

Illinois State University

RED NOTE

new music festival

March 26th - March 29th, 2018

co-directors

CARL SCHIMMEL AND ROY MAGNUSON

WILLIAM BOLCOM, distinguished guest composer

GABRIELA LENA FRANK, distinguished guest composer

ENSEMBLE DAL NIENTE, guest performers

CALENDAR OF EVENTS



MONDAY, MARCH 26TH

8 pm, Center for the Performing Arts

The Festival opens with a concert featuring the Illinois State University Wind Symphony and Illinois State University choruses. Professor Anthony Marinello conducts the ISU Wind Symphony in a performance of the winning work in this year's Composition Competition for Wind Ensemble, Patrick Lenz's *Pillar of Fire*. The Wind Symphony also performs guest composer William Bolcom's *Concerto for Soprano Saxophone* with ISU faculty Paul Nolen, and the world premiere of faculty composer Martha Horst's work *Who Has Seen the Wind?* The ISU Concert Choir and Madrigal Singers, conducted by Dr. Karyl Carlson, perform the winning piece in the Composition Competition for Chorus, *Wind on the Island* by Michael D'Ambrosio, as well as William Bolcom's *Song for Saint Cecilia's Day*.

TUESDAY, MARCH 27TH

7:30 pm, Kemp Recital Hall

ISU students and faculty present a program of works by featured guest composers Gabriela Lena Frank and William Bolcom. The concert will also include the winning work in this year's Composition Competition for Chamber Ensemble, *Downloads*, by Jack Frerer.

WEDNESDAY, MARCH 28TH

7:30 pm, Kemp Recital Hall

Ensemble Dal Niente takes the stage to perform music of contemporary European composers, including Salvatore Sciarrino, Kaija Saariaho, and György Kurtag.

THURSDAY, MARCH 29TH

7:30 pm, Kemp Recital Hall

The Festival concludes with a concert of premieres by the participants in the RED NOTE New Music Festival Composition Workshop: James Chu, Joshua Hey, Howie Kenty, Joungmin Lee, Minzuo Lu, Mert Morali, Erik Ransom, and Mac Vinetz.

COMPOSITION COMPETITION

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

This year, there were three categories: Category A (Works for Chamber Ensemble), Category B (Works for Wind Ensemble), and Category C (Works for Chorus). There were many outstanding entries in all three categories.

CATEGORY A (Chamber Ensemble)

There were 370 anonymous submissions from 27 nations around the world and from 39 of the United States. Initial rounds were judged by members of the Music Composition faculty at Illinois State University.

The final round was judged by the esteemed composers Robert Beaser (The Juilliard School), Gabriela Lena Frank (freelance composer & recent composer-in-residence of the Detroit Symphony Orchestra), and Narong Prangcharoen (Mahidol University & composer-in-residence of the Pacific Symphony).

WINNER

Downloads, by Jack Frerer (Sydney, Australia)

RUNNER-UP

Ausencias, by Carolina Heredia (Córdoba, Argentina)

HONORABLE MENTIONS

Beacon, by Bret Bohman (Columbia, Missouri, USA)

Sparks and Flares, by Michael Seltenreich (Tel Aviv, Israel)

Shimmers the Shivery Moon, by Kai-Young Chan (Hong Kong)

Jack Frerer will receive the \$1000 prize, and his winning work will be performed by faculty at the Illinois State University School of Music on March 27, 2018, on the second concert of the 2018 RED NOTE New Music Festival in Normal, IL.

CATEGORY B (Wind Ensemble)

There were 73 anonymous submissions in the Wind Ensemble category. Initial rounds were judged by the Music Composition faculty at Illinois State University. The final round was judged by Anthony Marinello, Director of Bands at ISU.

WINNER

Pillar of Fire, by Patrick Lenz (Eastman, WI)

RUNNER-UP

Boogie and Blues, by Roger Briggs (Asheville, NC)

HONORABLE MENTIONS

Cyclotron, by David Biedenbender (East Lansing, MI)

Hivemind, by Peter Van Zandt Lane (Athens, GA)

Patrick Lenz will receive the \$750 prize, and his winning work will be performed by the Illinois State University Wind Ensemble at the Illinois State University School of Music on March 26, 2018, on the opening concert of the 2018 RED NOTE New Music Festival in Normal, IL.

CATEGORY C (Chorus)

In the Choral category, there were 107 anonymous works submitted from around the world. Initial rounds were judged by the Music Composition faculty at Illinois State University. The final round was judged by Dr. Karyl Carlson, Director of Choral Activities at the Illinois State University School of Music.

WINNER

Wind on the Island, by Michael D'Ambrosio (Murray, KY)

RUNNER-UP

Snow, by Alona Epshtein (Ramat-Gan, Israel)

HONORABLE MENTIONS

The Cloak of Sorrow, by Paul Sidney Richards (Gainesville, FL)

Michael D'Ambrosio will receive the \$750 prize, and his winning work will be performed by the Illinois State University Concert Choir at the Illinois State University School of Music on March 26, 2018, on the opening concert of the 2018 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 Dal Niente, under the mentorship of guest composers William Bolcom and Gabriela Lena Frank. Rehearsals are free and open to the public. In addition, they and several esteemed visiting composers will give presentations on their music.

OPEN REHEARSALS

Tuesday, March 27th, Kemp Recital Hall
(12:20 pm – 1:50 pm, and 4:00 pm – 5:30 pm)

Wednesday, March 28th, Kemp Recital Hall
(9:00 am – 12:00 pm)

Thursday, March 29th, Kemp Recital Hall
(throughout the day, TBD)

GUEST COMPOSERS



National Medal of Arts, Pulitzer Prize, and Grammy Award-winner **William Bolcom** (born May 26, 1938) is an American composer of keyboard, chamber, operatic, vocal, choral, and symphonic music. Born in Seattle, Washington, he began composition studies at the age of 11 with George Frederick McKay and John Verrall at the University of Washington while continuing piano lessons with Madame Berthe Poncy Jacobson. He later studied with Darius Milhaud at

Mills College while working on his Master of Arts degree, with Leland Smith at Stanford University while working on his D.M.A., and with Olivier Messiaen and Milhaud at the Paris Conservatoire, where he received the 2^{ème} Prix de Composition. He joined the faculty of the University of Michigan's School of Music in 1973, was named the Ross Lee Finney Distinguished University Professor of Composition in 1994, and retired in 2008 after 35 years. Bolcom won the Pulitzer Prize for music in 1988 for *12 New Etudes for Piano*, and his setting of William Blake's *Songs of Innocence and Songs of Experience* on the Naxos label won four Grammy Awards in 2005: Best Choral Performance, Best Classical Contemporary Composition, Best Classical Album, and Producer of the Year, Classical. As a pianist Bolcom has performed and recorded his own work frequently in collaboration with his wife and musical partner, mezzo-soprano Joan Morris. Their primary specialties in both concerts and recordings are cabaret songs, show tunes, and American popular songs of the 20th-century. They have recorded 25 albums together — *Autumn Leaves* was released in 2015. As a composer, Bolcom has written four violin sonatas; nine symphonies; four operas (*McTeague*, *A View from the Bridge*, *A Wedding*, and *Dinner at Eight*), plus several musical theater operas; twelve string quartets; two film scores (*Hester Street* and *Illuminata*); incidental music for stage plays, including Arthur Miller's *Broken Glass*; fanfares and occasional pieces; and an extensive catalogue of chamber, choral, and vocal works. *Dinner at Eight* premiered at Minnesota Opera in March 2017 to great acclaim. The University of Michigan School of Music, Theatre and Dance Opera Department mounted four performances of it in November 2017 in Ann Arbor, Michigan, and Wexford Festival Opera will mount the European premiere with six performances in October and November 2018 in Wexford, Ireland. 2018 marks the occasion of Mr. Bolcom's 80th birthday, and his work will be celebrated by performances both in the United States and abroad.



Included in the *Washington Post's* list of the 35 most significant women composers in history (August 2017), identity has always been at the center of composer/pianist **Gabriela Lena Frank's** music. Born in Berkeley, California (September 1972), to a mother of mixed Peruvian/Chinese ancestry and a father of Lithuanian/Jewish descent, Frank explores her multicultural heritage most ardently through her compositions. Inspired

by the works of Bela Bartók and Alberto Ginastera, Frank is something of a musical anthropologist. Winner of a Latin Grammy and nominated for Grammys as both composer and pianist, Gabriela also holds a Guggenheim Fellowship and a USA Artist Fellowship given each year to fifty of the country's finest artists. Her work has been described as "crafted with unself-conscious mastery" (*Washington Post*), "brilliantly effective" (*New York Times*), "a knockout" (*Chicago Tribune*) and "glorious" (*Los Angeles Times*). Gabriela Lena Frank is regularly commissioned by luminaries such as cellist Yo Yo Ma, soprano Dawn Upshaw, the King's Singers, and the Kronos Quartet. She has received orchestral commissions and performances from leading American orchestras including the Chicago Symphony, the Boston Symphony, the Philadelphia Orchestra, the Atlanta Symphony, the Cleveland Orchestra, the San Francisco Symphony, the Detroit Symphony, and the Houston Symphony. Frank's first opera, *The Last Dream of Frida*, will be performed by Fort Worth Opera and San Diego Opera in upcoming seasons. Frank has been the subject of several PBS documentaries as well as several scholarly books including the *W.W. Norton Anthology: The Musics of Latin America*. She has volunteered extensively in hospitals and prisons, with a recent project working with deaf African-American high school students in Detroit who rap in sign language. In 2017, Frank founded the Gabriela Lena Frank Creative Academy of Music, a non-profit training institution that offers emerging composers short-term retreats at Gabriela's two farms in Mendocino County, CA. Frank attended Rice University (B.A. and M.A.) and the University of Michigan (D.M.A.), studying with Sam Jones, William Albright, William Bolcom, Leslie Bassett, and Michael Daugherty. Gabriela Lena Frank's music is published exclusively by G. Schirmer, Inc.

GUEST ENSEMBLE



Noted for its presentation of "bracing sonic adventures" (*Chicago Tribune*), **Ensemble Dal Niente**, "a superb contemporary-music collective" (*The New York Times*), aims to drive musical discourse with adventurous projects that exhibit an ambitious range of aesthetic

values tied to contemporary life and culture. The ensemble performs music written for large ensemble, chamber music, and solo works, each with relentless attention to interpretation. Dal Niente works with a range of composers, from emerging and established living artists to the post-World War II avant-garde generation. Recent projects include a collaboration with Deerhoof and Marcos Balter; a tour of Latin American countries; performances and recordings of works by George Lewis; an East Coast tour of German music; the Hard Music, Hard Liquor concert series and its annual Party. With each project, programs are curated and presented in ways that highlight the music's relationship with our culture and society. The ensemble's introduction to the international music community was

expedited by their acclaimed performances at the Darmstadt Summer Courses for New Music in 2010 and 2012; in 2012, Dal Niente became the first-ever ensemble recipient of the coveted Kranichstein Music Prize and was invited to give the 2014 festival's culminating performance in Darmstadt, Germany. Recordings of Dal Niente's performances of new and recent repertoire have been released on the New Amsterdam, New Focus, Navona, Parlour Tapes+, and Carrier labels. The ensemble also shares performance videos and discussions with their audience through YouTube and other social media. Dal Niente's outreach includes educational activities of all kinds, exhibited most commonly in university settings with composition workshops, masterclasses, discussions, and performances. The ensemble's residencies have included work with faculty and students at various universities including Northwestern, Chicago, Harvard, Stanford, Indiana, Illinois, and Western Michigan, among others.

