shift from one harmony to another. The texture will follow this progressive shift from a static texture to a progressive, denser counterpoint. (*notes by the composer*)



A native of Bordeaux (1985), **Jean-Patrick Besingrand** has been described as an “audacious composer” whose music “takes the listener on a fascinating and rewarding journey” (Anne LeBaron). His music plays on tone colors and explores different conceptions of temporality. The incorporation of natural elements such as air sound is also at the center of his interests. Jean-Patrick has participated in several festivals and masterclasses, including Musica Festival, Shanghai New Music Week Festival, Thailand International Composition Festival, Viola’s 2014 at the Paris Conservatory, and l’Odysée des Arts Sonnants in Bordeaux. At these festivals, he received instruction from renowned composers such as Beat Furrer, Jörg Widmann, Qin Wenchen, Tania Léon, Mathew Rosenblum, Claude Ledoux, Chen Yi, and Luis Naon. His music is performed in Europe, Asia, and North America. He has received recognition from the Lin Yao Ji International Competition, the Robert Avalon International Competition for Composers, and the First International Composition Competition Viola’s 2014. Jean-Patrick is also the winner of the 2015 CMU Orchestra Composition Competition and the 2015 CMU String Quartet Composition Competition. Most recently, his saxophone quartet won the first prize of the Composition Competition for Saxophone Quartet organized by SaxOpen and the Festival Musica. In Spring 2016, Jean-Patrick will work with the Molinari Quartet as a winner of their Sixth International Composition Competition. His music has been performed by the Carnegie Mellon Philharmonic, the Mivos Quartet, the Del Sol Quartet, the Carnegie Mellon

## Concert IV

Contemporary Ensemble, the Ensemble Offspring, C4, the Very Small Consortium Ensemble, the Singularity saxophone quartet, the Aurae Duo, and by the soloists Thomas Piercy, Vilian Ivantchev, Yumi Suehiro, Elsa Seger, Andrew White, Martha Cargo and Etienne Rolin. Jean-Patrick holds a Master of Arts in Musicology from the University of Bordeaux, and graduated with high honors (Conservatory Prizes) in Analysis, Harmony, Counterpoint, Fugue, Composition, and Soundpainting from the Bordeaux Conservatory where he studied notably with Jean-Louis Agobet in composition. He also holds an Advanced Certificate in Composition from Carnegie Mellon University where he studied with Leonardo Balada. Currently Jean-Patrick is a PhD student in composition at CUNY under Professor Jason Eckardt while working on his doctoral thesis in Musicology at the Sorbonne in Paris.

In **Changement**, I tried to focus on creating various tone colors and textures using three different characteristic instruments. Through continuously attempted sequences of tension and release, the sound is gradually changed and developed. Three movements present different characters. The first movement creates one sound entity with the engagement of small individual fragments. On the other hand, a duality obtained by continuation and interruption is presented in the second movement. Contrast between two entities creates momentum. In the third movement, I tried to focalize on making a balance from individuality to the ensemble. *(notes by the composer)*



**Yunkyung Hong** was born in South Korea. She received her Bachelor's degree from the University of Texas at Austin where studied composition with Russell Pinkston, Yevgeniy Sharlat, and Donald Grantham. Also, she received her Master's degree from the University of Florida where studied composition with James Paul Sain and Paul Koonce. She is currently in the third year of DMA program at the University of Wisconsin Madison studying with Laura Schwendinger and Stephen Dembski. She has been teaching piano privately for ten years, and also has been working as a teaching assistant in undergraduate music theory for four years. Her music has been presented at a variety of places such as SEAMUS, SCI National Conference, Sejong Chamber Hall, Unbalanced Concerts, Wet Ink, and so on. Also, she won the University of Wisconsin Concerto Competition for 2016, OBE artistic merit award, the Mullen Prize (honorable mention), and Sung Scholarship. In addition, she was a finalist in the UMKC composers' competition in 2014 and a semi-finalist for the American Prize in 2015, Chamber music student division.

