

2013

Red Note New Music Festival Program, 2013

School of Music
Illinois State University

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guest composer

JOAN TOWER

also featuring

**SPEKTRAL QUARTET
BLAIR McMILLEN**

MARCH 3RD - 7TH 2013

red note

new music

festival

**ILLINOIS STATE UNIVERSITY NORMAL, ILLINOIS
CARL SCHIMMEL, FESTIVAL DIRECTOR**



CALENDAR OF EVENTS

SUNDAY, MARCH 3, 2013 3 PM CENTER FOR THE PERFORMING ARTS

the illinois state university wind symphony, conducted by daniel belongia, performs music by scott lindroth, john mackey, and paul dooley, as well as marcus maroney's "rochambeau" (winner of the red note call for scores).

MONDAY, MARCH 4, 2013 2-4 PM KEMP RECITAL HALL

chicago-based spektral quartet leads a master class for string students in the illinois state university school of music string studio.

MONDAY, MARCH 4, 2013 8 PM KEMP RECITAL HALL

guest ensemble spektral quartet performs string quartets by marcos balter, elliot carter, chris fisher-lochhead, dan dehaan, and hans thomalla.

TUESDAY, MARCH 5, 2013 1-3 PM CENTER FOR THE PERFORMING ARTS

spektral quartet gives a reading session of student composers' works, with commentary by guest composer joan tower.

TUESDAY, MARCH 5, 2013 2-3 PM KEMP RECITAL HALL

guest artist blair mcmillen leads a master class for piano students in the illinois state university school of music piano studio.

COMPOSER PRESENTATION DAVID KIRKLAND GARNER

CENTENNIAL EAST BUILDING, ROOM 229 2-2:50PM

composer david kirkland garner, winner of the composition competition, presents on his music

COMPOSER Q&A - TONY SOLITRO KEMP RECITAL HALL 4 - 5:30 PM

composer tony solitro discusses his vocal music and career as a composer of opera and songs

TUESDAY, MARCH 5, 2013 8 PM KEMP RECITAL HALL

illinois state university faculty members and guest pianist blair mcmillen perform works of guest composer joan tower. a reception hosted by friends of the arts will follow.

WEDNESDAY, MARCH 6, 2013 8 PM KEMP RECITAL HALL

illinois state university faculty members and guest artists perform music of yao chen, john orfe, and tony solitro, as well as david kirkland garner's "forward/still" (the winning work in the red note new music festival composition competition).

THURSDAY, MARCH 7, 2013 8 PM CENTER FOR THE PERFORMING ARTS

illinois state university's symphonic band, conducted by daniel belongia, will perform new works by john mackey, roy magnuson, steve danyew, and others.

2013 REDNOTE NEW MUSIC FESTIVAL COMPOSITION COMPETITION

Composers from 37 states and 24 countries around the world submitted 422 original works to the Third Annual RED NOTE New Music Festival Composition Competition. There were a great many outstanding compositions, and the judging process was challenging due to the high quality of the submissions.

This year, the judges unanimously chose David Kirkland Garner of Durham, North Carolina, as the winner of the RED NOTE New Music Festival Composition Competition. His work *Forward/Still* will be performed as part of the Festival on Wednesday, March 6th, 2013, and he has received the \$1000 prize.

There were also two Runners-Up:

Sextet, by Gilad Cohen (Israel)
reach, by Nicholas S. Omiccioli (Kansas City, MO)

In addition, several additional works were selected for citation as Honorable Mentions:

Fractal Miniatures, by Roger Zare (Tallahassee, FL)
String Quartet "The Figure", by Judith Lang Zaimont (Maricopa, AZ)
Glass Blue Cleft, by Max Giteck Duykers (Brooklyn, NY)
Push/Pull, by Mark Popeney (Los Angeles, CA)

The preliminary rounds were judged by the Music Composition faculty of Illinois State University. The judges for the final round were the esteemed composers:
Donald Crockett (University of Southern California)
Stacy Garrop (Roosevelt University)
Stephen Jaffe (Duke University)
Eric Moe (University of Pittsburgh)

2013 REDNOTE NEW MUSIC FESTIVAL CALL FOR WIND ENSEMBLE SCORES

Composers from around the world submitted 215 wind ensemble works in response to our Call for Scores, and a significant number of them were strong and compelling compositions. However, due to programming considerations we could only choose one work.

The winner of the Call for Scores is *Rochambeau* by Marcus Maroney of Houston, Texas. Maroney's work will be performed by the Illinois State University Wind Symphony, conducted by Daniel Belongia, on the first concert of the RED NOTE New Music Festival on March 3rd, 2013.

Daydreams, by Takuma Itoh (Honolulu, HI), was named Runner-Up.

Several Honorable Mentions were cited as well:

Coronary Dance of the Destructive Sense, by Eric Lindsay (Bloomington, IN)
Las Vegas Raga Machine, by Alejandro Rutty (Greensboro, NC)
Too Close to the Sun, by Murray Gross (Alma, MI)
What We Do Is Secret, by Lansing McLoskey (Miami, FL)

Preliminary judging was conducted by the Music Composition faculty at Illinois State University. Stephen Steele, Director of Bands at ISU, adjudicated the final round.

**SUNDAY, MARCH 3RD, 2013 3:00 PM
CENTER FOR PERFORMING ARTS**

**THE ILLINOIS STATE UNIVERSITY WIND SYMPHONY
DANIEL BELONGIA, CONDUCTOR**

High Wire (2012) John Mackey (b. 1973)

Passage (2010) Scott Lindroth (b. 1958)

Rochambeau (2008) Marcus Karl Maroney (b. 1976)

.....**INTERMISSION**.....

Point Blank (2012) Paul Dooley (b. 1983)

Symphony in B-Flat
for Concert Band (1951) Paul Hindemith (1895-1963)

- I. Moderately Fast, with Vigor
- II. Andantino Grazioso
- III. Fugue

PROGRAM NOTES

The high wire is a visceral, acrobatic stunt: A tightrope is suspended at enormous height, often swaying above some deadly hazard, and one of the Flying Wallendas dares to traverse it, dazzling the captivated onlookers with death-defying courage and precision. Any errant step brings a gasp of panic from the audience, who dread what they may see yet cannot look away. John Mackey's **High Wire** captures that electric sensation, presented without a net above a three-ring heavy-metal circus. This explosive fanfare courses with dizzying virtuosity — pure kinetic energy released from a compression-loaded spring. The commission — put together by the University of Wisconsin-Milwaukee Youth Wind Ensembles in honor of their founder, Thomas L. Dvorak — was simply for a concert opener but, as Mackey relates, other factors contributed to the eventual composition:

“I was itching to write something fun and flashy and yes — I suppose — virtuosic for the ensemble. I had been writing slow, simple music just before starting *High Wire*, and my brain felt like a hyperactive dog that’s been locked up indoors for days. I needed to sprint around the yard, musically speaking. From the outset, I was just thinking ‘flashy fanfare.’ To me a fanfare is a grand, brass-flourish-loaded opening gesture for a concert, but they’re usually very short. How could I create one that was four minutes long, keeping it exciting while not making it aurally exhausting? I was going for ‘razzmatazz’ and I wanted lots of polychords, plus a largely octatonic scale, but it seems that if I

combine those ideas — fanfare plus polychords plus octatonic — we get... circus.”

The octatonic scale Mackey references is a synthetic collection of pitches favored by a host of composers since the beginning twentieth century, including, notably, Igor Stravinsky. This scale works particularly well in *High Wire* for two reasons. First, it provides a host of semitones, which give any sonority a biting dissonance; and, second, it allows the generation of polychords (two chords that sound like they’re in different keys played at the same time) and quick backflipping between a major and minor “home” key. All of these factors interlaced provide one indisputable characteristic: sonic edge. When applied with bright, pealing orchestration, it presents the listener with a sense of agitation and fright that something might go wrong. That fright comes in waves, as the energies surge, then dissipate, only to reload methodically for another discharge. Mackey, who makes allusions in his earlier *Aurora Awakes* to Gustav Holst’s *First Suite*, slips in a few references to the work here as well. The concluding measures, for instance, mimic the contour of Holst’s thematic motives and orchestration, while a chaconne-like ground bass emerges midway through the work like a troupe of elephants gallivanting about the arena, metamorphosing through its own influence into a demented chorale. This chorale eventually takes over with the force of a rock power modulation and absorbs all of the surrounding virtuosity, pressing down upon the ground before lunging forth one last time and giving the audience a final gasp as the sonic world comes crashing down to the ground around them.

— Jake Wallace

John Mackey, born October 1, 1973 in New Philadelphia, Ohio, holds a Master of Music degree from The Juilliard School and a Bachelor of Fine Arts degree from the Cleveland Institute of Music, where he studied with John Corigliano and Donald Erb, respectively. Mackey particularly enjoys writing music for dance and for symphonic winds, and he has focused on those mediums for the past few years. His works have been performed at the Sydney Opera House; the Brooklyn Academy of Music; Carnegie Hall; the Kennedy Center; Weill Recital Hall; Jacob’s Pillow Dance Festival; Italy’s Spoleto Festival; Alice Tully Hall; the Joyce Theater; Dance Theater Workshop; and throughout Italy, Chile, Japan, China, Norway, Spain, Colombia, Austria, Brazil, Germany, England, Australia, New Zealand, and the United States. He has received numerous commissions from the Parsons Dance Company, as well as commissions from the Cleveland Orchestra Youth Orchestra, New York City Ballet’s Choreographic Institute, the Dallas Theater Center, the Alvin Ailey Dance Company, the New York Youth Symphony, Ailey 2, Concert Artists Guild, Peridance Ensemble, and Jeanne Ruddy Dance, among many others. Recent commissions include works for the American Bandmasters Association, the Dallas Wind Symphony, and a concerto for New York Philharmonic Principal Trombonist Joseph Alessi. To entertain himself while procrastinating on commissions, Mackey is a photography enthusiast.