The ensemble's name, Dal Niente ("from nothing" in Italian), is a tribute to Helmut Lachenmann's *Dal niente* (*Interieur III*), the revolutionary style of which serves as an inspiration for its musicians. The name also references its humble beginnings — founded in 2004 by a group of student composers at Northwestern University, the ensemble has risen from obscurity to a position as one of North America's most prominent new music groups.

CONCERT I

8 pm, March 26, 2018, Center for the Performing Arts

ISU WIND SYMPHONY AND CONCERT CHOIR

Wind on the Island (2007) Michael D'Ambrosio (b. 1974)

Winner, RED NOTE New Music Festival Composition Competition – Choral Category

ISU Madrigal Singers
Karyl Carlson, conductor

A Song for Saint Cecilia's Day (2011) William Bolcom (b. 1938)

ISU Concert Choir
Samuel Fleming and Dennis Gotkowski, organ
Karyl Carlson, conductor

-INTERMISSION-

Pillar of Fire (2016) Patrick Lenz (b. 1994)

Winner, RED NOTE New Music Festival Composition Competition – Wind Ensemble Category

Who Has Seen the Wind? (2016) Martha Horst (b. 1967)

ISU Wind Symphony
Anthony Marinello, conductor

Concerto for Soprano Saxophone and Band (2015) William Bolcom

Paul Nolen, soprano saxophone
ISU Wind Symphony
Anthony Marinello, conductor

Thank you for joining us for today's performance of the Illinois State University Wind Symphony. We hope that you will enjoy our concert, and that you might consider joining us again for future performances here at the ISU School of Music. Please visit www.bands.illinoisstate.edu for more information. Thank you for your support!

PROGRAM NOTES

Wind on the Island—please see lyrics on page 7.



D'AMBROSIO

Mike D'Ambrosio is Associate Professor of Theory and Composition at Murray State University in Kentucky and has been there since fall 2008. He has held previous teaching positions at Jacksonville State University (AL), Oklahoma State University, University of Dayton, and Cincinnati's College-Conservatory of Music (CCM). He received his D.M.A. and M.M. degrees in music composition from CCM where he studied with Joel Hoffman and Ricardo

Zohn-Muldoon (now at Eastman). Originally from Long Island, New York, Mike did his undergraduate work at Lehigh University where he double-majored in music and accounting. Recent commissions include the Luther College Trumpet Ensemble, Celeste Johnson Frehner (University of Missouri-Kansas City), the Murray State University Wind Ensemble, Kentucky Center's Governor School for the Arts Faculty Quintet, and Larry Wyatt (Director of Choral Studies at the University of South Carolina). Mike's music has been performed by the Muncie Symphony, Philadelphia Brass, Monarch Brass, Shepherd School Brass Choir (Rice University), Indiana University's Brass Choir, Cincinnati Symphony Youth Orchestra, the Cincinnati College-Conservatory of Music (CCM) Wind Ensemble, and by soloists and chamber musicians throughout the United States. Mike's music is published with C. Alan Publications, Potenza Music, Triplo Press, and Dorn Publications.

A Song for Saint Cecilia's Day—Commissioned by the University of Chicago for the rededication of its E. M. Skinner organ in Rockefeller Chapel in 2008, William Bolcom's setting of the same famous text set by Handel in the 18th century explores the many sounds of the organ and responds to the musical esprit found in Dryden's poem.

The biography for **William Bolcom** is on page 3.

Pillar of Fire was composed in the spring of 2016 and was named the winner of the 2016 Baylor University Composition Contest. The piece is approximately 7 minutes in duration, ternary in form, and features a neo-tonal language that emphasizes the division of the octave into 3 equal parts. The namesake and inspiration of the piece comes from a passage in Exodus: "By day the Lord went ahead of them in a pillar of cloud to guide them on their way and by night in a pillar of fire to give them light, so that they could travel by day or night." (Exodus 13:21, NIV) The image of a pillar of fire that begins on the ground and reaches endlessly into the sky, burns so brightly that it is painful to look at and so hot that nothing can approach it, and is the manifestation of the God of Israel, inspired the harmonic and melodic ideas. At the root of these ideas is the division of the octave into 3 equal parts. This concept serves to invoke images of the Holy Trinity and is the forefront symbolism in the piece. This composition is an exploration of the guidance that God gives to His people. The above verse from Exodus may seem like a simple narrative passage; however, upon deeper reading, it becomes evident that the passage still applies to God's people today. During the day, when the path is clear and free of ob-

struction, God protects and gently guides His people; but during the night, when the path is dark and losing your way is much easier than staying on the path, God is a Pillar of Fire to show the Way and fill His people with His light. This imagery inspired the larger sections and the emotional arc of the composition.—PL



LENZ

Patrick Lenz (b.1994) is a M.M. Composition student at Rice University from Eastman, Wisconsin. Patrick completed his Bachelor of Music degree at Baylor University. Patrick has studied with Dr. Anthony Brandt, Dr. Scott McAllister, and Dr. Edward Taylor. He has written numerous works for chamber groups and soloists, as well as for large ensembles. Recently, Patrick's composition for Wind Ensemble, *Pillar of Fire*, was named the winner of the 2016 Baylor University Composition Contest and the 2018 RED NOTE New Music Festival Composition Competition. Notable commissions are Dr. Jun Qian, Assistant Professor of Clarinet at Baylor University, 15.19 Ensemble, and Morpheme Saxophone Quartet. Notable performances include 2016 Baylor University Wind Ensemble under the direction of Dr. J. Eric Wilson, 2018 Illinois State University Wind Symphony at the 2018 RED NOTE New Music Festival, Oregon State University Wind Ensemble at 2017 Western International Band Clinic, the 2015 International Clarinet Association conference. As a saxophonist, Patrick was a member of the Baylor University Wind Ensemble and Baylor University Jazz Ensemble for 4 years, has played as a concerto grosso soloist with the Baylor University Wind Ensemble at their 2016 TMEA Performance, and won the 2016 and 2017 Sempre Pro Musica chamber music competition with Morpheme Saxophone Quartet. Patrick was a student of Dr. Michael Jacobson (Professor of Saxophone, Baylor University) and has studied with Dr. J. Eric Wilson (Director of Bands, Baylor University). Patrick now teaches privately in the Houston Area.

Who Has Seen the Wind?—While living in Helsinki, Finland, I visited the Sibelius Monument, an abstract sculpture by Eila Hiltunen dedicated to Finland's most famous composer. This sculpture uses a cluster of 600 stainless steel pipes to represent Sibelius' music. The air in the pipes, like his music, is ethereal; it cannot be seen—only heard via motion of something like an air column of an organ pipe or wind instrument such as a clarinet.



The impalpable nature of air is also the subject of Christina Rossetti's poem "Who Has Seen the Wind?"

Who has seen the wind?
Neither I nor you.
But when the leaves hang trembling,
The wind is passing through.
Who has seen the wind?
Neither you nor I.
But when the trees bow down their heads,
The wind is passing by.

(1872) Christina Rossetti, 1830-1894

As I read this poem to my young daughter while in Finland, I attempted to write music that represented through sound what Rossetti was trying to describe through words. The resulting work for woodwind ensemble, *Who Has Seen the Wind?*, is approximately seventeen and a half minutes long and falls into two movements performed attacca. The first movement, inspired by Hiltunen's sculpture, is reminiscent of air passing through a giant pipe organ. The relationship between air, sound, breath and music is captured in the sound of the opening contrabass clarinet tone emerging from the sound of breath from the player. A subsequent E flat chord is passed through the woodwind ensemble for nine minutes. After an introductory passage in the second movement, running sixteenth note passages occur; these are meant to evoke the rustling motion of wind and air discussed in Rossetti's poem. This rustling motion moves through the ensemble and rises to a climactic passage that then dissipates into the upper register of the ensemble. After an extensive vibraphone solo, pitch and rhythm fade away. At the end, all that is left is the sound of a single clarinet—the timbre of a single air column that opened the work.—MCH



HORST

Martha Callison Horst is a composer who has devoted herself to the performance, creation, and instruction of classical music. Her music has also been performed by performers and groups such as the Fromm Players, CUBE, Earplay, Alea III, Empyrean Ensemble, Chicago Composers Orchestra, Susan Narucki, Left Coast Ensemble, Dal Niente, The Women's Philharmonic, Composers, Inc., members of the Scottish Chamber Orchestra, Eric Mandat, and Amy Briggs. Ms. Horst has won the Copland Award, the Symphony Number One Commissioning Prize, the 2005 Alea III International Composition Competition for her work *Threads*, and the Rebecca Clarke International Composition Competition for her work *Cloister Songs*, based on 18th century utopian poetry. She has held fellowships at the MacDowell Colony, Atlantic Center for the Arts, Wellesley Conference, Norfolk Chamber Music Festival and Dartington International School in the UK. Her work *Piano Sonata No. 1*, recorded by acclaimed pianist Lara Downes, was released nationally by Crossover Media, and a recording of her wind ensemble work *Straussian Landscapes* has been released by the Symphony Number One label. Dr. Horst currently teaches composition and theory at Illinois State University and has also taught at the University of California, Davis, East Carolina University, and San Francisco State University.

Concerto for Soprano Saxophone and Band—The soprano saxophone had far fewer proponents in jazz's classical era than either the alto or tenor, and the only name that comes to mind quickly is Sidney Bechet. This has changed a great deal in the last few decades, and it helps that newer saxophones are considered better in tune and general construction than the old ones. I've also found the soprano saxophone to be sensitive and expressive enough to play for instance my *Aubade*, which was written for the oboe. It can cross the divide between classical and other music easily when asked. I felt this concerto to be in a celebratory mood, as

I feel I'm beginning to understand the band in a way I didn't when only writing for orchestra. In the last years I've been exploring the possibilities inherent in the band and can say with certainty that this whole concerto would have been far different had it been first conceived for orchestra, as were my *Saxophone Concerto Grosso* and *Clarinet Concerto* before their band versions appeared. In an orchestral milieu, even with its growing credibility in the classical world, a soprano saxophone might feel a little like an ugly duckling (which after all will present itself at the end as a swan) as soloist; the meeting might thus be somewhat confrontational and dramatic in dialogue with the orchestra, opening its own wealth of musical possibilities. In the band the soprano saxophone is totally at home and can converse with colleagues like the friendly discourse between piano and orchestra as in a Mozart concerto, and this pushes the dialogue into a more collegial direction and a very different mood. Though I can conceive that a later orchestral version could be fine, I wanted this concerto to feel right now totally like a band piece. There are three movements in this Concerto. *Lively, with humor* contrasts the opening material featuring the high register of the saxophone with a more bluesy second theme in the lower part. *Serenade* follows with a sort of South Seas rhythm-and-blues atmosphere. *Charade* tosses itself between a jazz-type "head" with what customarily follows versus a 1960s early-rockstyle hymn with 1930s echoes. These two things together grow into an apotheosis, ending the concerto.—WB

PERFORMER NOTES



CARLSON

Karyl Carlson is now in her thirteenth year as Director of Choral Activities at Illinois State University where she conducts the Concert Choir, Madrigal Singers, and teaches graduate conducting. Her graduate students have gone on to successful teaching careers and further study at major university graduate programs. Carlson came to central Illinois after serving as Director of Choral Activities and Associate Chair of the music

department of Central Washington University in Ellensburg, Washington where she conducted the Chamber Choir, taught graduate conducting, and undergraduate music education courses. She earned music education degrees from the University of Michigan and the University of Illinois. Karyl earned her Doctor of Musical Arts degree from Michigan State University, where she studied with Charles K. Smith. Prior to earning her doctorate she taught in the public schools for twelve years in Miami, Florida, including the famed New World School of the Arts in Miami, FL. While at CWU and ISU, Dr. Carlson has conducted many major choral/orchestral works, including Benjamin Britten's *War Requiem* as the inaugural event of the international Benjamin Britten at 100: An American Centenary Symposium (2013). Carlson has also conducted numerous operas and musicals, including the Illinois State University's recent productions of *Cabaret* and Kurt Weill's *Street Scene*. For many years, Carlson sang and recorded in ensembles with Robert Shaw in France and at the Professional Training Workshops at Carnegie Hall. She has also performed a wide variety of piano and vocal solo repertoire, but has particular fondness for playing and conducting chamber music. Carlson regularly works with contemporary composers and enthusiastically supports the commissioning of new choral compositions. Equally, student works are frequently given readings and performances on major concerts.