**Consolation: Hommage à Franz Liszt** – The Consolations S.172, composed between 1849 and 1850, are a set of six solo piano works by Franz Liszt. The third Consolation in D-flat major is the most popular. Quoting the first phrase of the third Consolation, I would like to utilize new possibilities of the piece. I tried to contrast a pure temperament with an equal temperament accompanied with Liszt's phrase from Consolation. The repeated notes of Liszt's phrase are introduced with the background of a pure temperament and gradually blend with sound from an equal temperament, showing musical tension. Such musical tension ends with Liszt's original melody. *(notes by the composer)*



**Jihyun Kim** was born in Seoul, South Korea in 1988. Studying composition with Prof. Shinuh Lee, she graduated early from Seoul National University with a Bachelor of Music as valedictorian and earned a Master's degree in composition from Seoul National University. She graduated with a Master of Music degree from Indiana University's Jacobs School of

Music where she studied with Prof. Don Freund and Prof. Aaron Travers. She is currently pursuing a Doctor of Music at Indiana University, studying with Prof. PQ Phan. Her composed pieces were performed in Korea at events such as the Korean Music Expo, the Daegu International Contemporary Music Festival (DICMF), and the 40th Annual Pann Music Festival. She won the Libby Larsen Prize in the International Alliance for Women in Music (IAWM) 2015 Search for New Music Competition, the Merit Awards in the 1st Lin Yao Ji International Competition for Composition in Hong-Kong, and the second prize in the 35th Annual Contemporary Music Society Competition for Composition in Korea. Furthermore, she will receive a performance of *Gorilla* at the 2016 ISCM World Music Days by Timf Ensemble.

### **...Es schwankt der Schwester Schatten...**

*Es schwankt der Schwester Schatten durch den schweigenden Hain,  
Zu grüßen die Geister der Helden, die blutenden Häupter;*

*(It sways of the sister shadow through the silencing grove,  
To hail the spirits of heroes, the bleeding heads;)*

*from "Grodek" by Georg Trakl, 1914 (notes by the composer)*



**Andrew V. Ly** was born in Kent, WA and grew up in Seattle. He attended Yale College and graduated with distinction in 2007 with a BA in Music. From 2007-2008 he studied at the Chinese University of Hong Kong and the Shanghai Conservatory through the U.S. State Department's Critical Language Scholarship and the Chinese government's Chinese Cultural Scholarship. He completed his Master's degree in composition at the Thornton School of Music at USC in 2010 and is currently a PhD candidate in music composition at UC Berkeley. In addition to teaching Harmony and Music Theory at UC Berkeley, he serves on the faculty of the Crowden School and the John Adams Young Composers' Program. His music has been performed worldwide by ensembles such as the Berkeley Symphony, Meitar Ensemble, and Tonkünstler Orchestra. For the 2015-2016 academic year he is in residence at the Universität der Musik und darstellende Kunst Graz as the recipient of a Fulbright Grant to Austria.

Composed for ENSEMBLE MISE-EN, **Arguably** begins with a motive which stays largely static. The main sources of motion and variation are by harmony and syncopation. While each measure can be labeled with a harmony, the harmonies assigned to a measure are better conceptualized as entire scales rather than simply triads or seventh chords. Through the main motive, the piece aims to explore a variety of dissonances, while at the same time striving never to sacrifice potentially emotive tonal content. Syncopation is peppered throughout the single movement. Its goal is to reinforce the dissonant and dense harmonic bodies by creating disorienting over-the-bar-line rhythms. The piece eventually turns in on itself with a lyrical melody in the trombone which inevitably

becomes too much; the music boils over. The final chord starts out as a dissonant cluster, but eventually all parties slide into a single, unifying note; a sense of repose is finally achieved. *(notes by the composer)*

**SNYDER**

**Spencer Snyder** (b. 1988) is an American concert and film composer based in New York City. Snyder began his professional studies at the Collective School of Music in Manhattan. Then, after a brief stint at Berklee College of Music in Boston he went on to the New School for Jazz and Contemporary Music where he completed a BFA in jazz performance.

Snyder also studied briefly at The Juilliard School and has attended such notable workshops as the ASCAP film scoring workshop in New York. He has studied with such distinguished composers as Conrad Cummings, Charles Fussell, Sonny Kompanek, and as of the moment, David Del Tredici. Snyder is attending the City College of New York where he is earning an MA in classical composition. Snyder's concert works have been performed by The Manhattan Symphonie, Red Summer Chamber Ensemble, The CCNY Chamber Ensemble, Ensemble 15.19 and others. Upcoming premieres include a string quartet by Rt9 Ensemble and a chamber opera by Fresh Squeezed Opera Company. Films he has lent music to have gone on to be featured in countless festivals around the world including SXSW, Hamptons International Film Festival, and Festival International Des Tres Courts. Snyder also has an extensive commercial music background. He has written music for the ads of several big name companies ranging from Asus and

Etsy to Lamborghini and many others. Currently, he is writing music for a comedy series which will air on TruTV in the Fall of 2016. In 2015, Snyder's music garnered him the Louis Dreyfus Warner/Chappell City College Scholarship Honoring George & Ira Gershwin, as well as a nomination for The American Academy of Arts and Letters Awards. Incredibly active in new music in New York City, he maintains a busy composing and teaching schedule.