Passage was composed in 2010, but the music looks back at earlier times in my life. A prominent four-note theme, first heard as the harmonized melody in the woodwinds, comes from a piece I composed in 1990 called *Duo for Violins*. In the duo, the theme appears at a climactic moment and is filled with passionate intensity. In *Passage*, the theme is set with rich harmonies that shift with each repetition, and the rhythmic character is

supple and nuanced. To me, it's like encountering an old friend who has changed with age, hopefully for the better. Composing for symphonic band was another occasion for retrospection. My formative music experiences began in 1970, when I played in public school bands and jazz ensembles directed by men who offered instruction, mentorship, and priceless opportunities to discover myself as a composer and musician. And so it is with gratitude that I dedicate this piece to Robert C. Shirek, Calvin D. Moely, and Raymond C. Wifler, three American bandmasters who revealed to me what it could mean to live a life in music. *Passage* was commissioned by the American Bandmasters Association and received its premiere at the Midwest Conference on December 15, 2010, in a performance by the United States Marine Band ("The President's Own") conducted by Captain Michelle Rakers. – *Scott Lindroth*

Scott Lindroth has been on the faculty at Duke University since the fall of 1990, having earned degrees in music composition from the Eastman School of Music (BM 1980) and the Yale School of Music (DMA 1991). His work as a composer has centered on instrumental and vocal media, including compositions for the Chicago Symphony Orchestra, the New York Philharmonic, the Philadelphia Orchestra, the Netherlands Wind Ensemble, and the Ciampi Quartet. He has also composed music for dance, theater, and video. Recordings of his work are available on CRI, Equilibrium, and the Centaur labels. Recent works include *Nasuh* for soprano and string quartet, and *Bell Plates* for percussion solo and electronic sound.

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Rochambeau was composed in 2008. The three-movement work is based on the children's game of the same name, also known as "Rock-Paper-Scissors." I took these three words as starting points for a triptych of contrasting moods. The woodblock precedes each movement with the gesture that initiates the game. "Rock" is craggy, forthright music that, even in softer moments, derives its solidity from firm fifth-based harmony. "Paper" occupies the opposite end of the spectrum—gentle and unfolding in various planes. Motives from "Rock" intervene, but are enveloped by the paper music. "Scissors" is a wild, extrovert rondo with rhythms cutting across the simple common meter. A central episode recalls "Paper," but the motives are summarily dismissed as the rondo theme returns. *Rochambeau* was commissioned by the University of Houston Wind Ensemble and its director, David Bertman. It is dedicated to Dan Welcher, my teacher, whose wind ensemble works were always a thrill to play. – *Marcus Maroney*

Marcus Karl Maroney studied composition and horn at The University of Texas at Austin (B.M.) and Yale School of Music (M.M., D.M.A.). His principal composition teachers were Joseph Schwantner, Ned Rorem, Joan Tower and Dan Welcher. In 1999, he received a fellowship to the Tanglewood Music Center, the First Hearing award from the Chicago Symphony Orchestra (for *Those Teares are Pearle*) and an ASCAP/Morton Gould Young Composer's award. Other awards and fellowships followed, including: a Charles Ives Scholarship from The American Academy of Arts and Letters, the Music 2000 Prize from the University of Cincinnati College-Conservatory of Music, further awards from ASCAP, a residency at the Copland House and consecutive Woods Chandler Memorial awards from Yale University. Commissions have come from such organizations and individuals as eighth blackbird (*Rhythms*), the Orchestra of St. Luke's (*Hudson*), The Norfolk Chamber Music Festival (*Introduction and Barrage* for the Gryphon Trio), Timothy McAllister (*Denk*

Dir.), the Moores School Percussion Ensemble (*Pantheon*), the Texas Music Festival (*Märchenbilder*), the Deer Valley Music Festival (*Three Pieces for String Quartet*) and the Juventas! New Music Ensemble (*Dust of the Road*). Mr. Maroney served on the faculty of the Yale School of Music from 2002-2004. He is currently Assistant Professor of Music at the University of Houston's Moores School of Music. His academic pursuits include research on the music and life of Swiss composer Frank Martin, for which he was awarded a grant from the University of Houston for residency at the Paul Sacher Stiftung in Basel. Mr. Maroney is on the Artistic Board of Musiqa, Houston's composer-led new music presenting group.

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Point Blank (2012) for wind ensemble is inspired by electronic music, in particular a style called Drum & Bass. I explore the interaction between computer generated musical material and the human performer. For the wind ensemble's percussion battery, I transcribe tightly interlocking electronic rhythmic material. The drum set, mallets, and timpani whirl the ensemble through an array of electronically inspired orchestrations, while the winds and brass shriek for dear life! – *Paul Dooley*

Paul Dooley's music has been described as "impressive and beautiful" by American composer Steve Reich. Mr. Dooley's path has embraced not only his Western Classical heritage, but also a cross-cultural range of contemporary music, dance, art, technology and the interactions between the human and natural worlds. In 2012 - 2013 Dooley is a Lecturer in Performing Arts Technology at the University of Michigan. While at the University of Michigan, Dooley has taught courses in electronic music, co-directed the 2009 Midwest Composers Symposium and in 2010 was coordinator of the ONCE. MORE. Festival, a 50 year anniversary of the ONCE Festival of Contemporary Music. Paul Dooley was born in 1983 in Santa Rosa, CA. With the passionate guidance of two musically progressive parents, he began his musical career by playing in a wide range of genres: from drum set and piano in rock and jazz groups to orchestral percussion. At age 12, he began studying composition and improvisation with Doc Collins, and later with Charles Sepos. Mr. Dooley earned a degree in music composition, and a second bachelor's degree in mathematics, at the University of Southern California where his mentors included Frank Ticheli, Stephen Hartke and Frederick Lesemann. Dooley is currently completing a doctorate in composition at the University of Michigan, where he works primarily with composers Michael Daugherty, Bright Sheng and Evan Chambers. In 2011 - 2012, Paul Dooley was composer-in-residence with the Detroit Chamber Winds. This featured the premiere of *Salt of the Earth* (2012) for brass ensemble and percussion, conducted by H. Robert Reynolds. Other performances of Dooley's music include those by Alarm Will Sound, the Charlotte Symphony, Cabrillo Festival Orchestra, American Youth Symphony, Chautauqua Festival Orchestra, American Philharmonic, the Atlantic Classical Orchestra, Omaha Symphony, USC Thornton Symphony, USC Wind Ensemble, University of Michigan Symphony Band, Frost Wind Ensemble, the Aspen Music Festival's American Academy of Conducting Orchestra, and a reading by the Detroit Symphony, conducted by Leonard Slatkin. Dooley is currently working on *Run for the Sun* (2013), a new work commissioned by the New York Youth Symphony, to be premiered in March 2013 at Carnegie Hall, conducted by Joshua Gersen. Dooley is also collaborating with librettists Cameron Jackson and Jessica Cox on a new, full length multi-media opera, *Gate of Ivory Gate of Horn* (2013) to be premiered in Ann Arbor and San Francisco in 2013. A

band version of Dooley's composition *Point Blank* (2012) was recently commissioned by a consortium of fourteen bands organized by Gary Green of the University of Miami Frost Wind Ensemble. In 2010, Mr. Dooley was commissioned by San Francisco Ballet Principle Dancers Muriel Maffre and Damian Smith to create a project for Marina Abramovic Institute West (*Making Visible* (2010)) directed by Cameron Jackson. San Francisco Chronicle writer Leah Garchik noticed "whispered admiration for the work" and San Jose Mercury News regarded the project as "fascinating." Other recent commissions include Scordatura Music Society (*Brisé* (2011)), the Pacific Symphony Youth Wind Ensemble (*Forgotten Highway* (2011)), and the Michigan Music Teachers Association and National Music Teachers Association (*Gradus* (2009)). Mr. Dooley has received a wide range of prizes for his work, including: a 2010 BMI composer award for *Gradus* (2009) for solo cello, a 2008 ASCAP Morton Gould Young Composer Award for *Dani's Dance* (2007) for piano trio, a fellowship to the 2008 Aspen Music Festival Composition Masterclass with Christopher Rouse, a Regents fellowship to the University of Michigan.

The ***Symphony in B-flat for Concert Band*** was composed at the request of Lt. Col. Hugh Curry, leader of the United States Army Band, and was premiered in Washington, D.C., on April 5, 1951, with the composer conducting. The three-movement symphony shows Hindemith's great contrapuntal skill, and the organized logic of his thematic material. His melodies develop ever-expanding lines, and his skill in the organization and utilization of complex rhythmic variation adds spice and zest to the strength of his melodies. The first movement is in sonata-allegro form in three sections, with the recapitulation economically utilizing both themes together in strong counterpoint. The second and third movements develop and expand their thematic material in some of the most memorable contrapuntal writing for winds. The second movement opens with and imitative duet between alto saxophone and cornet, accompanied by a repeated chord figure. The duet theme, along with thematic material from the opening movement, provides the basic material for the remainder of the movement. The closing section of the third movement utilizes the combined themes while the woodwinds amplify the incessant chattering of the first movement. The brass and percussion adamantly declare a halt with a powerful final cadence. The *Symphony in B-flat* rivals any orchestra composition in length, breadth, and content, and served to convince other first-rank composers – including Giannini, Persichetti, Creston, and Hovhaness – that the band is a legitimate medium for serious music.

– BMN, Hubert Henderson, and James Jorgenson

Respected as one of the most distinguished viola players of his time, **Paul Hindemith** devoted the earlier part of his career to performance, first as a violinist and then as a viola player in the Amar-Hindemith Quartet, while developing his powers as a composer and his distinctive theories of harmony and of the place of the composer in society. His name is particularly associated with the concept of *Gebrauchsmusik*, and the composer as craftsman. He was prolific in composition and wrote music in a variety of forms. Attacked by the National Socialists, he left his native Germany in 1935, taking leave from the Berlin Musik-hochschule where he had served as professor of composition for some eight years. In 1940 he settled in the United States, teaching at Yale University, a position he combined after the War with a similar position at the University of Zurich. He died in his native city of Frankfurt in 1963.