Carlson is an active choral adjudicator and honor choir conductor. Her choirs have been featured at state and regional festivals, and have toured nationally and internationally. The Illinois State University Concert Choir, and the Madrigal Singers, have enjoyed collaborating with professional local and regional symphony orchestras. Under her direction she has toured internationally with her ensembles to Italy, Spain, England and

France, and performed at Carnegie Hall in New York City. Karyl resides in Normal, IL, and enjoys spending time with family and friends. She has a wide variety of non-musical interests, including video production, constant rehabbing of her 1890's home, and caring for her rescue dogs, KoKo and KiefKief.



MARINELLO

Anthony C. Marinello, III serves as Director of Bands at Illinois State University where he is the conductor and music director of the Illinois State University Wind Symphony and Symphonic Winds. In addition to his conducting responsibilities, he leads the graduate wind conducting program and teaches courses in instrumental conducting. He joins the faculty at Illinois State University from The University of Texas at Austin, where he is currently completing the Doctor of Musical Arts degree in wind conducting. Before pursuing his graduate studies at The University of Texas, he served on the faculty of in Butler School of Music as Assistant Director of the Longhorn Band, Director of the Longhorn Pep Band, and Assistant to the Director of Bands. Prior to his appointment at The University of Texas, Marinello served on the faculty of Virginia Tech as Assistant Director of Athletic Bands. Marinello has previously taught in the public schools of Louisiana, Ohio, and Texas. Marinello received invitations to the National Band Association's 2006 Young Conductor Mentor Project and 2008 International Conductors Symposium in Rome, Italy where he conducted La Banda dell'Esercito (Italian Army Band). In 2011, he received an invitation to the West Point Conducting Workshop where he conducted the West Point Band. Marinello holds the Bachelor of Music Education degree from Louisiana State University and the Master of Music Degree from the University of Cincinnati College-Conservatory of Music.



NOLEN

Paul Nolen currently serves as Associate Professor of Saxophone at Illinois State University. He has appeared as soloist, chamber musician, and jazz artist throughout the United States, Canada, and the United Kingdom. Paul performed as concerto soloist at the 2012 World Saxophone Congress in St. Andrews, Scotland, and the 2015 World Association of Symphonic Bands and Ensembles in Sacramento, CA. His recording of David Maslanka's *Concerto for Alto Saxophone and Wind Ensemble* on Albany Records has received critical praise, and an upcoming Albany release will feature new recordings of concerti by David Maslanka and Roy Magnuson. As soprano saxophonist with the acclaimed Iridium Quartet, Paul has toured and performed throughout the U.S. and Puerto Rico since 2010, giving numerous concerts in over ten states. He has been a featured artist at Festival of New American Music (FeNAM) in Sacramento, the John Donald Robb Composers' Symposium in Albuquerque, and Texas A&M University Artist Series. Individually and with Iridium Quartet, he has been a champion of new music, commissioning works by composers Shih-Hui Chen, David Kirkland Garner, Peter Gilbert, Peter Lieuwen, Roy Magnuson, Marcus Maroney, Karola Obermüller, David Rakowski, and Carl Schimmel. Regionally, Paul performs with the Illinois Symphony Orchestra, Peoria Symphony Orchestra, and the Heartland Festival Orchestras. He has given master classes at numerous universities and festivals, including classes at the Brevard Music Festival, and has twice led an International Saxophone Course at the Aberystwyth MusicFest in Wales, UK. He received his Doctorate of Musical Arts and Master of Music degrees from Michigan State University, and his undergraduate degree in saxophone performance from the UMKC Conservatory of Music. His teachers and mentors have included Prof. Joseph Lulloff, Prof. Tim Timmons, Dr. Jackie Lamar, Mr. Gary Foster, Mr. Hal Melia, and Mr. Bob Martin.

ILLINOIS STATE UNIVERSITY CONCERT CHOIR AND MADRIGAL SINGERS*Madrival Singers are marked with an asterisk*

Kenzie Ahlman*	Sam Fleming	Sho Otsuka
Macauley Allen*	Evan Gallermo	Collin Page
Nathan Anton	Payton Gehm*	Ivana Popovic
Ashley Arneson	Rafael Gonzales*	Kevin Rahtjen*
Katie Badger	Alize Graves*	Dominic Regner
Caleb Bent*	Madison Green	Sophie Remmert*
Jeffrey Burke	Jonathan Groebe*	Mary Pat Robey
Bethany Busch*	Jake Hackl	Gabrielle Rogers*
Mickey Byrne	Miley Heisler	Conner Rooney
Jonathan Childs	Laura Hollingsworth	Sarah Schumacher
Taylor Chioros	Lauren Knicl	Matthew Sears
Aaron Church*	Cristian Larios*	Yangang Tai
Erika Clark*	Matthew Mancillas*	Sarah Vannette
Zacharias Coronado*	Griffin Megeff	Francesca Velcich*
Katherine Cosenza	Sidney Megeff*	Robert Voelker
Matthew Davis	Rachel Miller*	Sydney Waleski
Barbora Dirmontaite	Blaise Mollett	Olivia Watkins
Matthew Fink	Emma Moran	Russel Zillman
Adam Frank	Riley Nahlik	

ILLINOIS STATE UNIVERSITY WIND SYMPHONY*Section leaders are denoted with an asterisk***FLUTE**

Elizabeth Briney
Alexandra Clay*
Brienne Steif
Ben Wyland

OBOE

John D'Andria
Elizabeth Okrzesik
Kevin Rahtjen*

CLARINET

Tyler DeVault
Samuel Frosch
Taeyeoung Jung
Peyton Kerley
Marykate Kuhne*
Michele Manuk
Madeline Renken
Thomas Shermulis
Brian Zielinski

BASSOON

Katelyn Fix
Bradley Sarmiento
Adriana Sosa*

SAXOPHONE

Devin Cano
Riley Carter
Charles Kilmer
Brett Thole*
Rachel Wolz

HORN

Jordyn Shultz
Tom Wade
Emily Wolski*
Kristin Wooldridge
Leah Young

TRUMPET

Eric Caldwell
Clinton Linkmeyer*
Amber Hozey
Brendan Korak
Zach Taylor

TROMBONE

Jordan Harvey*
Zachary Lew
Mason Riedel
Johnathan Sabin

EUPHONIUM

Bryce Bowlin*
Sean Breast
Andrew McGowan

TUBA

Sam Tedeschi
Derek Zimmerman*

PERCUSSION

Baryl Brandt
Miles Bohlman
Jarrett DeFields
Matt James*
Katie Klipstein
Kyle Waselewski

STRING BASS

Regan Berkshier

PIANO

Alexa Sowers

LYRICS**"Wind on the Island," by Pablo Neruda**

El Viento En La Isla	Wind On The Island
El viento es un caballo: óyelo cómo corre por el mar, por el cielo. Quiere llevarme: escucha cómo recorre el mundo para llevarme lejos. Escóndeme en tus brazos por esta noche sola, mientras la lluvia rompe contra el mar y la tierra su boca innumerable. Escucha cómo el viento me llama galopando para llevarme lejos. Con tu frente en mi frente, con tu boca en mi boca, atados nuestros cuerpos al amor que nos quema, deja que el viento pase sin que pueda llevarme. Deja que el viento corra coronado de espuma, que me llame y me busque galopando en la sombra, mientras yo, sumergido bajo tus grades ojos, por esta noche sola descansaré, amor mío.	The wind is a horse: hear how he runs through the sea, through the sky. He wants to take me: listen how he roves the world to take me far away. Hide me in your arms just for this night, while the rain breaks against sea and earth its innumerable mouth. Listen how the wind calls to me galloping to take me far away. With your brow on my brow, with your mouth on my mouth, our bodies tied to the love that consumes us, let the wind pass and not take me away. Let the wind rush crowned with foam, let it call to me and seek me galloping in the shadow, while I, sunk beneath your big eyes, just for this night shall rest, my love.

English translation by Donald D. Walsh

"Wind On The Island" by Pablo Neruda, from *The Captain's Verses*, ©1972 by Pablo Neruda and Donald D. Walsh. Used by permission of New Directions Publishing Corp.

“A Song for Saint Cecilia’s Day,” by John Dryden

Stanza 1

From harmony, from Heav’nly harmony
 This universal frame began.
 When Nature underneath a heap
 Of jarring atoms lay,
 And could not heave her head,
 The tuneful voice was heard from high,
 Arise ye more than dead.
 Then cold, and hot, and moist, and dry,
 In order to their stations leap,
 And music’s pow’r obey.
 From harmony, from Heav’nly harmony
 This universal frame began:
 From harmony to harmony
 Through all the compass of the notes it ran,
 The diapason closing full in man.

Stanza 2

What passion cannot music raise and quell!
 When Jubal struck the corded shell,
 His list’ning brethren stood around
 And wond’ring, on their faces fell
 To worship that celestial sound:
 Less than a god they thought there could not dwell
 Within the hollow of that shell
 That spoke so sweetly and so well.
 What passion cannot music raise and quell!

Stanza 3

The trumpet’s loud clangor
 Excites us to arms
 With shrill notes of anger
 And mortal alarms.
 The double double double beat
 Of the thund’ring drum
 Cries, hark the foes come;
 Charge, charge, ’tis too late to retreat.

Stanza 4

The soft complaining flute
 In dying notes discovers
 The woes of hopeless lovers,
 Whose dirge is whisper’d by the warbling lute.

Stanza 5

Sharp violins proclaim
 Their jealous pangs, and desperation,
 Fury, frantic indignation,
 Depth of pains and height of passion,
 For the fair, disdainful dame.

Stanza 6

But oh! what art can teach
 What human voice can reach
 The sacred organ’s praise?
 Notes inspiring holy love,
 Notes that wing their Heav’nly ways
 To mend the choirs above.

Stanza 7

Orpheus could lead the savage race;
 And trees unrooted left their place;
 Sequacious of the lyre:
 But bright Cecilia rais’d the wonder high’r;
 When to her organ, vocal breath was giv’n,
 An angel heard, and straight appear’d
 Mistaking earth for Heav’n.

GRAND CHORUS

As from the pow’r of sacred lays
 The spheres began to move,
 And sung the great Creator’s praise
 To all the bless’d above;
 So when the last and dreadful hour
 This crumbling pageant shall devour,
 The trumpet shall be heard on high,
 The dead shall live, the living die,
 And music shall untune the sky.