## PERFORMER NOTES

For biographical information on **ENSEMBLE MISE-EN**, turn to page 3.

Biographies of individual ensemble members can be found on page 15.

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# CONCERT V

8 pm, April 7, 2016, Kemp Recital Hall

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## CONTEMPORARY WORKS FOR CHAMBER ENSEMBLE

featuring

ISU SCHOOL OF MUSIC STUDENTS AND FACULTY

help me (2016)

David Kirkland Garner (b. 1982)

Paul Nolen, tenor saxophone

Casey Dierlam, piano

Ferlinghetti (2014)

Libby Larsen (b. 1950)

- I. crazy to be alive in such a strange world
- II. ... a man with a mirror for a head...
- III. In Paris in a loud, dark winter
- IV. It could of been anyplace but it wasn't It was London
- V. ... some sad nude...
- VI. ...fifty-one clowns in back all wearing nothing but Stars & Stripes

Stephen Heinemann, clarinet

Katherine Lewis, viola

Tuyen Tonnu, piano

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INTERMISSION

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Dialogue (2014)

Narong Prangcharoen (b. 1973)

- I. BACH
- II. Soul
- III. Air
- IV. War
- V. Peace

Michelle Vought, soprano

Sarah Gentry, violin

Angelo Favis, guitar

Tuyen Tonnu, harpsichord

Défi (2015)

Roy D. Magnuson (b. 1983)

Prestidigitations (2016)

Joshua Keeling (b. 1982)

Alex Pantazzi and Trenell Wherry, soprano saxophones  
Christine Ewald, Vicente Leyva, and Rachel Wolz, alto saxophones

Devin Cano and Samantha Kubil, tenor saxophones

Riley Carter, baritone saxophone

Marwin Esguerra, bass saxophone

## PROGRAM NOTES

**help me** draws on a Bach chorale titled “Helft mir Gotts Güte preisen.” (notes by the composer)



GARNER

**David Kirkland Garner** writes music for a variety of ensembles and occasions including chamber, orchestral, electroacoustic, and vocal works. Most often, he draws on the music of the American South as inspiration, focusing on performance, specifically style, technique, tuning, and timbre, rather than the tunes themselves. He is interested in the

rich recorded history of early roots music and our cultural fascination with, as Greil Marcus puts it, the “Old, Weird America.” Even when he is not using traditional music as inspiration Garner strives to write music with the qualities many traditional musics exude: emotional clarity, visceral rhythmic energy, and melody rooted in song. In the future he hopes to develop this language through large ensemble, chamber, and electro-acoustic compositions. Garner has worked with world-renowned ensembles including the Kronos Quartet, which commissioned a work based on the music of the Scottish diaspora. Awards include a Charles Ives Scholarship from the American Academy of Arts & Letters, an ASCAP Young Composer Award, and first prizes in the OSSIA, RED NOTE, and NACUSA competitions. His music has been performed by the Ciompi Quartet, Vega Quartet, San Diego Symphony, Locrian Chamber Ensemble, the Wet Ink Ensemble, the Boston New Music Initiative, and the yMusic ensemble. With degrees from Duke University, University of Michigan, and Rice University, Garner currently teaches at Elon and Duke Universities and lives in Durham, NC with his wife Bronwen, son Rhys, and dog Niko.