Daniel A. Belongia is associate professor of music and assistant director of bands at Illinois State University. He holds the Doctor of Musical Arts degree in wind conducting from Michigan State University, where he was a Kenneth G. Bloomquist Fellow. Prior to this, he served as teaching assistant in wind conducting at the University of Miami *Frost School of Music*, where he earned the bachelor and master's degrees in music education and performance. As a public school band director, Belongia taught at the middle and high school levels in Florida and Texas. Belongia was the recipient of the School District of Lee County Fine and Performing Arts, "Teacher of the Year" award, and has been included in the *Who's Who Among America's Teachers* publication several times. As trombone soloist, he can be heard on the University of Miami Wind Ensemble compact disk, *New Music or Winds and Percussion*, and his articles have been published in the *Journal of the World Association of Symphonic Bands and Wind Ensembles*, the journal of *The International Society for the Investigation and Promotion of Wind Music*, the *Instrumentalist Magazine*, *Keynotes Magazine*, and multiple volumes of the *Teaching Music through Performance in Band* and *Teaching Music Through Performance in Beginning Band* reference series. He is alumnus of *The Cavaliers* and *The Star of Indiana* drum and bugle corps, and has served as a visual and/or brass instructor of several top twelve ensembles. Belongia has presented clinics at the regional and national conventions of the College Band Directors National Association, and is an active adjudicator and clinician throughout the United States and abroad. Professional affiliations include the College Band Directors National Association, National Band Association, The Conductor's Guild, the Music Educators National Conference, Pi Kappa Lambda, and he is proud to hold honorary memberships in Kappa Kappa Psi and Tau Beta Sigma. His greatest affiliation is his wife Jill, daughters Jennifer and Allison, and son Jack!

WIND SYMPHONY PERSONNEL

SPRING 2013

Flute

* James Thompson
 * Pam Schuett
 Erica Collins
 Kyle Johnson
 Casey Sukel
 * co principal

Oboe

Jaimie Connelly
 David Merz

English Horn

Brad Cardella

E♭ and B♭ Clarinet

Beth Hildenbrand
 Jamie Orzechowski
 Hannah Edlen
 Josh Wunderlich
 Nathan Gross
 Kara Hale

Bass Clarinet

Gus Johnson
 Brenda Dratnol

Contrabass Clarinet

Will Brocker

Bassoon

Kay Schutte
 Samantha DeCarlo

Contrabassoon

Yazmin Torres

Saxophone (alpha listing)

Nick Di Salvio
 Thomas Giles
 Patrick Kelly
 Brett Thole
 Tre Wherry

Horn

Christine Hansen
 Amanda Muscato
 Allison Bellot
 Kevin Krivosik
 Joey Fontanetta

Trumpet

Karol Domalik
 Sean Hack
 Philip Carter
 Shauna Bracken
 Joey Blunk
 Steph Beatty

Trombone

Justin Marxman
 Matt Meehan
 Jordan Sellers

Bass Trombone

David Gerber

Euphonium

Sam Stauffer
 Beth Rocke

Tuba

Tim Schachtschneider
 Jason Lindsey

Percussion

Dan Benson
 * Dan Bretz
 Kevin Greene
 Ksenija Komljenovic
 Mallory Konstans
 Alec Levy
 Tom Ford
 *section leader

String Bass

Laura Bass

Piano

Se Jeong Jeong

Harp

Chen Yu Huang

MONDAY, MARCH 4TH, 2013 8:00 PM
KEMP RECITAL HALL

Spektral Quartet

Aurelien Fort Pederzoli and Austin Wulliman, violins
Doyle Armbrust, viola
Russell Rolan, cello

Albumblatt (2010) Hans Thomalla (b. 1975)

Sterile Contaminant (2012) Daniel R. Dehaan (b. 1988)

Chambers (2011) Marcos Balter (b. 1974)

Movement I

Movement II

Movement III

Dig Absolutely (2010) Chris Fisher-Lochhead (b. 1984)

.....**INTERMISSION**.....

String Quartet No. 2 (1959) Elliott Carter (1908-2012)

Introduction

I. Allegro fantastico

II. Presto scherzando

III. Andante espressivo

IV. Allegro

Conclusion

THE SPEKTRAL QUARTET

“...the most memorable chamber music performance of the year.” (*Chicago Classical Review*)

With its innovative programming consistently filling venues with a “crowd that other classical presenters would kill to attract” (*Chicago Classical Review*), the Spektral Quartet has established itself as one of Chicago’s most intrepid and adroit ensembles. With a priority on evaporating the perceived boundary between traditional masterworks and the music of the present, Spektral concerts feature the likes of Beethoven and Mozart alongside Carter and Adès.

Hailed by *Time Out Chicago* as having “forged a reputation for

fiercely on-point performances as well as some of the city’s most imaginative chamber programming,” the Spektral Quartet continues to close the distance between performer and audience member. For its annual Sampler Pack series at the Empty Bottle, quartet movements are extracted and shuffled to explore unexpected artistic connections in an informal bar setting. For 2011’s Epistolary program, a film depicting the rising deadline anxieties between quartet and commissioned composer were produced as a comic short film, screened prior to the world premiere of the score in question. As bold advocates for Chicago’s dynamic new music scene, Spektral recently produced *Break Right Through That Line*, a concert featuring works by Northwestern University faculty composers and their protégés.

2012 found the quartet launching its most ambitious project to date: *Theatre of War*. A seamless integration of music, theatre, film and the spoken word, Chicago-area music critics praised the performance for its stance against societal war-apathy, its donation of ticket proceeds to a veterans organization, and in particular its execution of composer George Crumb’s amplified string quartet: “One is unlikely to experience a more powerful, eloquent and intensely moving performance of *Black Angels*.” (*Chicago Classical Review*)

The 2012-13 season marked the first year of the Spektral’s residency at the Music Department at the University of Chicago, where they will direct the department’s chamber music program, conduct workshops, and give performances throughout the year.

Learn more at www.spektralquartet.com or follow on Facebook and Twitter: @SpektralQuartet.

PROGRAM NOTES

We know albums – or “Poesiealbum,” as they are called in German – from our childhood: the collection of entries from friends or family as an attempt to hold onto something ephemeral: seemingly inseparable friendship, a notable experience, a song or a poem that should not be forgotten; all of those stand next to leaves that have dried long ago, and whose decomposition lets us experience vanity rather than durability. My composition *Albumblatt* is a study about these attempts to get a hold of such unsteady phenomena: the players’ fingers slide in almost uninterrupted glissando across the fingerboard at the beginning of the piece, while bow-pressure and bow-tempo swell constantly. A restless sonorous flow, continuously changing its direction, and in which chords shine through only in passing – just long enough to be perceived before the notes drift on: short moments of orientation, memory, meaning. A steady decrease in bow as well as in glissando-tempo (up to their eventual halt) attempts to grip these chords, to literally hold on to them. But instead of a stable and fixated harmony a different type of sonorous world emerges, one that follows its own flow and eventually its own elusiveness. The grasp for the chords, the attempt to get a hold of those gestures, becomes a fleeting gesture itself. *Albumblatt* is dedicated to the Arditti Quartet. – *Hans Thomalla*

Hans Thomalla, born in Bonn, Germany, studied composition

at the Frankfurt Musikhochschule. From 2002-2007 he pursued a Doctor of Musical Arts at Stanford University. He was a fellow of the DAAD, the Studienstiftung des deutschen Volkes, and the Stanford Humanities Center during his studies. Hans Thomalla has been awarded numerous prizes: among others the Kranichsteiner Musikpreis (2004), the Christoph-Delz-Prize (2006), and the Composer Prize of the Ernst von Siemens Musikstiftung (2011). His music has been performed at major Festivals, such as Tanglewood, Donaueschingen, Wien Modern, Witten, Ultraschall Berlin, ECLAT, Takefu, and Steirischer Herbst. In 2005 the Festival d'Automne a Paris presented a portrait of his music in two concerts with the Ensemble Recherche. The City of Zurich, Switzerland, featured his music in four concerts at the 2008 Contemporary Music Days, and the Munich Biennale portrayed his work in a concert with the Münchener Philharmoniker and Johannes Kalitzke in 2010. In 2008 a Portrait-CD with Hans Thomalla's chamber music played by the Ensemble Recherche and Lucas Fels was released on the Wergo Label. In July 2011 Hans Thomalla's opera *Fremd* premiered on the main stage of the Stuttgart Opera. Future projects include a collaboration with the Video Artist William Lamson for the Donaueschingen Festival as well as a commission for the New York based Talea Ensemble. Since 2004 Hans Thomalla has close ties to the Darmstädter Ferienkurse, where several of his works have been premiered, where he gave lectures in 2006 as well as 2008, and where he served on the composition Faculty in 2010. Since 2007 he is Assistant Professor of Music Composition at Northwestern University in Chicago.

The premiere of the first version of **Chambers** was extremely well received by both audience and critics. Yet, I knew something was missing, and so did my friends at Spektral. Writing a string quartet, I must confess, is utterly intimidating. Many great composers have looked at string quartets as confessionals, musical proclamations of their artistic credos. Added to this historic weight was the crucial role of strings in my own compositional output thus far. For many reasons – mostly due to wonderful partnerships with amazingly talented string players – several characteristics of my current compositional voice were heavily influenced by solo works for violin, viola, and cello I have written in recent years. Writing *Chambers* was an opportunity to create a personal bookmark, a look both ahead and back from where I currently stand. And, it took me two takes to get it just right. *Chambers* is a three-part snapshot of my compositional personality. The first movement focuses on attentive listening, immersing oneself into seemingly static textures that in return gradually unveil their many complexities and hidden hyperactivity, primarily through timbre. The second movement is centered at the role of spatial and temporal organization of musical ideas as well as at the physical and contextual questioning of music repetition. The third movement both summarizes the two previous movements and adds to them other elements dear to me: virtual polyphony (the illusion of a bigger instrumental force), internal and external counterpoint, stylistic plurality at the service of the music material, and close structuring of transitions and proportions. *Chambers* was first written in San Francisco in 2011 and revised in Chicago in 2012, and is dedicated to the Spektral Quartet in friendship and admiration. – *Marcos Balter*

Praised by *The Chicago Tribune* as “minutely crafted” and “utterly lovely” and *The New York Times* as “whimsical” and “surreal,” the music of composer **Marcos Balter** (b.1974, Rio de Janeiro, Brazil) has been featured at CSO MusicNow, Teatro de Madrid, Tokyo Bunka Kaykan, Baryshnikov Arts Center, Le

Poisson Rouge, and the Museum of Contemporary Art of Chicago, among others. 2012 highlights include concerts in Brazil, Canada, France, Germany, Italy, Singapore, Switzerland, and the United States. Past honors include commissions from Meet the Composer, Chamber Music America, The Fromm Foundation at Harvard University, The MacArthur Foundation, fellowships from the Tanglewood Music Center/Leonard Bernstein Foundation and the Civitella Ranieri Foundation (USA/Italy), as well as first prizes in several national and international competitions. His main teachers were Augusta Read Thomas, Amy Williams, and Jay Alan Yim. Guest instructors in master classes and festivals include Andriessen, Boulez, Carter, Knussen, Murail, Poppe, Rands, Rihm, and Saariaho. Having previously taught at the University of Pittsburgh, Northwestern University, and Lawrence University, he is currently the Director of the Music Composition program at Columbia College Chicago. For more information and audio samples, please visit the composer's official website at www.marcosbalter.com.