CONCERT II

7:30 pm, March 27, 2018, Kemp Recital Hall

MUSIC OF WILLIAM BOLCOM & GABRIELA LENA FRANK

Jakallito *from* Hombre Errante (2002) Gabriela Lena Frank (b. 1972)
 ISU Madrigal Singers
 Karyl Carlson, conductor

Cello Suite No. 1 in C Minor (1994) William Bolcom (b. 1938)
 I. Prelude
 II. Arioso 1
 III. Badinerie
 IV. Arioso 2
 V. Alla Sarabanda
 Adriana La Rosa Ransom, cello

Downloads (2017) Jack Frerer (b. 1995)
 1. .zip – 1mb
 2. pirated.mov – 732mb
 3. result.pdf – 0.1mb (slow internet)
 4. virus - 128kb
 4.5 antivirus.dmg – 32mb
 5. oldphotos.jpg – 7mb
 1.5 .zip (contents) – 1gb

Winner, RED NOTE New Music Festival Composition Competition – Chamber Ensemble Category

Kimberly McCoul Risinger, flute David Gresham, clarinet Sarah Gentry, violin
 Adriana La Rosa Ransom, cello Tuyen Tonnu, piano

-INTERMISSION-

Leyendas: An Andean Walkabout (2001) Gabriela Lena Frank
 I. Toyos
 II. Tarqueada
 III. Himno de Zampoñas
 IV. Chasqui
 V. Canto de Velorio
 VI. Coqueteos

ISU Faculty String Quartet

Sarah Gentry & Kelsey Klopfenstein, violins Katherine Lewis, viola Adriana La Rosa Ransom, cello

At the Last Lousy Moments of Love, *from* Cabaret Songs, Vol. 4 (1997) William Bolcom

Lime Jello Marshmallow Cottage Cheese Surprise (1980) William Bolcom

Jennifer Hilbish Schuetz, soprano
 Andrew Voelker, piano

from MINICABS (2010) William Bolcom
 1. I Feel Good
 2. People Change
 3. Those
 4. Food Song #1
 5. Food Song #2

from Cabaret Songs, Vol. 1 (1978) William Bolcom
 Waitin'
 Song of Black Max (As Told by the De Kooning Boys)

Joan Morris, mezzo-soprano
 William Bolcom, piano

PROGRAM NOTES

The biographies for **William Bolcom** and **Gabriela Lena Frank** are on page 3.

Jakakllito—“The Andean people have always been a singing, a poetically disposed, race....” So writes translator Ruth Stephan in her introduction to *The Singing Mountaineers*, a collection of Peruvian poems and tales collected by the folklorist, José María Arguedas. These poems form the basis for the choral work *Hombre Errante* (“Wandering Man”), which attempts to convey a sense of Andean cultures that have endured for thousands of years. The poetry has been freely adapted and rearranged to craft a loose plot—that of the *hombre errante*, or wandering man of the Andes, home to current-day descendants of the Incas. “Jakakllito” is the lively second movement, inspired by the Peruvian coastal “romancero” style where men sing of conquests, love, and a good drink.—GF

Presented in five movements, William Bolcom’s *Suite No. 1 in C Minor* for solo violoncello is adapted from the score for the Arthur Miller play *Broken Glass*, used in part in the Long Wharf (New Haven, CT) and Booth (New York City) Theaters, in the Spring of 1994.

Downloads is a set of miniatures that find interest in the mundane, hyperbolizing the emotional process one goes through when downloading different file types. All of the miniatures combine in the final movement after the first miniature, a small .zip file, is opened.—JF



FRERER

Jack Frerer is an Australian composer of music for concert, film and dance, as well as an instrumentalist, producer and filmmaker based in Manhattan, currently studying composition with John Corigliano at The Juilliard School with the help of the Adrian Weller Scholarship and the Steuermann Memorial Prize. Jack has written pieces and arrangements for a variety of ensembles and performers, and has had works performed around Australia, Europe and

the US. In 2018, Jack won the Illinois State RED NOTE Chamber Music composition competition, and was a winner of the Juilliard Orchestra Competition. In 2016, his trio *Last In, First Out* was given both first prize and the audience prize in the Alba Rosa Viëtor Composition Competition in Utrecht, and was a winner of the Indiana State University Music Now competition. In 2014 Jack won the inaugural Matt Withers Young Australian Music Composition Competition open to all Australian music majors under 30, became the youngest ever finalist in APRA and Tropfest’s TropScore, and was one of three composers selected to partake in the Ku-ring-gai Philharmonic’s Emerging Composers Workshop. Jack has also been the recipient of a Charles Ives Scholarship from the American Academy of Arts and Letters, and has been an ASCAP Morton Gould award finalist. As a filmmaker, Jack has created films for dancers Marcelo Gomes and Julie Kent, institutions including the Juilliard School and Quest Magazine, as well as music videos for bands and ensembles. Jack is also a co-creator and producer of *The Roof*, a collaborative film series he created with dancer Liana Kleinman which features New York based choreographers and composers.

Leyendas: An Andean Walkabout for string quartet draws inspiration from the idea of *mestizaje* as envisioned by the Peruvian writer José María Arguedas, where cultures can coexist without the subjugation of one by the other. As such, this piece mixes elements from the western classical and Andean folk music traditions.

“Toyos” depicts one of the most recognizable instruments of the Andes, the panpipe. One of the largest kinds is the breathy *toyo* which requires great stamina and lung power, and is often played in parallel fourths or fifths.

“Tarqueada” is a forceful and fast number featuring the *tarka*, a heavy wooden duct flute that is blown harshly in order to split the tone. Tarka ensembles typically also play in fourths and fifths.

“Himno de Zampoñas” features a particular type of panpipe ensemble that divides up melodies through a technique known as hocketing. The characteristic sound of the *zampoña* panpipe is that of a fundamental tone blown flatly so that overtones ring out on top, hence the unusual scoring of double stops in this movement.

“Chasqui” depicts a legendary figure from the Inca period, the *chasqui* runner, who sprinted great distances to deliver messages between towns separated from one another by the Andean peaks. The *chasqui* needed to travel light. Hence, I take artistic license to imagine his choice of instruments to be the *charango*, a high-pitched cousin of the guitar, and the light-weight bamboo *quena* flute, both of which are featured in this movement.

“Canto de Velorio” portrays another well-known Andean personality, a professional crying woman known as the *llorona*. Hired to render funeral rituals even sadder, the *llorona* is accompanied here by a second *llorona* and an additional chorus of mourning women (*coro de mujeres*). The chant *Dies Irae* is quoted as a reflection of the comfortable mix of Quechua Indian religious rites with those from Catholicism.

“Coqueteos” is a flirtatious love song sung by gallant men known as *romanceros*. As such, it is direct in its harmonic expression, bold, and festive. The *romanceros* sing in harmony with one another against a backdrop of guitars which I think of as a *vendaval de guitarras* (“storm of guitars”).—GF

William Bolcom’s monumental, four-volume collection of ***Cabaret Songs***, setting the lyrics of Arnold Weinstein, were complete in 1996. The first two volumes were composed from 1977 to 1985, and the third and fourth volumes were composed from 1993 to 1996.

Lime Jello Marshmallow Cottage Cheese Surprise—William Bolcom wrote this novelty song for his wife, mezzo-soprano Joan Morris. It was inspired by his childhood playing the piano for local women’s clubs, which would serve bland, processed food that was in vogue in America during the post-World War II era. The song, which is entirely spoken over a piano playing alternating chords, makes fun not only of the unappetizing food but also the genteel manners that prevail at such social gatherings.

Inspired in part by Carrie Jacobs-Bond’s *Half-Minute Songs* (1911), the ***Minicabs***—mini-cabaret songs—are fashioned from sometimes one-line sketches in Arnold Weinstein’s papers, at other times certain phrases that had been successfully kited from show to opera to play without ever previously finding homes.

PERFORMER NOTES

Karyl Carlson—see bio page 6.



GENTRY

Sarah Gentry is Professor of Violin at Illinois State University. She currently performs as Concertmaster of the Heartland Festival Orchestra. She has also 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. A Louisiana native, Gentry began playing the violin as a Suzuki student at age 6. After receiving a Violin Performance degree from Louisiana State University, she earned a Master of Music degree from Yale University and the Doctor of Music degree from Indiana University in 1995. Her principal teachers include Franco Gulli, Sally O’Reilly, Sidney Harth, Henryk Kowalski, and

the Tokyo String Quartet. As a soloist, Dr. Gentry has performed with the Kansas City Civic Symphony, Heartland Festival Orchestra, Lake Charles Symphony, and the Baroque Artists of Champaign-Urbana. Solo recitals this past year include performances in Louisiana, Minnesota, and Florida. As a chamber musician she has performed with the Mount Vernon Chamber Players in Arizona and the Millennium Strings of Morris, New York. She also performs as first violinist of the ISU Faculty String Quartet. Dr. Gentry is active throughout the state and region as a clinician in schools and as an adjudicator for events such as the Illinois Music Educators Association All-State and All-District Orchestra Auditions. Dr. Gentry has served on the faculty for the Music for All Symposium, Blue Lake Fine Arts Camp, and the Eureka Summer Strings Festivals.



GRESHAM

Clarinetist Dr. **David Gresham**, a United States Information Agency Artistic Ambassador Fellow and a recipient of the Lincoln Center Martin E. Segal Award, has performed recitals, concertos, and chamber concerts in over 30 countries and across the U.S. He has recorded the Mozart concerto with the Kiev Camerata (Ukraine), the Maslanka *Desert Roads* concerto with the ISU Wind Symphony, and multiple modern music CDs with the New York

based contemporary chamber group, Continuum. Dr. Gresham performs with the Heartland Festival Orchestra, the Peoria Symphony, the ISU faculty woodwind quintet Sonneries, and the new music clarinet and piano duo Intersecting Lines. Dr. Gresham holds a B.A. from the Univ. of South Carolina, a master's degree from the Manhattan School of Music, and a doctorate from The Juilliard School.



KLOPFENSTEIN

Expressed as having finesse and a lyrical tone, **Kelsey Klopfenstein** is an emerging chamber violinist and soloist. Ms. Klopfenstein currently holds the Graduate Violin Assistantship at Illinois State University and studies with Dr. Sarah Gentry. In addition to studying with award winning violinists such as Dr. Scott Conklin (University of Iowa), Marcia Henry Liebenow (Bradley University), and Elizabeth Rust (formerly of the Western Illinois

University), Ms. Klopfenstein studied conducting privately as an undergraduate. She began her conducting under the tutelage of Brian Dollinger (Muscatine Symphony Orchestra) and studied at summer festivals with pedagogues such as Donald Portnoy (University of South Carolina) and Apo Hsu (Bard College). Currently in pursuit of a Masters of Music in Performance, Ms. Klopfenstein holds a Bachelor of Music in Performance degree from Bradley University (2012), where she was rewarded as the Presser Scholar (2011-2012). Ms. Klopfenstein, a dedicated teacher, volunteered for a year at L'École Musique Sainte Trinité in Port-au-Prince, Haiti as a violin teacher, orchestra conductor and theory tutor. This year marks her eleventh year of private violin teaching.



LEWIS

Violist **Katherine Lewis** enjoys a multi-faceted career as a teacher, and as a chamber, solo, and orchestral musician. Since 2006 she has taught courses on viola performance and technique, viola pedagogy, string pedagogy, and chamber music at Illinois State University where she is Associate Professor of Viola and Master Teacher for the ISU String Project. As a performer, 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. Dr. Lewis is active in the viola communi-

ty at both a local and national level. 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 for a performance at the 38th International Viola Congress. She has also recorded chamber music by composers Karim Al-Zand and John Allemeier for recordings on the Naxos Record Label. As an orchestral musician, her previous orchestral experience includes appointments in the River Oaks Chamber Orchestra in Houston, TX and the Civic Orchestra of Chicago as well as frequent work with the Houston and New World Symphonies. Dr. Lewis is a recipient of several awards and grants for her teaching, research, and service including the ISU College of Fine Arts Outstanding Teaching Award, the ISU College of Fine Arts Research Initiative Award, and the ISU University Service Initiative Award. She has given recitals, presentations, and master classes at venues throughout the country. 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.

Madrigal Singers member list on page 7.