**Ferlinghetti** – When I first read Lawrence Ferlinghetti’s *A Coney Island of the Mind*, I was in high school in the mid-1960’s, and like all my friends, I was looking for connection with the world. *Ferlinghetti* was that connection. Here was a poet who used common words to create layered, nuanced poems that were urban truth and seemed to sing off the page. And he did this using American English in an idiom that flowed as music flows. Ferlinghetti is an interaction with his poetry. It’s a collection of short pieces, each one a response to a fragment of Lawrence Ferlinghetti’s poetry. You might think of each piece as a riff on an image suggested in the fragment. You may find your ears making connections to music you think you know but that is only vaguely there – except in “...a man with a mirror for a head...” where several fragments from works you know are presented backwards for you to discover. I am grateful to the members of this commissioning consortium and both humbled by and honored by our friendship. Thank you for your trust and talent. (notes by the composer)



LARSEN

**Libby Larsen** (b. 24 December 1950, Wilmington, Delaware) is one of America’s most performed living composers. She has created a catalogue of over 500 works spanning virtually every genre from intimate vocal and chamber music to massive orchestral works and over 15 operas. Grammy award-winning and widely recorded, including over 50 CD’s of her work, she is constantly sought after for commissions and premieres by major artists, ensembles, and orchestras around the world, and has established a permanent place for her works in the concert repertory. As a

vigorous, articulate advocate for the music and musicians of our time, in 1973 Larsen co-founded the Minnesota Composers Forum, now the American Composer’s Forum, which has become an invaluable aid for composers in a transitional time for American arts. A former holder of the Papamarkou Chair at John W. Kluge Center of the Library of Congress, Larsen has also held residencies with the Minnesota Orchestra, the Charlotte Symphony, and the Colorado Symphony.

**Dialogue** – The dialogue form has its roots in the liturgy of the early Christian church. J.S. Bach set many pieces in dialogue form, especially in his cantatas. For example, seven of his cantatas include a dialogue between Jesus and the soul. In the case of Narong Prangcharoen’s *Dialogue*, we have a conversation between the composer and his predecessors, specifically Bach, Purcell, and Mendelssohn. *Dialogue* has five movements, and was inspired mainly by the music of J.S. Bach and other composers who had special connection with his music. The first movement is called “BACH” and uses the pitches B-A-C-H (B-flat, A, C and B-natural) as its main pitch material, along with the opening gesture of Bach’s Cantata BWV 60. The second movement is called “Soul” and is inspired by the dialogue-aria between Jesus and the soul in the sixth movement of Cantata BWV 140. The third movement is called “Air.” (One of Bach’s best-loved pieces is the “Air” from his Orchestra Suite No. 3.) An air is usually lyrical in style and often contains elements of folk song or ballad. This movement is for solo violin and mainly uses sixteen-note patterns flowing around a folk-like melody, emphasizing Bach’s name. The fourth movement, “War,” was inspired by the third movement, Adagiosissimo, from Bach’s “Capriccio on the Departure of My Beloved Brother”, BWV 992. “War” also uses material from Henry Purcell’s aria “When I am Laid in Earth” from his opera *Dido and Aeneas*. It happens that “When I am Laid in Earth” has the identical bass line as a passacaglia of Bach. Perhaps, it even inspired Bach to use these same pitches. Thus, this movement is, in a sense, a conversation between the composers, Bach and Purcell, but also between Prangcharoen and these Baroque masters. It also incorporates material from the previous movement, including the pitches B-A-C-H. The fifth movement is called “Peace”, and is a nod towards Mendelssohn, who was responsible for a renewed interest in the music of Bach. Mendelssohn set the poem, “On the Wings of Song” by the German poet Heinrich Heine as the second of his Six Songs for voice and piano, Op. 34-2. The main text of “Peace” is adapted from the same poem. *Dialogue* was commissioned by Elizabeth Suh Lane and the Bach Aria Soloists and received its premiere on February 7, 2015. (notes by the composer)



PRANGCHAROEN

Thai Composer **Narong Prangcharoen**’s success as a composer was confirmed by his receiving the prestigious 2013 Guggenheim Fellowship and the Barlow Prize. Other awards include the Music Alive, the 20th Annual American Composers Orchestra Underwood New Music Commission, the American Composers Orchestra Audience Choice Award, the Toru Takemitsu Composition Award, the Alexander Zemlinsky International Composition Competition Prize, the 18th ACL Yoshiro IRINO Memorial Composition Award, the Pacific Symphony’s American Composers Competition Prize, and the Annapolis Charter 300 International Composers Competition Prize. In his native country, Mr. Prangcharoen was recipient of the Silapathorn Award, naming him a “Thailand Contemporary National Artist”. He recently received Sugree Charoensook