Dig Absolutely was written in Chicago between October and December of 2010. The piece explores musical flux and the ability of dynamic systems to manifest stable states. One way it does this is through the treatment of underlying pitch structures as attractors instead of identities, making it possible for the musical surface to be nuanced and complex while remaining grounded in large-scale harmonic motions. Equally important to the creative process was a concern for string technique, especially in regard to the expressive use of idiomatic and non-idiomatic writing to achieve gestural immediacy and/or fragility. – *Chris Fisher-Lochhead*

Chris Fisher-Lochhead (b. 1984) is a composer/performer currently residing in Chicago. His music explores various ways of being-in-the-world, including humor, language, tradition, embodiment, theatricality, and political engagement. He has worked with a wide array of performers, including the Arditti Quartet, Ensemble Dal Niente, The Spektral Quartet, Marcus Weiss, Rebekah Heller, and the Anubis Quartet. He is currently completing a doctorate at Northwestern University, where he studies with Lee Hyla, Jay Alan Yim, and Hans Thomalla. He is also a member of the Grant Wallace Band, a trio of composer/performers whose music plays in and along the interstices of genre. Upcoming projects include collaborations with Third Coast Percussion, Graeme Jennings, and the Mivos Quartet. See more at www.cflmusic.com.

The title **Sterile Contaminant** describes not necessarily the sounds Dehaan sought to create, but rather his compositional process, composing more with an eraser than a pencil. The result is a seemingly barren score, with a limited musical vocabulary, and stark textures. Within these restraints the performers are instructed to resurrect expression through “interruptions” and subtle changes. – *Spektral Quartet*

Daniel R. Dehaan is a composer, teacher and performer currently based in Chicago. Daniel serves as the coordinator of the Digital Music Lab at Columbia College Chicago, where he teaches classes and private lessons in electronic music composition. This past fall Daniel began working on his Doctorate in Music Composition at Northwestern University. For more information and examples of the composer's work please visit his website at www.danielrdehaan.com.

ELLIOTT CARTER'S STRING QUARTET NO. 2

THE SCENARIO

While the compositional lineage of many composers can be easily traced, Elliott Carter was a true maverick and an original voice in contemporary music. The individuality of his writing style, notably evident in the String Quartet No. 2, likely played a key role in his winning a Pulitzer Prize for the piece in 1960. Although this quartet was not written with a linear narrative in mind, Carter did view the four, disparate personalities represented by each instrument as engaging in a repartee of sorts. Mimicry, discourse and debate are all evocatively present here, and our resident poet, Aurelien, has constructed a synopsis of the movements to offer you his take on this quartet's scenario.

CAST OF CHARACTERS

J. Austin: Violin 1
Aurelien: Violin 2
Doyle: Viola
Russell: Cello

SYNOPSIS

Introduction

Four men sit at the opposite sides of the room. **R** and **D** read the local paper. **A** incessantly readjusts his pants, and **J** gazes at his reflection in the glass table. **R** looks up from behind his newspaper. Something has caught his eye. He starts speaking. Not "to" someone so much as "at" him. Startled, the others respond simultaneously. Amid the ruckus, questions emerge and answers appear. A dialogue begins.

Movement I

J leads a hectic and circuitous conversation. **A** returns the narrative back to pragmatism. **D** seizes a moment of silence and addresses the others, not in discourse but rather a desperately romantic and self-questioning monologue. Some agree, others comment. Everyone is respectful...for once.

Movement II

A more focused sphere of communication. **A** takes the reins of the dialogue, full of sarcasm, one-liners and inside jokes. He critiques his colleagues utterances and bitterly mimics **D**'s melodramatic outbursts. **A** limits and molds the conversation to his desires through verbal indictments.

Movement III

Feeling down on their luck and unhappy with their lives, the foursome gives itself over to emotional interchanges, even lamenting together. They draw comparisons between their ailments and their respective situations. They embrace and they sing, like long-lost comrades. Eventually, all this vulnerability is more than **J** can stomach. What starts as a joke devolves into acrimony. **J** transforms into the persona of an acerbic stand-up comic. No one is laughing.

Movement IV

In which the characters discuss tango and other Latin dances. In which they debate heatedly and then concur. Then they argue again before coming to an agreement with equal vehemence. In which commonality is found in the idea of moving on rather than looking back...as quickly as possible. This is too much. Too much for these four. Too much for one day...

Conclusion

They barely speak, but when they do **A** cuts them off dryly. Four men sit at the opposite sides of the room. **R** and **D** read the local paper. **A** incessantly readjusts his pants, and **J** gazes at his reflection in the glass table.

Twice winner of the Pulitzer Prize, first composer to receive the United States National Medal of Arts, one of the few composers ever awarded Germany's Ernst Von Siemens Music Prize, and in 1988 made "Commandeur dans l'Ordre des Arts et des Lettres" by the Government of France, **Elliott Carter** is internationally recognized as one of the leading American voices of the classical music tradition. He recently received the Prince Pierre Foundation Music Award and is one of only a handful of living composers elected to the Classical Music Hall of Fame. Carter was recognized by the Pulitzer Prize Committee for the first time in 1960 for his groundbreaking *String Quartet No. 2*. Igor Stravinsky hailed Carter's *Double Concerto* for harpsichord, piano, and two chamber orchestras (1961) and *Piano Concerto* (1967), as "masterpieces." Of his creative output exceeding 130 works, Carter composed more than 40 pieces in the past decade alone. This astonishing late-career creative burst has resulted in a number of brief solo and chamber works, as well as major essays such as *Asko Concerto* (2000) for Holland's ASKO Ensemble. Some chamber works include *What Are Years* (2009), *Nine by Five* (2009), and *Two Thoughts About the Piano* (2005-06), now widely toured by Pierre-Laurent Aimard. Carter continues to show his mastery in larger forms as well, with major contributions such as *What Next?* (1997-98), *Boston Concerto* (2002), *Three Illusions for Orchestra* (2004), called by the *Boston Globe* "surprising, inevitable, and vividly orchestrated," *Flute Concerto* (2008), a piano concerto, *Interventions* (2007), which premiered on Carter's 100th birthday concert at Carnegie Hall with James Levine, Daniel Barenboim, and the Boston Symphony Orchestra (December 11, 2008), and the song cycle *A Sunbeam's Architecture* (2010). (Reprinted by kind permission of Boosey & Hawkes)

PROGRAM NOTES

Wild Purple was written for the violist Paul Neubauer, who premiered the work at Merkin Concert Hall (New York City) in September of 1998. I always thought of the viola sound as being the color purple. Its deep resonant and luscious timbre seems to embody all kinds of hues of purple. I never thought of the viola as being particularly wild. So I decided to try and see if I could create a piece that had wild energy in it and meet the challenge of creating a virtuosic piece for solo viola.

– Joan Tower

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Agu was written in 2004 for Andrew Russo on a commission from the James S. Marcus Foundation and is inspired by three poems of the Romanian poetess Ioana Ieronim. The first movement, “Sheep Bells,” juxtaposes the cold sounds of high-pitched, metal bells with the warm, low tones of the organ, finally giving birth to a pensive melody that winds the music down. Movement two is a rip-roaring, rock’n’roll piano etude. This study of massive repeated chords would have set Jerry Lee Lewis’ ‘Great Balls’ on fire. Movement three was written with the composer’s infant daughter Mara sitting on his lap. This connection elicited music that is both pensive and pure, tinged with several moments of earnestness. The overall lyrical nature of *Agu* marked a strong departure from Mellits’ pre-2004 work. And, appropriately enough, the work’s title is a phonetic representation of Mara’s first ‘word’. – Andrew Russo

Etude No. 1: Medieval Induction was a gift to a good friend of mine, Andrew Russo. The day his first child was born, I hung the newly finished Etude on his front door which he found the moment he came back from the hospital with his wife and new baby. The music embodies overlapping strata of rhythm, layering and combining, taking pieces from one genetic line and combining it with another forming a unified rapid firing whole that represents the best of all elements that started its formation. – Marc Mellits

Writing music for me always starts with a seed, usually one chord, or one sound. An entire composition will then be built from this one starting point. **Etude No. 2: Defensive Chili** has an opening chord in the right hand which is this germinating seed. Thus, the entire composition is built from this opening sound. All of the harmonic structures and melodic material are derived from this initial sound, always keeping motivic cohesion in the work. Therefore, the opening chord dictates all the musical material throughout the work. It is turned upside down, on its side and arpeggiated, dismantled and recombined to form melodic material, and stretched out to form an overall harmonic scheme. Repetitive motivic patterns spanning across this harmonic landscape are all built from this same seed. One can go to a competitive chili cook-off and taste many different chilis which are all built from the same building blocks. Mine would be defensive. – Marc Mellits

Marc Mellits was born in Baltimore, Maryland in 1966, and is one of the leading American composers of his generation, enjoying hundreds of performances throughout the world every year. His unique musical style is an eclectic combination of driving rhythms, soaring lyricism, and colorful orchestrations that all combine to communicate directly with the listener. Mel-

lits’ music is often described as being visceral, making a deep connection with the audience. “This was music as sensual as it was intelligent; I saw audience members swaying, nodding, making little motions with their hands” (*New York Press*). He started composing very early, and was writing piano music long before he started formal piano lessons at age 6. He went on to study at the Eastman School of Music, Yale School of Music, Cornell University, and Tanglewood. Mellits often is a miniaturist, composing works that are comprised of short, contrasting movements or sections. His music is eclectic, all-encompassing, colourful, and always has a sense of forward motion. Mellits’ music has been played by major ensembles across the globe and he has been commissioned by groups such as the Kronos Quartet, Orpheus Chamber Orchestra, Sergio and Odair Assad, Bang On A Can All-Stars, Eliot Fisk, Andrew Russo, Canadian Brass, Nexus Percussion, Debussy Quartet, Real Quiet, New Music Detroit, Musique En Roue Libre (France), Fiar Ensemble (Italy), the Society for New Music, LEMUR, Kathy Supove, Syracuse Symphony Orchestra, and the Albany Symphony’s Dog’s Of Desire. Marc remains active within the acclaimed Common Sense Composer’s Collective, a group he helped found, which seeks new and alternative ways of collaborating with performance ensembles. On CD, there are over 31 recorded works of Mellits’ music that can be found on Black Box, Endeavour Classics, Cantaloupe, CRI/Emergency Music, Santa Fe New Music, Innova, & Dacia Music. Marc Mellits is on the music faculty of the University of Illinois-Chicago where he teaches Composition and Theory. He lives in Chicago with his wife and two daughters.