MORRIS

Since 1973 mezzo-soprano Joan Morris has concertized with her husband and accompanist, William Bolcom, singing popular songs from the late 19th-century through the 1920s and '30s, the latest songs by Leiber and Stoller, and cabaret songs by Bolcom and poet-lyricist Arnold Weinstein. In the words of the *Chicago Tribune*, "Her voice is notable for ease, flexibility, expressiveness; you understand every word she sings, and in these

songs the words deserve to be heard. She projects not just a song, but the character singing it, and gives that character her own irresistibly funny and winning personality." The first of the 25 Bolcom and Morris recordings garnered a Grammy nomination for her in 1973. From 1981-2009 Ms. Morris taught a cabaret class at the School of Music, University of Michigan, where she also wrote, produced, and directed several musicals. She has performed with the BBC Symphony Orchestra, the Pacific Symphony, the Saint Louis Symphony Orchestra, the Seattle Symphony, and the Boston Symphony Chamber Players. The Naxos recording of Bolcom's *Songs of Innocence and of Experience*, in which she was a featured soloist, won four Grammy Awards. On their travels throughout the United States, Canada, and abroad, Joan Morris and William Bolcom frequently give master classes focusing on "classic American popular song." Recent residencies have been at College Conservatory of Music in Cincinnati, Northwestern University, Rice University (Houston, TX),

SongFest (Los Angeles, CA), and the Ravinia Festival. Ms. Morris' soon-to-be-published book, entitled *Let Me Sing and I'm Happy*, is a memoir/how-to compendium recalling the 40+ years she and Bill have performed together.



RANSOM

Adriana La Rosa Ransom is 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 from the University of Minnesota where she studied with Tanya Remenikova. 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 Candlelight Concert Series, 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. She is the recipient of the College of Fine Arts Outstanding Teacher Award and the University Service Initiative Award at Illinois State. She is an invited presenter at the American String Teacher National Conference, covering topics such as David Popper's character pieces, supplementary etudes for intermediate level cello concertos, and the use of visual color as a means towards musical expression.



RISINGER

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.



SCHUETZ

Jennifer Hilbish Schuetz has a DMA from University of Michigan and teaches voice at Illinois Wesleyan. Previously, she was Assistant Professor of Voice and Opera at Heidelberg University, Eastern Michigan University, Bowling Green State University, University of Michigan at Flint, and Appalachian State University. She taught at the Interlochen Arts Camp. Dr. Schuetz has performed major roles with Ohio Light Opera, University of

Michigan Opera Theater, Toledo Opera, Mid-Michigan Opera, and University of Michigan Gilbert & Sullivan Society. Her recent directing experience includes: *The Marriage of Figaro*, *Orpheus in the Underworld*, *Annie Get Your Gun*, *Into the Woods*, *Pirates of Penzance*, *Iolanthe*, *Gianni Schicchi*, and *Trouble in Tahiti!* Jennifer will direct *Amahl and the Night Visitors* and *Trial by Jury* for Illinois Wesleyan. She is thrilled to be able to sing for the Bolcoms again.



TONNU

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.



VOELKER

Pianist **Andrew Voelker** studied collaborative piano at the Cleveland Institute of Music, where he was active as a pianist in the studios of numerous principal members of the Cleveland Orchestra, as well as with the CIM Opera Theater and the Great Lakes Light Opera company. His previous appointments include work at Case Western Reserve University, and Ursuline College. Andrew is an alumnus of Northern Illinois University. Since 2014,

he has worked at the Interlochen Arts Camp as a voice and opera coach. As a tenor, he sang the role of Frederic in *The Pirates of Penzance* and has appeared in concert performances including Haydn's *Lord Nelson Mass*, Mozart's *Coronation Mass*, and Handel's *Messiah*. Andrew joined the faculty at Illinois Wesleyan University in the fall of 2016.

LYRICS

At the Last Lousy Moments of Love

At the last lousy moments of love he wanted to tell me the truth.
 At the last writhing rotten moments of love he wanted to tell me the truth—
 About me, of course.
 Thanks, I'll need this.
 At the last lousy moments of love, he wanted to tell me—
 That I wasn't doing too well.
 I was eating and drinking and talking too much.
 He wanted to tell me as a friend at the last lousy moments of love.

He wanted to tell me he was leaving, he'd waited too long—
 To tell me that I was self-righteous—
 Even when I wasn't wrong,
 And I spoke about friendship,
 'til our friends gave me up as a friend for the season,
 For which reason, he wanted to tell me this truth.

He wanted to tell me these things, as a friend,
 He wanted to tell me, but he didn't in the end.
 At those last lousy moments of love—
 He said it all, with his body—
 To my best friend.

Lime Jello Marshmallow Cottage Cheese Surprise

Ladies, the minutes will soon be read today
 The garden club and weaving class I'm sure have much to say
 But next week is our culture night, our biggest, best event
 And I've just made a dish for it you'll all find heaven-sent
 It's my lime Jell-O marshmallow cottage cheese surprise
 With slices of pimento. You won't believe your eyes!
 All topped with a pineapple ring and a dash of mayonnaise
 My vanilla wafers round the edge will win your highest praise

And Mrs. Jones is making scones that are filled with peanut mousse
 To be followed by a chicken mold that's made in the shape of a goose
 For ladies who must watch those pounds, we've found a special dish
 Strawberry ice enshrined in rice with bits of tuna fish!

And my lime Jell-O marshmallow cottage cheese surprise
 Truly a creation that description defies
 Will go so well with Mrs. Bell's creation of the week
 Shrimp salad topped with chocolate sauce and garnished with a leek

And Mrs. Perkins' walnut loaf that's crowned with melted cheese
 Was such a hit last Culture Night we asked, "No seconds, please."
 Now you must try her hot dog pie with candied mushroom slices
 Those ladies who resigned last year, they just don't know what nice is

And my lime Jell-O marshmallow cottage cheese surprise
 I did not steal that recipe! It's lies, I tell you! Lies!
 Our grand award: a picture hat and a salmon sequined gown
 For any girl who tries each dish and keeps her whole lunch down

I'm sure you all are waiting for the biggest news: dessert!
 We thought of things in molds and rings your diet to subvert
 You must try our chocolate layer cake on a peanut brittle base
 With slices of bananas that make a funny face
 Around the edges, peppermints just swimming in peach custard
 With lovely little curlicues of lovely yellow mustard
 If all this is too much for you, permit me to advise
 More lime Jell-O marshmallow cottage cheese surprise
 I've made heaps!

Waitin'

Waitin' waitin'
 I've been waitin'
 Waitin' waitin' all my life.

That light keeps on hiding from me,
 But it someday just might bless my sight.
 Waitin' waitin' waitin'

Song of Black Max (As Told by the De Kooning Boys)

He was always dressed in black,
 Long black jacket, broad black hat,
 Sometimes a cape,
 And as thin, and as thin as rubber tape:
 Black Max.

He would raise that big black hat
 To the big shots of the town
 Who raised their hats right back,
 Never knew they were bowing to
 Black Max.

I'm talking about night in Rotterdam
 When the right night people of all the town
 Would find what they could
 In the night neighborhood of
 Black Max.

There were women in the windows
 With bodies for sale
 Dressed in curls like little girls
 In little dollhouse jails.
 When the women walked the street
 With the beds upon their backs,
 Who was lifting up his brim to them?
 Black Max!

And there were looks for sale,
 The art of the smile —
 (Only certain people walked that mystery mile:
 Artists, charlatans, vaudevillians,
 Men of mathematics, acrobatics and civilians).
 There was knitting-needle music
 From a lady organ-grinder
 With all her sons behind her,
 Marco, Vito, Benno
 (Was he strong! Though he walked like a woman)
 And Carlo, who was five.
 He must be still alive!

Ah, poor Marco had the syph, and if
 You didn't take the terrible cure those days
 You went crazy and died
 and he did.
 And at the coffin
 Before they closed the lid,
 Who raised *his* lid?
 Black Max!

I was climbing on the train
 One day going far away
 To the good old U.S.A.
 When I heard some music
 Underneath the tracks.
 Standing there beneath the bridge,
 Long black jacket, broad black hat,
 Playing the harmonica, one hand free
 To lift that hat to me:
 Black Max,
 Black Max,
 Black Max.

CONCERT III

7:30 pm, March 28, 2018, Kemp Recital Hall

ENSEMBLE DAL NIENTE

Laura Cocks, flute
Katie Schoepflin, clarinet
Hanna Hurwitz, violin/viola
Michael Lewanski, conductor

Audrey Snyder, cello
Mabel Kwan, piano
Ben Melsky, harp

Holz (1999/2004) for solo clarinet	Enno Poppe (b. 1969)
L'addio a Trachis (1980) for solo harp	Salvatore Sciarrino (b. 1947)
After L'Addio / Felt (2013) for solo harp	Tomás I. Gueglio Saccone (b. 1981)
Fall (1991) for solo harp	Kaija Saariaho (b. 1952)
from Signs, Games, and Messages (1961-2005) for solo viola	György Kurtag (b. 1926)
Postcard to Anna Keller	
Doloroso	
Perpetuum mobile	
In memoriam Blum Tamás	
Hommage à J.S.B.	
Népdalféle	
The Carezza Jig	

-INTERMISSION-

eyam iii (if it's living somewhere outside of you) (2013) for bass flute, bass clarinet and violin	Ann Cleare (b. 1983)
Shadow (2013) for solo piano	Rebecca Saunders (b. 1967)
After some remarks by CW on his work (2018) for harp and clarinet	Wang Lu (b. 1976)
un-fini I (1996) for harp with auxiliary bass drum and tam-tam	Mark Andre (b. 1964)

PROGRAM NOTES

In **Holz** Poppe works with different tunings and microintervallic shifts that cause the system to capsize at a critical point and become messy. The equivalent in *Holz* to the synthetic flow of energy in *Rad* [wheels] is a coming to terms with quasi-natural materials and sounds. *Holz* is the first part of the trilogy *Holz, Knochen, Öl* [wood, bone, oil]. Poppe speaks in this context of “ambiguous ciphers of the organic.” Wood grows naturally, but it is also worked by hand; it is appreciated as much for its solidity as for its flexibility; the individual grains combine to form a compact body. And of course the solo instrument of the piece, the clarinet, is a woodwind. The music is highly linear; the solo line, to which the whole ensemble seems to be glued, runs through without a pause. It is constructed of small, modular cells that are lapidary and pithy. Poppe reminds us explicitly of the historical procedure of motivic-thematic work.—*Rainer Pöllmann, trans. Steven Lindberg*



POPPE

Enno Poppe has taught composition at Hochschule für Musik Hanns Eisler in Berlin, at Darmstädter Ferienkursen für Neue Musik and at Impuls Akademie (Graz). He has received commissions from institutions such as Ensemble Intercontemporain, Musée du Louvre, and Donaueschinger Musiktage, and his music has been performed by Arditti Quartet, Pierre Boulez, Los Angeles Philharmonic Orchestra, BBC Scottish Symphony Orchestra, and many others. Among the ensembles that

regularly perform his music are Ensemble Intercontemporain, Ensemble Modern, London Sinfonietta, and Klangforum Wien. His many prizes include the Boris-Blacher-Preis, the Busoni-Preis, the Förderpreis, and the Hans-Werner-Henze prize..

L'addio a Trachis—Notes provided from stage.



SCIARRINO

Salvatore Sciarrino is an Italian composer, born in Sicily and based in Milan. His works have been widely recorded and performed. He has composed for Teatro alla Scala, Amsterdam Concertgebouw, London Symphony Orchestra, Tokyo Suntory Hall, Donaueschinger Musiktage, and many others. He has been the author of most of his operas' librettos, as well as of a book about musical form: *Le figure della musica, da Beethoven a oggi*. He has taught at the Music Academies of Milan, Perugia, and Florence, and has won many awards, including Prince Pierre de Monaco, the Feltrinelli International Award, and the Salzburg Music Prize.