## Concert V

Award from The Stock Exchange of Thailand (SET) annual “Social Recognition Project” 2015. Mr. Prangcharoen has, thus, established an international reputation and is recognized as one of Asia’s leading composers. He has received encouragement and praise from a number of important contemporary composers, such as Paul Chihara, Zhou Long, Augusta Read Thomas, and Yehudi Wyner. John Corigliano has called Prangcharoen’s music “contemporary and accessible,” and Chen Yi has written that it is “colorful and powerful.” The press has also recognized Mr. Prangcharoen’s uniqueness as a composer. The *Chicago Sun Times* called his music “absolutely captivating”, and, of the October 2012 Carnegie Hall debut by the American Composers Orchestra of “Migrations of Lost Souls”, *New York Times* critic, Corinna da Fonseca-Wollheim wrote, it is “an atmospheric work that weaves some of the spiritual and vernacular sounds of Mr. Prangcharoen’s native Thailand into a skillfully orchestrated tapestry [with] moments of ethereal beauty.” Mr. Prangcharoen’s music has been performed in Asia, America, Australia, and Europe by many renowned ensembles such as the American Composers Orchestra, the Annapolis Symphony Orchestra, the Baltimore Symphony Orchestra, the Bohuslav Martinů Philharmonic, the China Philharmonic Orchestra, the China NCPA Orchestra, the German National Theater Orchestra, the Grant Park Orchestra, the Melbourne Symphony Orchestra, the Minnesota Orchestra, the Nagoya Philharmonic Orchestra, the Oregon Symphony Orchestra, the Pacific Symphony, the Shanghai Philharmonic Orchestra, the Thailand Philharmonic Orchestra, the Tokyo Philharmonic Orchestra, and the Toledo Symphony Orchestra, under many well-known conductors, such as Carl St. Clair, Steven D. Davis, Carlos Kalmer, Jose-Luis Novo, Mikhail Pletnev, and Osmo Vänskä. His music has also been presented at many important music festivals and venues, such as the Grant Park Music Festival, the Asia: the 21st Century Orchestra Project, the MoMA Music Festival, the Maverick Concerts: “Music in the Wood”, the Beijing Modern Music Festival, the Lincoln Center, the Library of Congress, the Le Poisson Rouge, and the Carnegie Hall by distinguished performers such as, among others, The New York New Music Ensemble, the Imani Winds, saxophonist John Sampen, and pianist Bennett Lerner. Mr. Prangcharoen received his DMA from University of Missouri-Kansas City, where his primary teacher was Chen Yi. In addition to working as a freelance composer, he is currently teaching at the Community Music and Dance Academy of the Conservatory of Music, University of Missouri in Kansas City. He is the founder of the Thailand International Composition Festival, now entering its twelfth year. Prangcharoen is now a composer in residence for the Pacific Symphony in Orange County, California as well as the Thailand Philharmonic Orchestra. His works are published exclusively by Theodore Presser Company.

**Prestidigitations** is an exciting concert piece inspired by magic illusions. The piece is constructed essentially from one simple idea: intervals – seconds and thirds – alternating in an upward series of notes. The series keeps restarting, creating a continuous upward stream of notes over an off-kilter rhythmic pattern. *Prestidigitations* is divided into three sections, separated by moments when the saxophones alight on a single note. In the middle section, the single note slowly grows into a series of climaxes, each building in tension until an ultimate “ta-dah” moment. In the final section, the beginning is recalled before the higher saxophones are sent hurtling upward in a never-ending spiral and the low saxes play a raucous conclusion. The endless spiral occurs at several moments in the piece, and was written with an

auditory illusion in mind: the Shepard glissando. The word “prestidigitation” is a synonym for “sleight of hand.” Perhaps it is a household word for some magicians, but not many others. Plus, it’s not easy to say! I first learned the word from my wife, who had just heard it on a TV show and was having a very hard time repeating it! In light of this humorous and endearing memory, the middle section of the piece prominently features a “stuttering” rhythm. (*notes by the composer*)