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Wings was written for my friend and colleague Laura Flax, who premiered the piece at her recital in Merkin Hall (New York City) on December 14, 1981. The image behind the piece is one of a large bird—perhaps a falcon—at times flying very high gliding along the thermal currents, barely moving. At other moments, the bird goes into elaborate flight patterns that loop around, diving downwards, gaining tremendous speeds. – Joan Tower

The title **Petroushskates** combines two ideas that are related to this piece. One refers to Stravinsky’s *Petroushka* and the opening Shrovetide Fair scene which is very similar to the opening of my piece. The celebratory character and the busy colorful atmosphere of this fair provides one of the images for this piece. The other is associated with ice skating and the basic kind of flowing motion that is inherent to that sport. While watching the figure skating event at the recent winter Olympics, I became fascinated with the way the curving, twirling, and jumping figure are woven around a singular continuous flowing action. Combining these two ideas creates a kind of carnival on ice – a possible subtitle for this piece. – Joan Tower

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Like all of my works, **Half-Life** was named following the completion of the piece--that is, the name was not the inspiration or foundation of the piece but rather a label that could only be given retrospectively (i.e. when the piece was done, I looked at it and said, “What does this look like?” and the answer: “Half-Life”). That being said, the words “Half-Life,” refer to a process of radioactive decay by which certain molecules and atoms are transformed over time. In the piece, the “molecule” is a melody which recurs several times, each time becoming transformed in a way, until finally it is interrupted by a series of dissonant chords which cascade to the low register of the piano in a stormy climax. – Max McKee

Born to a modern dancer and a jazz bassist in the suburbs of New Jersey, **Maxwell McKee** has had a longtime love and appreciation for the arts. Though he began playing piano at the age of six, he didn't come to composition until later in his teen years. McKee is currently a full-time student at Bard College, where he studies composition with Joan Tower and George Tsontakis and piano with Blair McMillen. In 2012, McKee was a recipient of both the prestigious ASCAP Morton Gould Young Composer Award and the Hudson Valley Chamber Music Circle's composition prize for his 2011 string quartet *Double Helix* (Double Helix audio is available at Youtube.com). As winner of the annual Bard Concerto Competition, in April 2013 he will perform Mozart's Piano Concerto K. 482 with the Bard Orchestra. McKee is currently composing a large-scale orchestral piece that will be played by the American Symphony Orchestra in early 2014.

Valentine Trills was commissioned by flutist Carol Wincenc for her solo recital on Valentine's Day (February 14, 1998) at Merkin Hall in NYC. She wanted something very short, and this work is the shortest work I have, lasting one and a half minutes. It is mostly about trills (and runs), which flutists do better and faster than almost any other instrument. (They also commission more pieces than any instrument. When the 20th century is over, I believe statistics will show that the flute repertoire has increased substantially over any other instrumental area.)
– Joan Tower

Steps is a short piano piece written as an homage to Debussy, a composer that I believe Milton [Babbitt] never particularly liked or understood. As a pianist, I played a good deal of Debussy's piano music which I learned to love and which had an effect on my own music. But inside the Debussy-like textures of *Steps*, there are 12 tone rows that get tossed around in the more active and loud passages — a kind of salute to the memory of that feisty, brilliant and articulate man. — Milton Babbitt. – Joan Tower

Throbbing Still was commissioned by Franklin and Marshall College for the pianist John Browning who premiered the work at The Ann and Richard Barshinger Center for Musical Arts in Hensel Hall at Franklin & Marshall College on September 16, 2000. It is from a suite of four movements for piano titled *No Longer Very Clear* taken from a poem of the same title by John Ashbery. The titles are from selected phrases inside the poem. In the fast and energetic *Throbbing Still*, the music of Stravinsky and the Latin Inca rhythms that I grew up with in South America continue to play a powerful role — to "throb still" in my music. – Joan Tower

Bradford and Dorothea Endicott commissioned the ten-minute work **DNA** for Frank Epstein and the NEC Percussion Ensemble. The premiere performance took place on April 13, 2003 in Jordan Hall, at the New England Conservatory. Frank Epstein subsequently took the piece for performances to the Tanglewood Festival in July/August of 2003. *DNA* is written for percussion quintet as a way of capitalizing on the notion of DNA, and its role as the building block of all biological life. Deoxyribonucleic acid, as we know it chemically, is an elegant form, made up of double helixes and double strands in an endless spiraling ribbon. Using this feature as a starting point — the piece is built around pairs of instruments which are featured prominently throughout: high-hats, castanets, timbales, and snares appear in duos — and like the base pairs of DNA — conspire to make a whole work. The fifth percussionist is primarily a soloist, an

outsider to the pairs — playing on temple blocks, tambourine and congas — until he joins them in passages of trios, quartets and quintets. Joan uses the basic concept of DNA in teaching all the time, when she is urging her students to find the "DNA," or building blocks of an idea for themselves. *DNA* is dedicated to Frank Epstein, who is a percussionist with the Boston Symphony Orchestra. – Schirmer Online

PERFORMER BIOGRAPHIES

Sarah Gentry is Associate Professor of Violin at Illinois State University, where she also serves as a music academic advisor. A Louisiana native, Gentry began playing the violin as a Suzuki student at age 6. After graduating magna cum laude from Louisiana State University, she earned a Master of Music degree from Yale University and the Doctor of Music degree from Indiana University in 1995. She studied violin under Franco Gulli, Sally O'Reilly, Sidney Harth, and Henryk Kowalski, and chamber music with the Tokyo String Quartet. Gentry currently performs as Concertmaster of the Heartland Festival Orchestra, voted "Professional Orchestra of the Year 2011" by the Illinois Council of Orchestras. 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. Gentry has performed as a soloist with the Kansas City Civic Symphony, the Heartland Festival Orchestra, the Lake Charles Symphony, the Baroque Artists of Champaign-Urbana, and the Millennium Strings of Morris, New York. As a chamber musician she performs as first violinist of the ISU Faculty Quartet. Gentry is active throughout the state and region as a clinician in schools and as an adjudicator for events such as Illinois Music Educators Association auditions. During the summer, Gentry has taught at the Music for All Symposium and the Blue Lake Fine Arts Camp.

Clarinetist **David Gresham** has appeared as a recitalist, soloist with orchestra, and chamber musician in over thirty countries and across the United States. In fall of 2011 he presented a solo recital at the American Music Week Festival on Gulangyu Island, Fujian Province, China. Gresham has also given six recitals in Japan, a nine-concert recital tour of South America as an Artistic Ambassador sponsored by the United States Information Agency, and given solo performances in England, Italy and Canada. He has presented five recitals at Lincoln Center's Bruno Walter Auditorium in New York City, in addition to other venues in New York including the Great Hall at Cooper Union, the 92nd Street Y Art Gallery, and the Ann Goodman Recital Hall of the Lucy Moses School, in addition to many appearances throughout the nation. As a soloist with orchestra Gresham has appeared in Japan, Germany, Portugal, England, Ukraine and the United States. He gave the New York premiere of several works, including David Rakowski's *Cerberus* concerto for clarinet (doubling on bass clarinet) and orchestra, Osvaldo Golijov's *Yiddish Ruakh* (version for clarinet and chamber orchestra), and Yevhen Stankovich's concerto for clarinet and chamber orchestra, *Secret Calls*. Gresham recorded the Mozart clarinet concerto with the Kiev Camerata orchestra for the Troppo Note/Cambria recording label. He made the premiere recording of David Maslanka's concerto for clarinet and band, *Desert Roads*, which was released by Albany Records. He also presented the *Desert Roads* concerto at the 2009 ClarinetFest in Porto,

Portugal. As a chamber musician, Gresham has collaborated with pianist Ursula Oppens, violist Donald McGinnis, pianist Mikola Suk, violinist Mark Steinberg, pianist Benjamin Loeb, the Parnassus Contemporary Music Ensemble, composer/conductor Oliver Knussen, the Almeda Trio, among many others. From 1992 to 2009 he performed with the New York based new music group, Continuum, with which he appeared frequently in New York City, and on tour throughout North and South America, Eastern and Western Europe, and Central Asia. With Continuum he also recorded music of Virko Baley, Valentin Bibik, Tania León, and Leonid Hrabovsky. Gresham is Associate Professor of Music at Illinois State University. In addition to concertizing, he frequently gives master classes at colleges and music schools in the U. S. and abroad. He performs with the Sonneries woodwind quintet, the duo Difference Tones with flutist Kimberly Risinger, and is a member of the Peoria Symphony Orchestra and the Heartland Festival Orchestra. Gresham attended the University of South Carolina, the Manhattan School of Music, and earned his doctorate from The Juilliard School.

Katherine Lewis is Assistant Professor of Viola at Illinois State University as well as the Master Teacher for the ISU String Project. She recently completed a Doctor of Musical Arts degree from Rice University's Shepherd School of Music where she was a Brown Foundation Scholar. She received her Bachelor of Music degree from Lawrence University, Appleton, WI, and Master of Music degree from the Cleveland Institute of Music. Ms. Lewis has taught viola and chamber music in the preparatory departments of the Shepherd School of Music, The Cleveland Institute of Music, and The Fairmount Fine Arts Center in Cleveland, OH. In addition, she currently performs as principal viola in the Peoria Symphony, Heartland Festival Orchestra, and Peoria Bach Festival Orchestra, and has held the principal viola chair with the Prairie Ensemble, Kankakee Symphony, Symphony of Southeast Texas, and Orchestra X. She has performed frequently with the Houston and New World Symphonies, and was a member of the River Oaks Chamber Orchestra in Houston, TX. Lewis' recent performances include the world premiere of Libby Larsen's viola duo *In Such A Night* at the 38th International Viola Congress, a performance of chamber music with oboe at the International Double Reed Society conference, and several appearances at the Illinois Chamber Music Festival.