After L'Addio / Felt—is a two movement piece composed in collaboration with Ben Melsky. The premiere of this work took place in a recital in which a performance of Salvatore Sciarrino's *Addio a Trachis* preceded. *After L'Addio* features varying levels of referentiality and filiation with *Addio*..., from literal quoting to variation, to more esoteric and personal connections. Generally speaking, *After* is a frantic and highly tactile piece in which different levels of friction between hands and strings become syntactically relevant. *Felt* appears as the textural opposite of *After* in that the contact between performer and instrument is reduced considerably: the right hand plays with a felt pick for the entirety of the movement and the left hand features, for the most part, harmonics. — TIGS



SACCONE

Tomás I. Gueglio Saccone is an Argentine composer currently based in Chicago. His music has been described as “touchingly harmonic” (*Chicago Classical Review*) and of “an exquisite weight” (Peter Margasak - *Best of Bandcamp*). In his creative work, Tomás strives to devise unique and surreal sound worlds through purposefully blending a variety of musical lineages and styles. Metaphors central to his recent work are private languages, the slippery logic of dreams, and states of disorientation and intoxication. His music has been performed across the Americas and Europe by renowned ensembles and soloists like eighth blackbird, Pacifica and Spektral string quartets, Ensemble Dal Niente, Latitude 49, Marco Fusi and Ben Melsky. Recent and upcoming projects include the composition of a piece with Delfos Danza to be presented in Ensemble Dal Niente’s “Staged” series, the devising of a music theater piece based on the figure of Tango pioneer Rosendo Mendizábal, and the release of his first solo album, *Duermevela*, in the Winter of 2019. Tomás holds a Ph.D in composition from the University of Chicago (‘16), a MMus from Syracuse University (‘10) and a BMus from the Universidad Católica Argentina (‘07). He has attended numerous festivals and workshops where he worked with composers such as Brian Ferneyhough, Melinda Wagner, Raphaël Cendo, and Mathias Spahlinger. Born in Buenos Aires, a major influence in his musical upbringing was Gerardo Gandini whose workshop he attended between 2003 and 2007.

Fall for solo harp and electronics is the sixth and second last part of the ballet music “Maa” (meaning land or earth in Finnish), which in its totality is instrumented for seven instruments and electronics. The whole ensemble (flute, percussion, harpsicord/keyboards, harp, violin, viola and cello) is playing together only in the last part. The ballet itself has no storyboard. One general theme is passing from one state to another; opening doors, gates, falling, crossing the water. *Fall* is a short and relatively virtuosic piece for harp. The title suggests an idea about falling into an underworld, and the overall shape of the piece follows this idea, starting from a high register and gradually opening the ambitus during the piece.—KS



SAARIAHO

Kaija Saariaho is a Finnish composer. Her experience in computer-assisted composition and in working on tape and with live electronics influenced her approach to writing for orchestra, with its emphasis on the shaping of dense masses of sound in slow transformations. Although much of her catalogue comprises chamber works, she has turned increasingly to larger forces and broader structures, such as *Orion*, *Laterna Magica*, and

Circle Map. One of her most frequently performed works, *Graal Théâtre* for violin and orchestra, features detailed notation using harmonics, microtonality and a continuum of sound extending from pure tone to unpitched noise. Her catalogue also includes several acclaimed operas, and her works have been performed by the Los Angeles Philharmonic, the Tokyo Symphony Orchestra, the Metropolitan Opera, and many others. Saariaho has received the Grawemeyer Award, Wihuri Prize, Nemmers Prize, Sonning Prize, and Polar Music Prize, and in 2015 she was the judge of the Toru Takemitsu Composition Award..

Signs, Games, and Messages is a cycle of musical aphorisms which Hungarian composer György Kurtág has been amassing for decades, a collection which he is constantly revising and adding to. These brief musical thoughts have been compared to short “diary entries” but their intensity is anything but casual. As a fervent admirer of both J. S. Bach and Irish playwright Samuel Beckett, Kurtág uses the very brevity of these

emotionally raw, often playful pieces to hint at a more timeless dimension of existence. In the words of the American composer Stephen Eddins: “Each movement takes a striking, attention-grabbing idea, plays with it very briefly and then moves on before it wears out its welcome.”
—Christian Tetzlaff



KURTÁG

György Kurtág was born at Lugos (Lugoj in Romania), and studied composition in Timisoara and Budapest before studying with Marianne Stein in Paris, where he attended the courses of Messiaen and Milhaud. As a result, he rethought his ideas on composition and marked the first work he wrote after his return to Budapest, a string quartet, as his opus 1. Kurtág worked as a vocal coach and accompanist with the Béla Bartók Music Secondary

School in Budapest and with soloists of the National Philharmonia, and became professor of chamber music at the Academy of Music. He has been composer in residence with the Berlin Philharmonic, the Vienna Konzerthaus, as well as in the Netherlands and Paris. He won the prestigious 2006 Grawemeyer Award for Music Composition for his *...concertante....* György Kurtág is published by Boosey & Hawkes.

eyam iii—“One day, you’re there. And then, all of a sudden, there’s less of you. And you wonder where that part went? If it’s living somewhere outside of you? And you keep thinking... maybe you’ll get it back? And then you realize: it’s just gone.”—from AMC’s Television Series *Mad Men*, “Meditations in an Emergency” (Feb. 2013)



CLEARE

Ann Cleare is an Irish composer working in the areas of concert music, opera, extended sonic environments, and hybrid instrumental design. Her work explores the static and sculptural nature of sound, probing the extremities of timbre, texture, color, and form. Her work has been commissioned and presented by major broadcasters such as the BBC, NPR, ORF, RTÉ, SWR, WDR for festivals such as Gaudeamus Week, International Music Institute Darmstadt, MATA Festival, and the

Huddersfield Contemporary Music Festival. She has worked with groups such as The International Contemporary Ensemble, The National Symphony Orchestra of Ireland, JACK Quartet, and The BBC Scottish Symphony Orchestra. Ann studied at University College Cork, IRCAM, and holds a Ph.D. from Harvard University. Her scores are published by Project Schott New York. She is Associate Lecturer in Composition at the University of York in England.

Shadow—“Everyone carries a shadow, and the less it is embodied in the individual’s conscious life, the blacker and denser it is . . . In spite of its function as a reservoir for human darkness—or perhaps because of this—the shadow is the seat of creativity . . . The dark side of his being, his sinister shadow . . . represents the true spirit of life as against the arid scholar.”—C. G. Jung, 1938

This solo, composed by Rebecca Saunders, explores the play of shadow with vertical, harmonic clouds of differing density and complexity. Clouds of color are projected into the acoustic resonance, or “shadow,” of the preceding gesture. As a study, it is a detailed exploration of the sostenuto and sustaining pedals.



SAUNDERS

Berlin-based British composer **Rebecca Saunders** studied composition at Edinburgh University with Nigel Osborne and with Wolfgang Rihm in Karlsruhe. Since 2003, Saunders has steadily expanded the spectrum of her compositions, beginning with *chroma* (2003-2013), a collage of 6-23 instrument groups and sound sources distributed throughout a space. Saunders' music has been performed and premiered by many prestigious ensembles, including Klangforum Wien, Ensemble Modern, the Berlin Philharmonic, and the Arditti Quartet. Her many awards include an Ernst von Siemens Foundation Award, the Paul Hindemith Prize, and the prestigious Mauricio Kagel Music Preis. Saunders is professor for composition at the Hanover University of Music, Theatre and Media, and teaches at the Darmstadt Summer Courses and at the Impuls Academy in Graz. She is a member of the Berlin Academy of Arts and the Sachsen Academy of Arts in Dresden. Saunders' music has been published by Edition Peters since 1997.

After Some Remarks by CW on His Work—I recently attended a talk by Christian Wolff, the eminent elder statesman of American experimentalism and the last living link to the New York School. At 83, his unassuming wisdom and humor shine through, and the talk was a retrospective of a life marked by stylistic changes, priorities, and commitments, and a shifting relationship between art and politics, while still pointing to an unknown future. While I'm touched by the singularity of approach to sound, I'm mostly liberated by his belief in shared decision-making and breaking down the hierarchies of the creative act. This short piece, which lives moment-to-moment in a series of delicate sound objects and intimate dialogues between the clarinet and harp, was completed in the aftermath of this encounter. It is dedicated to Ben Melsky and Katie Schoepflin, whose music-making and collaborative spirit encouraged and inspired me during the writing process. —*WL*



LU

Composer and pianist **Wang Lu** was born in Xi'an, the ancient capital of China. Being brought up in a musical family with strong Chinese opera and folk music traditions, her works reflect a very natural identification with those influences, through the prism of contemporary instrumental techniques and new sonic possibilities. Since 2015, Wang Lu is an Assistant Professor of Music at Brown University, where she teaches composition and theory. Winner of the Berlin Prize and a Guggenheim Fellowship, Lu has received performances and commissions from Orchestre National de Lille, IRCAM/Ensemble Intercontemporain, Ensemble Modern, Alarm Will Sound, Minnesota Orchestra, American Composers Orchestra, Albany Symphony, Momenta Quartet, So Percussion, and many others. She has participated in numerous festivals such as Gaudeamus Music Week, Tanglewood Music Center, Cabrillo Music Festival, and the Beijing Modern. After graduating with highest honors from the Beijing Central Conservatory of Music, she received her doctoral degree in composition at Columbia University, where she studied with Fred Lerdahl, Tristan Murail, George Lewis, and Chou Wen-chung.

un-fini I—Nodding to Giacinto Scelsi's trio *Okanagon* (1968), Mark Andre expands the solo harp's resonating potential with the addition of bass drum and tam-tam, both played by the harpist. The meta-instrument sets the stage for the work's primary thread: muting vs. resonance. Fascinated by the careful finger-ballet of a harpist activating and deactivating strings (at times seemingly simultaneously), Andre asks the player to control the instrument's sonic decay in equal measure to its sound production. The resonant, cumulative sounds—metallic, cavernous, and percussive—morph fluidly as elements are added or subtracted. —*Ben Melsky*



ANDRE

Based in Germany, French composer **Mark Andre** studied with Gérard Grisey at the Conservatoire National Supérieur de Musique de Paris and with Helmut Lachenmann at the Staatliche Hochschule für Musik und darstellende Kunst Stuttgart, and attended the Ferienkurse in Darmstadt in 1996. Among his honors are the Kompositionspreis from the city of Stuttgart, the Blaue Brücke, the Kranichsteiner Musikpreis at the Ferienkurse in Darmstadt, the Internationaler Kompositionspreis of Oper Frankfurt, the Förderpreis der Ernst von Siemens Musikstiftung in Munich, the Orchesterpreis der Donaueschinger Musiktage, and the Förderpreis of the Berliner Kunstpreis from the Akademie der Künste in Berlin. He is a member of the Berlin Academy of Arts, the Sachsen Academy of Arts in Dresden, and the Bavarian Academy of Fine Arts in Munich, and was named a Chevalier des Arts et des Lettres by the government of France in 2011. He has lectured at the Ferienkurse in Darmstadt, the Hochschule für Musik und Darstellende Kunst in Frankfurt am Main, and the Conservatoire à rayonnement régional de Strasbourg, and has taught as Professor für Komposition at the Hochschule für Musik Carl Maria von Weber in Dresden since 2009.

PERFORMER NOTES

The group biography for **Ensemble Dal Niente** is on page 3.