**Joshua Keeling** is emerging as an adventurous voice in new music, drawing on diverse influences and innovative practices to yield a colorful musical palette. His repertoire includes chamber, orchestral, wind ensemble, and interactive electroacoustic compositions, as well as collaborations with filmmakers, choreographers, and playwrights. He was recently awarded first prize in the Beyer Awards from the National Federation of Music Clubs. His music has been performed both nationally and internationally at a number of venues and festivals including: the Society of Electro-Acoustic Music (SEAMUS) National Conference, the Toronto Electroacoustic Symposium, the San Francisco Festival of Contemporary Music, Prospectives International Festival of Digital Art, and the Accidental Music Festival. Joshua’s music, which often takes inspiration from natural phenomena and personal reflection, combines harmonic materials from tonal, non-tonal, jazz, and spectral traditions as well as intricate and vibrant rhythmic patterns. In electroacoustic music, he explores real-time interaction between musicians and computers, as well as multi-channel spatialization. He received his D.M. from Florida State University. Additionally, he has studied at the University of Texas at Austin (M.M.), the Hochschule für Musik Carl Maria von Weber (Dresden, Germany), and Belmont University (B.M.). Dr. Keeling currently teaches composition and theory at Illinois State University.

**Défi** is dedicated to the victims of the 2015 Paris terrorist attacks. “The enemy is fear. We think it is hate; but it is really fear.” – Gandhi (*notes by the composer*)



**Roy David Magnuson** has composed music for orchestra, wind ensemble, concert band, chamber ensembles, vocalists, electroacoustic ensembles and films. His works have been performed throughout the United States and Europe at universities and venues such as the World Saxophone Congress, WASBE, NASA, CBDNA, SCI, and the RED NOTE New Music Festival. Roy received his B.M. Theory/Composition from Illinois State University in Normal, Illinois, his M.M. Composition from Ithaca College in Ithaca, New York, and his D.M.A from the University of Illinois where he studied with Stephen Taylor, Rick Taube, Zach Browning, and Scott Wyatt. Private studies include Don Davis, David Maslanka, George Tsontakis, Jennifer Higdon, Steven Stucky, Karel Husa, and Joan Tower. Due to the success of his wind writing, in 2008 Roy was asked to contribute a chapter to the GIA Publication *Composers on Composing for Band, Volume IV* that is currently available via GIA Publications. Roy is currently an Assistant Professor in the School of Music at Illinois State University where he teaches freshman and sophomore music theory, composition, and coordinates the freshman theory curriculum. Roy is a member of ASCAP and his music is recorded on Albany and NAXOS.

## PERFORMER NOTES



**Casey Gene Dierlam** is an avid performer of contemporary music and is devoted to working with and promoting the music of innovative new composers, both through solo performances and collaborative endeavors. While working on her degrees in piano performance at the University of Illinois, she was involved with New Music Ensemble concerts and Composer Forums. These experiences furthered her interest in “new” music, and have led to many exciting opportunities to work with and perform music by living composers from around the world. She was a recipient of the Urbana Public Arts Grant, won first prize at the Rose Petroff College Piano Competition held in San Antonio, TX, and won the “21st Century Piano Commission Competition,” at the University of Illinois. In 2011, Casey recorded William Andrew Burnson’s piano and tape piece *What I’m about to tell you* for the promotional CD *Measures of Change* put out by the Experimental Music Studios at the University of Illinois, and in 2014 finished work on *The Sonata Project* with bassist Michael Cameron. She has been a finalist at the St. Louis Artist Presentation Society Competition and an alternate for the New Orleans International Piano Competition, and received Honorable Mention in the Bradshaw and Buono International Piano Competition. Along with solo performances, Casey is also active as a collaborative pianist. In 2010-2011 she was a Visiting Assistant Professor at the University of Notre Dame, functioning as a collaborative pianist and piano instructor for the department of music. She regularly performs for student and guest artist recitals throughout the Midwest, and in March 2014 was the collaborative piano coordinator for the North American Saxophone Alliance conference. In October 2014, she was on staff as an accompanist for the International Saxophone Symposium and Competition in Columbus, GA. Currently she is teaching piano at Knox College in Galesburg, IL. Casey received a BM from Indiana State University studying with William Hughes and a MM in Piano from the University of Illinois. She is currently working on her DMA at Illinois under the guidance of Timothy Ehlen. She has also coached with Krassimira Jordan and Paul Barnes at the Bösendorfer Piano Academy in Vienna, Austria, and has supplemented her studies by working with pianist and pedagogue Zitta Zohar in New York City.