Paul Nolen currently serves as Assistant Professor of Saxophone at Illinois State University. Paul has appeared as soloist, chamber musician, and jazz artist throughout the United States, Canada, and the UK. Moving easily between genres, he has appeared with diverse groups such as the Illinois Symphony Orchestra, Rasa Saxophone Quartet, Folias Tango Ensemble, the Illinois Jazz Train Orchestra, and the Illinois State Faculty Jazz Quartet. Known for his vibrant and passionate teaching, Nolen is in demand throughout the U.S. and abroad as an educator. He recently appeared at the 2008 Aberystwyth International Musicfest in Wales as performer, teacher, and conductor of the Musicfest Jazz Orchestra. He also served as the saxophone clinician for the 2008 Music For All National Honor's Band Festival in Indianapolis, IN, and has presented recent classes at the University of Missouri-Kansas City Conservatory, the University of New Mexico, and Brevard Music Festival in North Carolina. As soprano saxophonist with the Rasa Saxophone Quartet, he won first prize in the 2003 MTNA National Chamber Music Competition and was a semi-finalist in the 2004 Concert Artist Guild International Competition in New York City. As a soloist he was awarded first prize in the 2003 Lansing Matinee Musi-

cale Woodwind competition. He received both the DMA and MM degrees in performance from the College of Music at Michigan State University, and the BM from the University of Missouri at Kansas City. His teachers and mentors have included Joseph Lulloff, Tim Timmons, Gary Foster, Hal Melia, Jackie Lamar, and Ron Blake.

Adriana La Rosa Ransom is Assistant Professor of Cello and Director of String Project at Illinois State University. She received her 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 cello with Tanya Remenikova and chamber music with Jorja Fleezanis and Lydia Artymiw. As a soloist, Ms. La Rosa Ransom is the recipient of numerous awards, including winning top prizes at the WAMSO Young Artist Competition, the Naftzger Young Artist Competition, the Schubert Club Young Artist Competition, and the Thursday Musical Society Competition. She has appeared as a guest artist on notable solo and chamber music recital series, including the Dame Myra Hess Memorial Concert Series in Chicago. She has performed with many professional orchestras and ensembles, including the Minnesota Opera Orchestra, the Kansas City Symphony, the Minnesota Orchestra, the European Musical Festival Orchestra, and New Ear Contemporary Ensemble. Ms. La Rosa Ransom has served on the faculty at Gustavus Adolphus College, St. Cloud State University, and the MacPhail Center for Music in Minneapolis, and continues to teach at the Illinois Wesleyan University Cello Camp.

Joshua Russell has performed as a pianist, organist, and conductor throughout the United States, Europe, and Haiti. Widely regarded as an expert on the piano music of Haiti, Russell recently performed an encore recital of Haitian piano music at the Haitian Embassy in Washington, D.C., after which Haitian Ambassador Raymond Joseph stated: "As an interpreter of Haitian music, you could not find a better person. He was an inspiration to everyone who heard him. He is an inspiration to me." Russell has appeared as an orchestral soloist and in recitals at nationally visible venues such as the American Liszt Society National Festival, the San Genarro Festival of Los Angeles, and the Lasker Summer Music Festival (North Carolina). He performed as a guest artist at the 2009 Liszt-Garrison International Piano Competition in Baltimore and was recently invited to serve as the Guest Co-Chair for the 2011 Liszt-Garrison Competition. His upcoming schedule includes appearances across the United States and Canada. Russell is in demand throughout the United States for his entertaining and educational workshops and has been a speaker on the topic of "Piano Music around the World" at national conferences of the Music Teachers National Association (MTNA) and the College Music Society. You can find out more about Joshua Russell at: www.joshuarussellpianist.com.

**WEDNESDAY, MARCH 6TH, 2013 8:00PM
KEMP RECITAL HALL**

Caténaires, for solo piano (2006) Elliott Carter (1908-2012)
John Orfe, piano

Yearning,
for gu-zheng and double bass (2011) Yao Chen (b. 1976)
Yu-Chen Wang, gu-zheng
Han-Jui Chen, double bass

Celtic Passage, for solo cello (1996) David Eby (b. 1967)
Luke Acerra, cello
Winner of the Contemporary Music Competition for Young Performers

Leviathan,
for two clarinets and piano (2011) John Orfe (b. 1974)
David Gresham and Stephen Heinemann, clarinets
John Orfe, piano

Forward/Still, for sextet (2012) David Kirkland Garner (b. 1982)
I. FORWARD
II. STILL

Kimberly Risinger, flute
Paul Nolen, tenor saxophone
David Collier and Benjamin Stiers, percussion
Amanda DeBoer Bartlett, soprano
Joshua Russell, piano
Sarah Gentry, violin
Mark Babbitt, conductor

.....INTERMISSION.....

Black,
for two baritone saxophones (2008) Marc Mellits (b. 1966)
Tre Wherry and Brett Thole, baritone saxophones

War Wedding,
for tenor and piano (2011) Tony Solitro (b. 1984)
text by Alun Lewis (1915-1944)

- I. The Vigil: He lies awake in the barrack room,
fearful she will not come
- II. The Vigil: She tarries, far-off, in a strange anguish
- III. He gives her Botticelli's Birth of Venus as a Wedding Gift
- IV. The Marriage Bed
- V. They part at daybreak, returning their inevitable ways
- VI. She remains

Justin Vickers, tenor
R. Kent Cook, piano

PROGRAM NOTES

Caténaires - When Pierre-Laurent Aimard, who performs so eloquently, asked me to write a piece for him, I became obsessed with the idea of a fast one line piece with no chords. It became a continuous chain of notes using different spacings, accents, and colorings, to produce a wide variety of expression.
- Elliott Carter

[A biography of **Elliott Carter** is on page 9.]

Yearning is about the perennial theme of home-sickness—the strong, nostalgic feeling that the drifting souls of all time share on their migratory journey. I at the same time also named the piece a Chinese title 婵娟 (to be pronounced as chan juan).

婵娟 is a word that is often used to substitute for the moon in Chinese classical poetry and verses. In the Chinese culture, home-sickness and nostalgia is often associated with the image of the moon, as attested by the innumerable verses composed by poets who have found themselves lonely guests in an unfamiliar land. To these literary talents, writing about the moon is not only a means to alleviate the distress of alienation but also a consolation, by which I mean the comforting thought that no matter how far away from home, one is still able to be connected to friends and family when raising the wine-cup towards the moon in a beautiful night. The two titles together suggest the intense nostalgic emotions of the piece. The confrontation and conversation between the pentatonic and the chromatic motifs, between the silence and the activities, and between the two instruments' contrasting timbres and melodies, are all symbolically articulating the intense, conflictive state of home-sick feeling on migration journey, which often affects one both physically and spiritually. The piece is dedicated to double bass player Han-Jui Chen and his wife zheng player Yu-Chen Wang.
- Yao Chen

The music of **Yao Chen** strikes audiences with its innovative ways of bringing the traditions Chinese and Western music together and its poetic telling of the composer's innermost thoughts. His perceptions on musical time, timbre, intonation, pulsation, and expression are always at frontiers: between the old and the new, between the East and the West, between irrational mysticism and rational logic. Cross-cultural and cross-disciplinary concepts permeate his creative inspiration and compositional output. His music has received a significant amount of recognition in many distinguished international arenas. His music has been performed by the St. Paul Chamber Orchestra, Orchestre National de Lorraine, Winnipeg Symphony Orchestra, Orchestra of St. Luke's, Pacifica String Quartet, Quatuor Diotima, eighth blackbird, Israeli Contemporary Players, and many others. He has also received commissions, awards and fellowships from Fromm Music Foundation, ASCAP, New Music USA, Radio France, Barnett Foundation Flute Competition, Leonard Bernstein Fund, Silk Road Chicago Project, Pittsburgh Symphony Orchestra, TMSK Liu Tianhua Composition Competition, East Carolina University Orchestral Composition Competition, Aspen Music Festival, etc. Yao has shared his music with audiences at many music festivals throughout the world, including the Radio France Festival Présences, Tanglewood Music Festival, Aspen Music Festival, Centre Acanthes Festival in France, Pacific Music Festival, Beijing Modern Music Festival, International Asian Composers League Festival, and the Music of Now Marathon Festival in New York City. Please visit www.yaochenmusic.com.

Celtic Passage was born out of listening to Jay Ungar (who wrote Ashokan Farewell for the Civil War Series soundtrack), noodling between practice sessions, sitting down with a tape player, and playing whatever came into my head. When I heard something I liked, I'd rewind the tape and write it down. I strongly encourage composing like this. – *David Eby*

David Eby was born in Chicago in 1967, where he began studying Suzuki cello with Richard Noyes at the age of six. In 1976 he moved to Pittsburgh, studying with Darlene Van Mastrigt and Michael Lipman. It was then that Mr. Eby began exploring the cello, wondering "what would happen if I played this way?" He studied at the Eastman School of Music with Paul Katz and then received his Master's Degree from Indiana University, where he worked with Tsuyoshi Tsutsumi and Janos Starker. In addition, Mr. Eby studied jazz theory and improvisation at Eastman and jazz under David Baker at Indiana University. He performed in Evansville, Indiana with a musical storytelling troupe, Tales & Scales, which further developed his improvisation skills. Mr. Eby now resides in Oregon, and continues to teach, perform, and compose.