COCKS

Laura Cocks is a New York based flutist who works in a wide array of creative environments as a performer and promoter of contemporary music. Laura is the flutist and executive director of TAK ensemble, and a member of the Nouveau Classical Project and the Association of Dominican Classical Artists. She has performed across North and Latin America and Europe as a soloist and chamber musician in ensembles such as The London Sinfonietta, International Contemporary Ensemble (ICE), Wet Ink Ensemble, Ensemble Pamplemousse, and Ensemble Bonne Action in venues that range from Queen Elizabeth Hall in London's Southbank Centre, Orchestra Hall in Chicago, and David Geffen Hall (formerly Avery Fisher Hall) in New York to artist squats, diners, and highway medians. Laura can be heard with TAK, International Contemporary Ensemble, Wet Ink Ensemble, and others on labels such as Carrier Records, ECM, New Focus Recordings, Sound American, Denovali Records, Orange Mountain Music, Gold Bolus and others.



HURWITZ

Playing with "live-wire splendor" (*The New York Times*), violinist **Hanna Hurwitz** comes from a family of literary and performing artists. As a musician who equally enjoys performing classics of the repertoire as well as new music of our time, Hanna's recent activities have included performances with the Ensemble Dal Niente, Argento Chamber Ensemble, Mivos Quartet, Lucerne Festival Academy, Eastman BroadBand, and Slee Sinfonietta. She has been a guest artist and member of resident chamber ensembles at international festivals such as the SoundSCAPE Festival in Italy, the Valencia International Performance Academy in Spain, the Ritsos Project in Greece, and the Festival International Cervantino in Mexico. This past season, Hanna co-founded a new ensemble, the Zohn Collective. The group recorded its first CD in 2017 under the Oberlin Music label, and is booked for various upcoming concerts, including an evening long stage work in collaboration with the internationally recognized puppet company, La Coperacha, at the Festival

de Mayo in Guadalajara, Mexico. Hanna also enjoys an active and varied teaching career. She is currently on the faculty at the University at Buffalo where she is adjunct violin instructor and director of the UB Composer's Ensemble. She is also on the faculty of Buffalo String Works, a non-profit organization that provides free violin, viola, and cello lessons to children of refugee families. Previously, Hanna served as teaching assistant to Charles Castleman at the Eastman School of Music, and Academic Assistant to the Miro Quartet at the University of Texas at Austin. Hanna holds a Bachelor's Degree and Performer's Certificate from the Eastman School of Music, a Master's Degree from The University of Texas at Austin, and a Doctorate of Musical Arts with a minor in Performance Psychology from the Eastman School of Music and the University of Rochester.



KWAN

Chicago-based, Austin-born pianist **Mabel Kwan** performs with the new music collective Ensemble Dal Niente, the improvising group Restroy, and as one half of the synth duo Mega Laverne and Shirley. She has commissioned and premiered new works for piano and clavichord which can be heard on her solo albums *one poetic switch* and *Inventions*. She has performed nationally and internationally, including concerts at Ravinia, Millennium Park, the Library of Congress, and the Darmstadt

Summer Courses for New Music. Mabel is a 2017 3Arts awardee.



LEWANSKI

Conductor, educator, and writer **Michael Lewanski** is a champion of new music and older repertoire alike. His work seeks to create deeper and more engaged connections between audiences, musicians, and the music that is part of their culture, history, and psychology. Based in Chicago, he is conductor of Ensemble Dal Niente and associate professor of instrumental ensembles at the DePaul University School of Music. His recent guest-conducting has included work with Lyric Opera of

Chicago, the Civic Orchestra of Chicago, chamber ensembles from the Chicago Symphony Orchestra, the Toledo Symphony, and the National Symphony Orchestra of Turkmenistan. Michael has an extensive discography as both conductor and producer with Ensemble Dal Niente, Spektral Quartet, Third Coast Percussion, Ensemble 20+, and others. A native of Savannah, Georgia, he studied piano and violin in his youth; he made his conducting debut at age 13, leading his own composition. At 16, he was the youngest-ever student in the legendary Ilya Musin's class at the St. Petersburg Conservatory. He attended Yale University; he subsequently studied with Cliff Colnot and Lucas Vis.



MELSKY

Having established himself as a bold, expressive, risk-taking performer, Chicago-based harpist **Ben Melsky** is committed to breaking pre-conceived notions of the harp's capabilities. Through performance, collaboration, residencies, and presentations he encourages creating new, effectual means of expression. Dedicated to engaging audiences with the music of the 21st century, Ben is Executive Director and Harpist of Ensemble Dal Niente.

Additionally, he is the principal harp for the Joffrey Ballet and Ann Arbor Symphony and has played with the Lyric Opera of Chicago, Chicago Opera Theater, Grant Park Symphony, and Chicago Philharmonic among many others. He has worked closely with or premiered works by George Lewis, Augusta Reed Thomas, Anthony Cheung, Raphaël Cendo, Tomas Gueglio, Eliza Brown and Marcos Balter among others. In addition to his work as an orchestral musician, he has played in numerous Jeff-Award winning musicals including *Sunday in Park with*

George and Follies at Chicago Shakespeare Theater, *A Little Night Music* at Writer's Theater, and *Animal Crackers* at the Goodman Theater. Solo and chamber highlights include appearances at the Kennedy Center, Northwestern University, Art Institute of Chicago, Latino Music Festival, Music Institute of Chicago and WFMT broadcasts. His debut recording *Sommeil* was released in December 2013 and he can be heard on Ryan Muncy's *Hot*, released in November 2013 for the New Focus Label and one of the NYTimes Artsbeat best CD's of 2013. He is currently pursuing his Doctoral degree at Northwestern where he has both B.M. and M.M.



SCHOEPFLIN

Katie Schoepflin is a clarinetist, vocalist, pianist and composer who lives in Chicago and works as a freelance musician. As a member of Ensemble Dal Niente, she has had the privilege of working with and performing the works of Hans Abrahamsen, Louis Andriessen, Raphaël Cendo, Brian Ferneyhough, Lee Hyla, George Lewis, Enno Poppe and Augusta Reed Thomas. Katie has recently had the extraordinary privilege of performing Enno Poppe's clarinet concerto, *Holz*. She also performed with

Dal Niente at the 2014 International Summer Courses for New Music in Darmstadt, Germany. Katie earned her Bachelor of Music degree from Indiana University where she won the IU clarinet concerto competition and was awarded a Performer's Certificate. As a participant of the 2006 Henry Mancini Institute in Los Angeles, Katie worked with many renowned artists including Tony Bennett and Jon Williams. In 2008, Katie spent a year abroad in Japan where she was principal clarinetist of the Kakogawa Philharmonic Orchestra in Hyogo prefecture. She also sang jazz sets regularly in Kobe. She earned her Master of Music degree in 2011 from McGill University where she was awarded a full Schulich School of Music scholarship. While studying at McGill, Katie was a participant in the 2011 National Youth Orchestra of Canada, touring and performing extensively throughout Canada. Her primary instructors have been John Bruce Yeh, Alain Desgagne, James Campbell, Frank Kowalsky and Mary Kantor. When she is not making music, Katie is designing and creating jewelry for her etsy.com shop.



SNYDER

Audrey Q. Snyder is a cellist in Chicago, Illinois. As an advocate of contemporary instrumental music, she is the former cellist of Los Angeles New Music Ensemble (LANME), through which she had the opportunity to work with talented composers like Mary Kouyoumdjian, Eric V. Hachikian, and LANME's Patrick Conlon. Currently she plays as part of the Chicago-based Zafa Collective, a new music group founded with the idea of inclusivity (both in programming and performance) at its core.

As a pop and rock musician, Miss Snyder has performed several times with folk artist Emily Mure at venues including Club Passim, Rockwood Music Hall, and The Living Room, and can be heard on Emily's 2017 album *Worth*. Audrey also released a selection of her own songs on *Melodie* EP in June 2015, and will release a second EP, *Restless Lady*, in November 2017. While living in Rochester, she played as a local musician on *The Lion King* and *Mary Poppins*, as well as with solo artists including Idina Menzel and Josh Groban; in 2016, she played with the national tour of *The Bridges of Madison County*. Most recently, Audrey has subbed on *Hamilton: An American Musical* in Chicago. Audrey holds a B.M. and M.M. (with an Arts Leadership Certificate) from the Eastman School, where she studied with Alan Harris.

CONCERT IV

7:30 pm, March 29, 2018, Kemp Recital Hall

RED NOTE NEW MUSIC FESTIVAL COMPOSITION WORKSHOP

A Concert of World Premieres

Ensemble Dal Niente
 Laura Cocks, flute
 Katie Schoepflin, clarinet
 Hanna Hurwitz, violin
 Audrey Snyder, cello
 Mabel Kwan, piano
 Michael Lewanski, conductor

Two Dances (2018)

Tes Souvenirs (2018)

Intratextual recontextualisation (2018)

ripples (2018)

Erik Q. Ransom (b. 1970)

Max Vinetz (b. 1996)

Mert Moralı (b. 1992))

Minzuo Lu (b. 1991)

-INTERMISSION-

Horrorscene (2018)

Organum Etudes (2018)

render me (2018)

Abandoned (2018)

Howie Kenty (b. 1980)

James Chu (b. 1990)

Joshua Hey (b. 1988)

Joungmin Lee (b. 1975)

PROGRAM NOTES

Inspired by the music of Cuba, the opening dance of *Two Dances*, Habanera (literally translating to “Havana”), was originally imported to Cuba in the late 18th century by way of Spain. This contradanza (the Spanish version of the popular English country dance) then received a healthy dose of French influence from nearby Haiti, resulting in a blend of European and Afro-Caribbean styles. The most distinct characteristic of this dance form is undoubtedly the syncopated habanera-rhythm, which is commonly found within African and Afro-Latin music. Wildly popular in Cuba in the 19th century, the Cuban habanera was subsequently brought to Western Europe where its influence can be heard in the music of composers such as Jules Massenet, Maurice Ravel, Emmanuel Chabrier, and of course Georges Bizet in his opera, *Carmen*. Although the origin of the word rumba is unclear, it is thought possibly to be another term for “party”, as used by Cubans of African descent. This dance form originated in northern Cuba in the late 19th century, the result of the blending of African music and dance as well as the Spanish-influenced “coros de clave” singing groups. Central to this singing ensemble, in addition to the rumba, is the clave: both as a percussion instrument and, more importantly, a type of complex rhythmic pattern that gives the rumba its distinct syncopated texture.



RANSOM

Born and raised in South Florida, **Erik Q. Ransom** received his undergraduate degree from Rollins College and more recently completed his master’s degree in composition at the Jacobs School of Music where he is currently a doctoral candidate. His primary teachers have included Don Freund, Claude Baker, Aaron Travers, P.Q. Phan, David Dzubay, and Sydney Hodkinson including additional studies with David Liptak, Joseph Schwantner, and Joan Tower. His works have been performed by the Winter Park Bach

Festival Society, The Jacksonville Symphony, and various music ensembles at the Jacobs School of Music including the New Music Ensemble under the direction of David Dzubay. As a multi-instrumentalist, Erik has participated in rock, jazz, wind ensemble, and orchestral ensembles including the Palm Beach Symphony Orchestra. As a vocalist, he has been active as a chorister and soloist in assorted sacred and secular musical organizations in Florida and Indiana.

Tes Souvenirs translates to “your memories.” At once, it concerns both the memories that a single person may have in addition to our memories of other people. A few years ago, a friend of mine passed away from cancer while he was a high school senior. His mother still posts to his Facebook page. He continues to live, in a sense, because the collective memory of him is kept alive. His statuses are still visible, so his own memory of himself persists. I promised to myself that I would keep him alive in my memories. Before writing this piece, I couldn’t get David out of my head; everywhere I walked, images of his laughter and charisma permeated my thoughts. I wanted to bring this phenomenon into the piece itself: a constant melody that circles around itself against the passing of time, obsessively clinging onto its surrounding musical fabric.