**Angelo L. Favis** earned both his B.M. and M.M. degrees in Guitar Performance at the San Francisco Conservatory of Music, and his Doctor of Musical Arts degree from the Manhattan School of Music. A prizewinner in many competitions, most notably the American String Teachers Association National Solo Competition and the Eighth International

Solo Competition sponsored by the Guitar Foundation of America, Dr. Favis has been an active performer of solo and chamber music in the U.S. and abroad. He was featured at Alice Tully Hall in Lincoln Center with the Little Orchestra Society of New York, and was one of six performers chosen to play in a special masterclass taught by Julian Bream in New York City. A fan of new music for guitar, Dr. Favis has given the world premieres of several works, including Stephen Taylor’s *Seven Microworlds* for Flute, Guitar & Electronics, Laura Schwendinger’s *Petit Morceau*, and David Vayo’s *Fantasia Lirica*. He has taught masterclasses at the University of Akron, Ohio University, the University of the Philippines, Roosevelt

University, Harper College, Grand Rapids Community College, and was the featured artist at the Lake Guntersville Guitar Symposium in Alabama. Dr. Favis has also been a juror in several competitions, such as the GFA International Solo Competition, Illinois ASTA Statewide Competition and the Society of American Musicians Competition. His two recordings on the VGO Recordings label, *Philippine Treasures, Vol. 1 and Vol. 2*, are available worldwide.



**Sarah Gentry** is Associate Professor of Violin at Illinois State University, where she also serves as a music academic advisor. A Louisiana native, Gentry began playing the violin as a Suzuki student at age 6. After graduating *magna cum laude* from Louisiana State University, she earned degrees from Yale University (M.M.) and Indiana University (D.M.). She studied violin under Franco Gulli, Sally O’Reilly, Sidney Harth, and Henryk Kowalski, and chamber music with the Tokyo String Quartet. Gentry currently performs as Concertmaster of the Heartland Festival Orchestra, and has held concertmaster positions with Opera Illinois, Baroque Artists of Champaign-Urbana, Sugar Creek Music Festival, and served as Associate Concertmaster for the Peoria Symphony Orchestra from 1992-2000. Gentry has performed as a soloist with the Kansas City Civic Symphony, the Heartland Festival Orchestra, the Lake Charles Symphony, the Baroque Artists of Champaign-Urbana, and the Millennium Strings of Morris, New York. As a chamber musician she performs as first violinist of the ISU Faculty Quartet. Dr. Gentry is active throughout the state and region as a clinician in schools and as an adjudicator for events such as Illinois Music Educators Association auditions. During the summer, Dr. Gentry has taught at the Music for All Symposium and the Blue Lake Fine Arts Camp.



**Stephen Heinemann** is Professor of Music Composition and Theory at Bradley University, where he is music director of the new music ensemble Peoria Lunaire. He is a member of the Peoria Symphony Orchestra with which he plays clarinet and E-flat clarinet. An ardent jazz musician, he plays alto and soprano saxophones with the Todd Kelly Quintet, and is lead alto saxophonist with the Central Illinois Jazz Orchestra. He has performed at the jazz festivals of Vienne (France), Montreux and Brienz (Switzerland), and Umbria and Tuscany (Italy). Dr. Heinemann’s compositions have been performed in North America and Europe; a notable recent premiere was in Minneapolis (November 2009) of *Metropassacaglia*, composed for the Metropolitan Symphony Orchestra and its conductor, William Schrickel. *Metropassacaglia* received its Illinois premiere on Jan. 14, 2012, by the Peoria Symphony Orchestra. His music-theoretical writings have been published in *Music Theory Spectrum*, *Mitteilungen der Paul Sacher Stiftung*, and other journals. He is a contributing author of Elliott Carter Studies (Marguerite Boland and John Link, editors), forthcoming in the summer of 2012 from Cambridge University Press. He holds Music Composition degrees from San Francisco State University (B.M., M.A.) and the University of Washington (D.M.A.).

Please see page 9 for **Katherine Lewis’** biography.