Leviathan, a concert allegro for two clarinets and piano, takes its title from the sea monster described in the Book of Job, Chapter 41. The immense and fearsome power of the beast are depicted through serpentine figures in the clarinets, percussive thrashings in the piano, and musical figures that are melodically and rhythmically mighty, mercurial, and wild. *Leviathan*, of course, is also the famous political tract by Thomas Hobbes written in 1651 during the English Civil War. Hobbes advocated a strong central government as a necessary prevention against social chaos - what he called "the war of all against all." There is no political link between my piece and Hobbes' tract; there is a looser connection insofar as aspects of my current harmonic practice resemble aspects of Hobbes' social contract under a sovereign. *Leviathan* was premiered by David Gresham, Stephen Heinemann and the composer as part of the 2011 Illinois New Music Festival at St. Joseph's Church in Peoria, Illinois. – *John Orfe*

John Orfe has fulfilled commissions for Duo Montagnard, Dez Cordas, Alarm Will Sound, the NOVUS Trombone Quartet, the Two Rivers Chorale and the Northwestern College Choir, Ludovico, the Music Institute of Chicago, the Champaign-Urbana Symphony Orchestra, the Diocese of Peoria, the Evansville Philharmonic Orchestra, and the Lila Muni Gamelan Ensemble. He is a winner of a Jacob K. Javits Fellowship, a Tanglewood Music Center Fellowship, the Heckscher Prize from Ithaca College, the William Schuman and Boudleaux Bryant Prizes from BMI, and eleven Standard Awards and the Morton Gould Award from ASCAP. In 2011-12 he won national competitions held by the Pacific Chorale, the Choral Arts Ensemble and the Eastern Trombone Workshop. His works for solo, chamber, choral and orchestral ensembles have been performed in Russia, Denmark, Canada, Germany, the Baltics, Italy, the United Kingdom, Spain, Australia, Thailand, Peru, Ecuador, Costa Rica and throughout the US, earning praise from *The New York Times*, *LAWeekly*, *San Francisco Chronicle*, *Boston Globe*, *Die Welt*, and *Hamburger Abendblatt*. He is an alumnus of the Minnesota Orchestra Composer Institute and Reading Sessions and the winner of a Charles Ives Scholarship from the American Academy of Arts and Letters. The Yale School of Music awarded him the Doctorate of Musical Arts in 2009. As piano soloist and collaborative artist he has earned critical acclaim for his

interpretations of five centuries of keyboard repertoire ranging from the canonic to the arcane. As the core pianist and founding member of critically acclaimed new music ensemble Alarm Will Sound, he has performed in Carnegie Hall, Miller Theatre, Roulette, the World Financial Center, and Symphony Space in New York; Disney Hall, Mondavi Hall, and Hertz Hall in California; and across the United States and Europe. Performing engagements for 2012-2013 include Carnegie Hall, Harvard, Stanford, Amsterdam, Berlin, Cork, and Krakow. Orfe lives in Peoria, Illinois, where he is Temporary Assistant Professor of Music at Bradley University and Organist at University United Methodist Church. The Peoria Symphony Orchestra named him its first-ever Composer-in-Residence in 2010, and he was elected one of the Class of 2012 "Forty Leaders Under 40" by Central Illinois' *InterBusiness Issues Magazine*.

Forward/Still

F O R W A R D

toward or at a place, point, or time in advance; onward; ahead; toward the front; into view or consideration; transmit; onward; out; forth; ahead; to advance or help onward; directed toward a point in advance; moving ahead; onward; being in a condition of advancement; onward; ahead; to advance or help onward; well-advanced; ready, prompt, or eager; presumptuous, impertinent, or bold; ahead; situated in the front or forepart; to send forward; transmit; directed toward a point in advance; ready, prompt, or eager; well-advanced; ahead; presumptuous, impertinent, or bold; to advance or help onward; to send forward; transmit; promote

S T I L L

peaceful; nevertheless; remaining in place or at rest; and yet; but yet; motionless; stationary; subdued or low in sound; hushed; free from turbulence or commotion; peaceful; yet; tranquil; calm; without waves or perceptible current; even then; nonetheless; nevertheless; not flowing, as water; stationary; stillness or silence; hushed; up to this or that time; as yet; stationary; subdued or low in sound; even; in the future as in the past; even; in addition; yet; even then; yet; nevertheless; and yet; tranquil; but yet; even; nevertheless; to silence or hush; calm; to calm, appease, or allay; yet; to quiet; subdue, or cause to subside; even; to become still or quiet; subdued or low in sound; but yet; nonetheless; even with everything considered; and yet – *David Kirkland Garner*

David Kirkland Garner is a composer whose music often draws on or inspired by folk traditions from North America and the British Isles. These interests also extend into his research on banjo and fiddle styles of the American South and the traditional fiddling of Cape Breton Island, Nova Scotia. His music has been performed throughout the United States and Europe by groups such as the North Carolina based Ciompi Quartet, the Locrian Chamber Players based in New York and the Vega Quartet from Atlanta. His work *Lament for the imagined*, written for the Kronos Quartet, premiered in May 2011 in Glasgow, Scotland. David is the recipient of numerous awards including first prize in the 2011 NACUSA Young Composers' Competition, an ASCAP Morton Gould Young Composer Award in 2009, an honorable mention for the same award in 2010 and the William Klentz Prize in Music Composition in 2010. Currently, he is a PhD candidate at Duke University. Before coming to Duke, he studied composition at Rice University and the University of Michigan and was a lecturer at Kennesaw State University. David lives in Durham, NC with his wife Bronwen and his dog Niko.

The six songs of *War Wedding* chronicle the sensuous wedding night of two young lovers set against the backdrop of a savage and vicious war. After they part at daybreak, the young soldier dies from his wounds, and his bride is left alone. The cycle was commissioned by, and is lovingly dedicated to, the American tenor Justin Vickers. During his doctoral dissertation research on Michael Tippett's *The Heart's Assurance*, Justin encountered the poetry of Alun Lewis, which he describes as "saturated in war, and rich with grief." When he introduced me to the text, I knew immediately that it would translate perfectly into a song cycle. It was awarded the Helen L. Weiss Award for vocal compositions from the University of Pennsylvania, and received its premiere as part of the Voice of This Generation concerts, presented as part of the Philly Fringe Live Arts Festival in September 2011. – *Tony Solitro*

Alun Lewis (1915-1944) was one of the great British writers of the Second World War. Born in industrial South Wales he went to university and became a teacher before enlisting in the army despite pacifist misgivings about the war. Already published, becoming a soldier galvanized Lewis's writing and he published a story collection, *The Last Inspection*, and two poetry collections, *Raiders' Dawn* and *Ha! Ha! Among the Trumpets*. The latter was published posthumously, following his death in a shooting accident on active service in Burma. By this time his critical and popular reputation were established and Lewis's writing has continued to fascinate for almost seventy years.

Tony Solitro (b. 1984, Worcester, MA) is a composer of both acoustic and electroacoustic music, and has written for diverse ensembles and instrumentations. His catalogue includes compositions for large ensemble, numerous vocal works (opera, art song with piano and other mixed instrumental ensembles, choral), chamber music, fixed and interactive electronic works, and incidental music for theatrical productions (Molière's *Learned Ladies* and Shakespeare's *The Tempest*). Recent commissions include *War Wedding*, for tenor and piano, which was commissioned by the American tenor, Justin Vickers, and was awarded The University of Pennsylvania's Helen L. Weiss Award for vocal compositions; an opera vignette based on a tale from Boccaccio's *Decameron*, commissioned by the American Composers Forum, Philadelphia Chapter, which was premiered by the International Opera Theater in November, 2010, and subsequently toured to Italy in August, 2011; and *Passages*, a trio for alto flute, violin, and violoncello, which was premiered by Network for New Music. Tony holds degrees from the Longy School of Music (MM) where he was a recipient of the Nadia and Lily Boulanger Scholarship, and the Hartt School of Music at the University of Hartford (BM). His principal composition teachers include James Primosch, Jay Reise, Anna Weesner, Paul Brust, Robert Carl, Larry Alan Smith, and computer music with Brad Garton (as an exchange scholar at the Computer Music Center at Columbia University), and Jeremy Van Buskirk. Tony also studied as a composition fellow at the Brevard Music Center with Kevin Puts and Robert Aldridge, as a visiting student at Indiana University's Jacobs School of Music with David Dzubay, and at the Uzmah International Summer Music School in Croatia with Joel Hoffman. Tony is currently a PhD candidate and the Crumb Music Fellow (2011-2012) at The University of Pennsylvania, and resides in Philadelphia, PA. To hear recordings, see videos, and to find out about upcoming events, visit www.tonysolitro.com.

PERFORMER BIOGRAPHIES

(for additional biographies, see page 12)

Luke Acerra, 15, resides in Galesburg, Illinois and is a sophomore at Mother of Divine Grace School. Luke has studied cello with Carolyn Suda, Monmouth College professor and principal cellist of the Knox Galesburg Symphony since he was three. Luke performs with the Knox College Chamber Ensemble and with the Monmouth College Chamber Orchestra. Luke also studies piano and is a past winner of the Knox Galesburg Symphony's Young Pianist's Competition. He studies music composition privately with Knox College's Dr. Bruce Polay. When not studying, practicing, or composing, Luke enjoys camping, reading, and watching movies from the silent era.

In constant demand as soloist, orchestral musician and teacher, **Mark Babbitt** enjoys a high degree of success in all areas of trombone performance. Mark has performed extensively with the Seattle Symphony and Opera. In 2009 he performed Wagner's Ring Cycle with the Seattle Opera. With the Seattle Symphony he has recorded the music of Bodine, Borodin, Brahms/Sheng, Dvorak, McKinley, Mahler, and Schuman. He has performed as guest principal trombone with the Seattle Symphony, Oregon Symphony, Honolulu Symphony, Illinois Symphony Orchestra, and the Pacific Northwest Ballet Orchestra. Additionally, he has worked with numerous orchestras throughout the country, including: Rochester Philharmonic, Chautauqua Symphony, Wheeling Symphony, Cincinnati Ballet Orchestra, and Erie Philharmonic. He is currently principal trombone of the Peoria Symphony Orchestra. Mark has been active in the recording and film soundtrack industry, projects include: "Valkyrie", "The Incredible Hulk", "Alpha and Omega", the video game "The Prince of Persia", and Trey Anastasio's critically acclaimed album "Time Turns Elastic". He can be heard on Naxos, Albany, MCC, Mark, and R.E.D. Distribution record labels. Active as a soloist, Mark has performed with numerous ensembles throughout the country. He has won a number of competitions, including the National Solo Competition in Washington, D.C. and the Washington Awards Tour sponsored by the Ladies Music Club of Seattle. Important performances during the 2012-2013 concert season include soloist with conductor Keith Brion for a series of "Sousa Concerts" at ISU in the fall, and then working with composer John Mackey on his *Harvest Concerto* with the ISU Wind Symphony in February. Babbitt is associate professor of trombone at Illinois State University. Prior to ISU, he was associate professor of trombone for ten years at Central Washington University. In the summers he is on the artist faculty at the Sewanee Summer Music Festival in Tennessee. He holds degrees in performance from the Eastman School of Music (B.M. and Performer's Certificate), Cleveland Institute of Music (M.M.), and the University of Washington (D.M.A.).