VINETZ

Max Vinetz is a composer interested in creating emotionally immediate sounds, drawing inspiration from tradition and non-vernacular. He has received recognition and awards for performance and composition from ASCAP, BMI, Donald Sinta Quartet, Tesla Quartet, KLK New Music, Yale University, Reno Jazz Festival and CMEA Jazz Festival. At Yale, Max won the Abraham Beekman Cox Prize awarded to the “most promising and gifted composer” in the junior class, and was also awarded the Lewis P. Curtis Fellowship, the Tristan Perloth Prize, and the R.J.R. Cohen Fellowship for Musical Performance. Max’s works and have been

performed and recorded by Donald Sinta Quartet, Lemberg Sinfonietta, DeCoda, Phoenix Quartet, Albatross Duo, New York Youth Symphony, Brevard Sinfonia, Yale Undergraduate Chamber Orchestra, Icarus Duo, and the Yale Symphony Orchestra, among others. This year, Max will finish his B.A. in Music at Yale, where he studies composition with Kathryn Alexander and Konrad Kaczmarek.

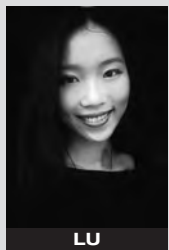
Recontextualisation is the process of rejecting a textual, semantic, or semiotic object from its authentic context to place it into another context. **Intratextual recontextualisation** is the application of recontextualisation within the same text. As “the text” in the piece I refer to the collection of my own compositional history. As any element of the text refers to something formerly voiced in the process of intratextual recontextualisation, and any musical object presented in the piece was already presented and is being presented in another context.



Mert Morali (b. 1992) is a Berlin-based composer, originally from Izmir, Turkey. He holds Bachelor's degrees in Theory-Composition from Bilkent University and in Composition from “Hanns Eisler” Berlin School of Music. During his studies he studied at Conservatorio Superior de Vigo and Royal Academy of Music, London as an exchange student. He studied composition with Turgut Pö ün, Tolga Yayalar, Juan Eiras, Wolfgang Heiniger, and

Edmund Finnis. He relates his compositions to the themes like linguistics, autobiography, poetry, urban planning theories, and politics. He attended composition workshops, led by composers such as Mark Andre, Martin Arnold, Giorgio Battistelli, and Isabel Mundry. His pieces have been heard at festivals, workshops, and concerts in Canada, Germany, Italy, Luxembourg, Turkey, and United Kingdom, including Istanbul-Essen Kulturhauptstadt November Music, Ultraschall Berlin Festival für Neue Musik, Array Music Young Composers' Workshop Concert, Eisler Komponisten Forum und Aufführungspreis, and Forum Neue Musik. His pieces have been performed by professional ensembles such as, Array Ensemble, Hezarfen Ensemble, United Instruments of Lucilin, Duo LuKo, and Plug. Currently, he is doing his Master's in Composition at “Hanns Eisler” Berlin School of Music, under the supervision of Eun-Hwa Cho.

The inspiration **ripples** is from one of my experiences traveling this February in Venice. One gloomy night, I was floating on a gondola, and I felt the coldness of the whole world. It was indescribable, archaic, dim, and dreamy. As I floated, landscapes quieted steadily, and the lights surrounding me were bright and multicolored. The water reflected the lights like a mirror, with the rays penetrating the islets, and moving through the surrounding buildings. The effect on the water looked like an oil painting. In the distance, I heard a beautiful soprano who was singing a melancholy, romantic melody, slowly, her voice fading into the twilight. In this piece, I have tried to capture the sound of her voice, and the sight of the colorful lights refracting on the water.



Minzuo Lu was born in Shanghai (China) in 1991. She started playing the piano and writing the Chinese Calligraphy at the age of four. While studying in high school, she began composition study with Professor Huang Lv and Professor Wei Zhang. After finishing her Bachelor composition degree in 2014 at Shanghai conservatory of music (under the guidance of Professor Huang Lv), she went to Germany to complete her master's degree

in instrumental composition under the guidance of Professor Xiaoyong Chen at the Hochschule für Musik und theater in Hamburg. Currently, she

is a composer and artist living in Hamburg and devoting her life to performing and composing contemporary music. In 2012, *The Five Elements* for string quartet was awarded the 2nd prize of the 5th Canada Montreal Molinari String Quartet composition competition. In 2014, her piano trio *Light though the window of the Prison* was awarded the 4th Prize of the Barlow Endowment Music Composition at Brigham Young University. In 2014, she was invited to be a composer at the San Francisco-Shanghai Chamber Music Festival with her work *Recluse*. Additionally, *Verve of Chinese Calligraphy* for string trio was equally well received on the internet of San Francisco Conservatory of Music. In 2015, her work *The day is declining* was awarded the 1st Audience Prize of 31st ALEA III Composition Competition in Boston, USA. In 2016, her orchestra work *Nuance-Bunt* was performed by the Hamburg Hamburger symphony. In 2017, her work *Gegenseitig for Ensemble* was awarded the 1st prize of 13th SUN RIVER PRIZE Students' New Music Composition Competition in Chengdu, P.R. China. *On The Floating Flower (Die Blüte treibt auf dem Wasser)* was also chosen as an honorable mention in the 2017 FNMC Composition Competition.

Horrorscene –

A choice: which is your true head?

Yes... sometimes monsters shriek outside,
but this call is coming from inside the house.

Run, fearful, to nostalgic times,
heedless of the slaughters past.
But what Horror's been awake within?
And how long before it turns to you?

Eviscerated, let's consider:

Who walks about with crooked speech,
winks with his eyes, speaks with his feet?
Who's always pointing his finger?
Who is it that's become the villain?
Who is it that's become the killer?

Show us your true head.



Howie Kenty is a Brooklyn-based composer and sound designer, occasionally known by his musical alter-ego, Hwarg. His music, called “remarkable” with “astonishing poetic power” by the International Compendium Prix Ars Electronica, is stylistically diverse, encompassing ideas from contemporary classical, electronic, rock, sound art, theatre, and everything in between, occasionally with visual and theatrical elements. Throughout all of his

creations runs the idea that the experience of a piece is more than listening to the music; there is a wholeness of vision and an awareness of environment that attempts to fully draw the audience into his works. Besides regularly premiering pieces internationally, serving as an executive producer of the New York City Electroacoustic Music Festival, teaching, and working with artists like DJ Spooky and Amanda Palmer, Howie plays guitar in the progressive rock band The Benzene Ring. He is currently a Graduate Council Fellow PhD student at Stony Brook University, studying with Matthew Barnson, Margaret Schedel, and Sheila Silver. Howie's *Scherzo; Dance*. received an Honorary Mention in Prix Ars Electronica 2008, and his *We Have Less Time Than You Think* won a first prize commission at Shanghai Electronic Music Week 2013. After performing his *An Impetuous Old Friend* in the 2013 Concert Artist Guild Competition, PUBLIQuartet was awarded the Sylvia Ann Hewlett Adventurous Artist Prize and chosen as the New Music/New Places Ensemble. Recent recognition includes a 2017 Copland House residency, a 2018 Virginia Center for the Creative Arts residency, first prize

commission in the 2017 Null-state Chaosflöte competition, competition winner for the 2018 Open Space Festival of New Music, and an ASCAP Plus+ award. Hear more at www.hwarg.com.

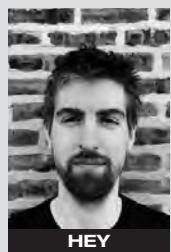
The *Organum Etudes* allude to popular music and medieval music. The work is entitled etude not for any particular technique explored, but rather for the study of continuation: old music within modern music.



James Chu is a composer and musician of acoustic and electronic music. He earned a bachelor of arts in music from Princeton University and a masters of music from the Peabody Institute. Mentored by Scott Lindroth, Stephen Jaffe, and John Supko, he is a doctoral candidate at Duke University, where he directs the Duke New Music Ensemble.

render me—This work is a rendering. It is:

- Submitted to you, the listener
- Performed by the musicians
- A depiction: a new model of resonance for the piano, of digital processing by analog means
- An animation of a still, a scale's slow unfolding
- A processing of a formal outline, given color and shade its realization
- A translation of an imagined sound-world.



Joshua Hey is a composer living in Philadelphia as a PhD candidate at the University of Pennsylvania. His music has been commissioned and performed by the Daedalus Quartet, PRISM, Omaha Symphony, Quatuor Bozzini, Bearthoven, Variant 6, and Marilyn Nonken, among others. The work has been presented through MATA, Time of Music—Musiikin aika, June in Buffalo, the American Conservatory in Fontainebleau, and as

composer-in-residence at ICon Arts in Sibiu, Romania. In 2014-15, he was a visiting scholar at the Sibelius Academy on a Jane and Aatos Erkko fellowship from the American-Scandinavian Foundation.

Abandoned—We are living in an abandoned world, full of dilapidated urban edifices and industrial parks, radiated soil, disconnected train stations, old vessels, food dumps and neglected companion pets, displaced families and children—and, most of all, unperformed music works. Abandonment probably has reason, probably one paining all with sadness, loneliness, frustration and despair. My work *Abandoned* is my attempt at capturing these feelings. It is a dedication to my own melodies and inspirations and techniques that have been abandoned.



Jungmin Lee's music has been performed in North America, South America, Europe, and Asia. He is a Gold & Silver Medal-winning composer of Global Music Awards for his string quartet *Vexatious* and electro-acoustic piece *Heterogeneous*. They have been released by ABLAZE Records on Hong Kong New Music Ensemble Live from Prague Vol. 1, 31st volume of the SCI CD Series and Electronic Masters Vol. 5 disc by

ABLAZE Records which includes his award-winning work. And currently his new orchestra piece *Sanctuary Tree* has been selected for the video recording project in the Sydney International Composers Concert 2018. Lee's work has been recognized by numerous competitions and "Call for Scores", including American Prize, Salvatore Martirano Memorial Composition Award, Soundstreams Emerging Composer Workshop, Florence String Quartet Competition, Valencia International Performance Academy & Festival, commission composition for Melbourne ensemble Rubiks Collective, IV Rieti Electroacustica Festival, New York City Electroacoustic Music Festival, Connecticut Summerfest, Chang-Ak Competition, SIME International Electroacoustic Music Competition, SEAMUS, Musinfo Opus-centrum, Bozzini_Lab Montreal Workshop, Florida Contemporary Music Festival, Bateau-Lavoir Electroacoustics, MAR12 Concierto1 Festival Ex Nihilo/Sonosíntesis, Special invited guest to present a lecture presentation at the SCI Region IV Student conference, SPLICE, Cicada Consort, N_SEME, Radio Transmission Art Pieces (New York 90.7-FM), Busan International Modern Dance Festival, and SCI Region Conferences, among many others. Additionally, Jungmin's music has been featured by the JACK Quartet, Mivos Quartet, PARMA Recordings LLC, Ascanio Quartet, Transient Canvas, the Midwest Composers Symposium, 2017 AGU (American Geophysical Union) Fall Meeting, UI Dance and International Writing Program Collaboration, and Seoul Arts Center. Currently he is pursuing the DMA composition at The Ohio State University with Dr. Thomas Wells. He holds degrees from New York University (M.Mus in music technology). Jungmin has studied with David Gompper, Josh Levine, Bryan Haaheim, Hyunsook Choi, Dafna Naphtali, Elaine Lillios, and Per Bloland.

PLEASE REFER TO PERFORMER NOTES ON PAGES 3, 16 and 17.

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