**Dr. Paul Nolen** currently serves as Associate Professor of Saxophone at Illinois State University. Paul has appeared as soloist, chamber musician, and jazz artist throughout the United States, Canada, and the UK. Moving easily between genres, he has appeared with diverse groups such as the Illinois Symphony Orchestra, Rasa Saxophone Quartet, Foliass

Tango Ensemble, the Illinois Jazz Train Orchestra, and the Illinois State Faculty Jazz Quartet. Known for his vibrant and passionate teaching, Dr. Nolen is in demand throughout the U.S. and abroad as an educator. He recently appeared at the 2008 Aberystwyth International Musicfest in Wales as performer, teacher, and conductor of the Musicfest Jazz Orchestra. He also served as the saxophone clinician for the 2008 Music For All National Honor's Band Festival in Indianapolis, IN, and has presented recent classes at the University of Missouri-Kansas City Conservatory, the University of New Mexico, and Brevard Music Festival in North Carolina. As soprano saxophonist with the Rasa Saxophone Quartet, he won first prize in the 2003 MTNA National Chamber Music Competition and was a semi-finalist in the 2004 Concert Artist Guild International Competition in New York City. As a soloist he was awarded first prize in the 2003 Lansing Matinee Musicale Woodwind competition. He received both the DMA and MM degrees in performance from the College of Music at Michigan State University, and the BM from the University of Missouri at Kansas City. His teachers and mentors have included Joseph Luloff, Tim Timmons, Gary Foster, Hal Melia, Jackie Lamar, and Ron Blake.



Known for her sensitive command of timbral color, her singing lyricism and striking style, pianist **Tuyen Tonnu** has graced the world's stages with solo and chamber music concerts from the US to Asia and Europe. As a champion of new music, Tonnu's performances have garnered praise for their powerful and insightful interpretations. Her collaborations

have included premieres and works by Tristan Murail, Hans Otte, Sheila Silver, Libby Larsen, Jeffrey Mumford, Martha Horst, Lukas Ligeti, and Steven Rosenhaus, among others. For the past two decades, she has been the foremost interpreter of the music by Egyptian-American composer Halim El-Dabh, Professor Emeritus at Kent State University. El-Dabh's first piano concerto which was composed for and dedicated to her in 2001, was the first of many great collaborations to follow. As a consummate chamber musician, Tonnu has shared the stage with the Escher String Quartet at the Emerson String Quartet International Chamber Music Festival and has collaborated with members of the Argento Chamber Ensemble, the Talujon Percussion Ensemble, and the Bryan Park Quartet. In collaboration with the Stony Brook Contemporary Chamber Players, she has premiered works by Richard Wernick, Tristan Murail, and Lukas Ligeti under the direction of Gilbert Kalish and Eduardo Leandro. Tonnu is currently working on a project of performing and recording the complete piano works of world-renowned composer Roque Cordero. Dr. Tonnu is currently Associate Professor of Piano at Illinois State University. Her teachers have included Gilbert Kalish, Christina Dahl, Sergei Babayan, James Avery, Daniel Shapiro, Thomas Hecht, Margaret Baxtresser, and Calvin Knapp.



Charismatic soprano **Dr. Michelle Vought** has earned an excellent reputation throughout the world as a performer in a variety of venues from the opera house to the concert hall to the cabaret. In the opera world, Vought has performed with many opera companies including Cincinnati Opera, West Coast Opera, Kentucky Opera, Whitewater Opera, Charlottesville Opera, Brevard Opera, Sorg Opera, and the Northern Kentucky Opera. Equally comfortable on the concert stage, the soprano has concertized in Europe, as well as in the United States performing in the operatic and oratorio genres with such orchestras as the Moravian Philharmonic Orchestra, the Cincinnati Symphony, the Asheville Symphony, the York Symphony, the Gettysburg Festival Orchestra, the Pueblo Symphony, the Czech Janacek Academy of Music Orchestra, and the Slovak Radio Orchestra. Ms. Vought was featured as a soloist on a tour of Italy and Switzerland where she sang the Faure *Requiem* and the Mozart *Missa Brevis in F Major* with the Orchestra of Brno, Czech Republic. A specialist in contemporary music, Ms. Vought has been invited to perform and lecture at various conferences in Austria, the Czech Republic, Slovakia, Italy, Ireland, Canada, and throughout the United States. In addition, she has done six recordings for the International Vienna Modern Masters label, a recording company which specializes in contemporary music. A two time cancer survivor herself, Dr. Vought is especially proud of her cancer benefit concerts from which she has generated over \$10,500 for cancer patients. With degrees from Gettysburg College and Converse College, she completed her doctorate at the Conservatory of Music at the University of Cincinnati. Vought lives in Normal, Illinois where she holds the rank of Full Professor of Voice at Illinois State University.



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