A versatile bassist, **Han-Jui Chen** has performed in North America, South America, Europe, South Africa, Asia, and his native Taiwan. He enjoys performing as soloist, chamber music collaborator, and orchestral bassist. Mr. Chen was appointed to the faculty at Ball State University School of Music where he teaches double bass and aural skills from 2011 – 2012 spring. He is currently a doctoral candidate in bass performance at the University of Illinois Champaign-Urbana, where his principal mentor is Michael Cameron. Mr. Chen holds a Master's degree from DePaul University, where he studied with Robert Kass-

inger, of the Chicago Symphony Orchestra. Mr. Chen was appointed principal bass of the Civic Orchestra of Chicago by the principal bassist Joseph Guastafeste of the Chicago Symphony Orchestra in 2008. He served as associated principal bass of Illinois Symphony Orchestra in 2013, assistant principal bass of the Sinfonia da Camera at Champaign-Urbana in 2010 and has been principal bassist of Advent Chamber Orchestra in Chicago since 2008. He was the winner of 2008 DePaul University Concerto Competition, and a semi-finalist at the International Society of Bassists in Kalamazoo in 2005. Han-Jui Chen has also won numerous first prizes at national competitions in Taiwan including the Taiwan National Music Competition, the Tainan National University of the Arts Concerto Competition, and the Young Musician String Instruments Awards in Taiwan.

As Director of Percussion Studies, **David Collier** oversees all aspects of percussion at Illinois State University. In addition he is webmaster for the School of Music. He is timpanist with the Illinois Symphony Orchestra and the Illinois Chamber Orchestra. Collier is also active as a freelance percussionist and has performed with artists such as Mitzi Gaynor, Henry Mancini, Johnny Mathis, Tony Bennett, Petula Clark, Aretha Franklin, Tommy Tune, Roger Williams, Shirley Jones, and Bobby Vinton. Collier received his Bachelor of Music degree from Florida State University, his Master of Music degree from Indiana University – where he was awarded a Performer's Certificate – and his doctorate in Percussion Performance and Electronic Music from the University of Illinois. His teachers include Gary Werdesheim, George Gaber, Barry Jekowsky, Richard Holmes, Thomas Siwe, William Moersch, and Scott Wyatt.

R. Kent Cook is an Associate Professor of Piano at Illinois Wesleyan University in Bloomington, Illinois. He keeps an active schedule as soloist and chamber musician, having performed in many venues throughout the United States and abroad. Regionally, he has appeared in Illinois, Indiana, Iowa, Michigan, Minnesota, Ohio, and Wisconsin, while in Europe, he has performed in Austria, Bulgaria, the Czech Republic, England, France, Germany and Italy. R. Kent Cook hails from Odessa, Texas where he began to play the piano at age six. He attended Baylor University to pursue dentistry, but soon abandoned that goal to begin serious study of the piano. After finishing a Piano Performance Degree with honors under the guidance of Roger Keyes, he continued his studies at Indiana University receiving both a Masters and Doctorate in Piano Performance. He has worked with distinguished pianists Leonard Hokanson, Eteri Andjaparidze, Michel Block, James Tocco, and Karen Shaw, and in 1992-93, he studied with Herbert Seidel as a Fulbright Scholar at the Hochschule für Musik in Frankfurt, Germany. Before joining the piano faculty at Illinois Wesleyan University in 1999, Cook served on music faculties at DePaul University, the Indiana University Piano Academy, and the Blue Lake Fine Arts Camp. He is currently active as an adjudicator and master teacher throughout the Midwest, and during the summer he teaches at the Illinois Chamber Music Festival. In 2009, he joined the faculty of the International Chamber Music Festival based in Kyustendil, Bulgaria. Cook released his first recording in 2002 on the Novitas label. Entitled *Nachtstück*, it is a recording of twelve Nocturnes by seven different composers including Chopin, Liszt, and Schumann.

Soprano **Amanda DeBoer Bartlett** has been performing with Ensemble dal niente, Color Field Ensemble, Quince Contemporary Vocal Ensemble, Opera Omaha, and Aetherplough on national and international stages. Recent and upcoming

performances include Nichols Concert Hall (Chicago), Elastic Arts Foundation (Chicago), Issue Project Room (New York), The International Festival of Chihuahua (Mexico), The Gershwin Hotel (New York), the City Auditorium of Maccagno (Italy), Overture Center for the Arts (Madison), Manhattan School of Music (New York), and Bemis Center for Contemporary Art (Omaha). As a musical innovator and contemporary music specialist, Ms. DeBoer spends her time collaborating with and commissioning composers, poets, choreographers, and directors to develop large-scale projects including operas, musicals, dance and video collaborations, and large chamber works. She is known for her adventurous performances and fearless approach to challenging repertoire. Ms. DeBoer received a Bachelor of Music from DePaul University, where she was fortunate to study with Christopher Lorimer and Harry Silverstein, a Master of Music from the University at Buffalo where she worked extensively with soprano Tony Arnold, and recently completed a Doctorate in Contemporary Music from Bowling Green State University, where she studied with Jane Schoonmaker Rodgers. Ms. DeBoer's first solo album was released February 11, 2013. Her current research is focused around ingressive phonation (inward singing) as it is used in contemporary vocal music.

Stephen Heinemann teaches second-year and upper-division music theory courses and private lessons in composition and clarinet at Bradley University, and is music director of the new-music ensemble Peoria Lunaire. In 2009, he received the Slane College Faculty Achievement Award for Excellence in Teaching. He is a member of the Peoria Symphony Orchestra with which he plays clarinet and E-flat clarinet. An ardent jazz musician, he plays alto and soprano saxophones with the Todd Kelly Quintet, for which he has composed a number of pieces, and is lead alto saxophonist with the Central Illinois Jazz Orchestra. He has performed at the jazz festivals of Vienne (France), Montreux and Brienz (Switzerland), and Umbria and Tuscany (Italy). Heinemann's compositions have been performed in North America and Europe; a notable recent premiere was in Minneapolis (November 2009) of *Metropassacaglia*, composed for the Metropolitan Symphony Orchestra and its conductor, William Schrickel. (*Metropassacaglia* received its Illinois premiere on Jan. 14, 2012 by the Peoria Symphony Orchestra.) His music-theoretical writings have been published in *Music Theory Spectrum*, *Mitteilungen der Paul Sacher Stiftung*, and other journals, and he wrote the program booklets for two CDs released by Cedille Records (Early Chamber Music of Elliott Carter and Clarinet Chamber Music by Hindemith). In the winter and spring of 2000, he did research in the Pierre Boulez and Elliott Carter Collections at the Paul Sacher Foundation in Basel, Switzerland, which awarded him a fellowship for this work. He is a contributing author of *Elliott Carter Studies* (Marguerite Boland and John Link, editors), forthcoming in the summer of 2012 from Cambridge University Press. He is on the editorial board of *iSCI*, the online journal of the Society of Composers, Inc., and is an editor of *CUR Quarterly*, the journal of the Council on Undergraduate Research. He was among the first councilors with the Council on Undergraduate Research to represent a background in the arts. He received the Bachelor of Music and Master of Arts degrees in composition from San Francisco State University and the Doctor of Musical Arts degree in composition from the University of Washington. His principal teachers in San Francisco were composer Roger Nixon, clarinetist Donald Carroll, and saxophonists John Handy and James Matheson, and in Seattle were composer/clarinetist William O. Smith and music theorists Jonathan W. Bernard and John Rahn. His own students have continued their studies in highly regarded gradu-

ate programs and distinguished themselves in performance and academia.

Ben Stiers is a member of the music faculty at Illinois State University, where he teaches applied percussion instructs the ISU Drumline, and serves as stage manager for the School of Music. Prior to his time at ISU, he was the director of percussion studies at Centre College in Danville, Kentucky. Ben holds a Doctor of Musical Arts degree from the University of Kentucky. He also earned his Master's Degree in Music Performance from the University of Nevada, Las Vegas, and his Bachelor's Degree from Illinois State University. His primary teachers include James Campbell, John Willmarth, Dean Gronemeier, Tim Jones, David Collier, and Tom Marko. Ben has performed with the Peoria Symphony Orchestra, the Illinois Symphony Orchestra, the Heartland Festival Orchestra, the Las Vegas Philharmonic, and the Lexington Philharmonic Orchestra. He has given performances in Australia with the UNLV Marimba band and in Taiwan with the Xplorium! Chamber Ensemble.

Justin Vickers, Assistant Professor of Voice at Illinois State University, continues to maintain an active performance career nationally and internationally. In January 2013, Navona Records released the first of The Shakespeare Concerts Series recordings, on which Vickers is the featured tenor soloist, performing two world premieres of Joseph Summer's Shakespeare settings. Vickers is engaged by Summer for future CDs in his ongoing series, specifically two separate versions of Michael Tippett's cycle *Songs for Ariel* with pianist R. Kent Cook—to be recorded on piano and harpsichord. The tenor is further recording four of Hamlet's monologues from Summer's operatic setting of *Hamlet*, which is forthcoming on Navona Records. Vickers previously recorded for Albany Records, singing the title role of Mario in the professional New York premiere of Francis Thorne's opera *Mario and the Magician*. A frequent interpreter of modern opera, Vickers has sung the world premieres of Jerrold Morgulas' *Anna and Dedo* in Moscow, Bill Banfield's jazz-fusion opera *Gertrude Stein Invents a Leap Early On*, creating the role of Leo Stein. The tenor also performed the world premiere of Alexander Zhurbin's Fourth Symphony, *City of the Plague*, at Moscow's International House of Music. Vickers was invited by the Britten-Pears Foundation to record world premieres of a handful of Benjamin Britten's songs from his youth, otherwise called juvenilia, in Britten's personal library and accompanied on his personal Steinway D. In 2012, Britten performed the world premiere of Benjamin Britten's excised "Epilogue" to his song cycle *The Holy Sonnets of John Donne*, using Vickers' own transcription from the composer's manuscript, which was forgotten in the archives of the Britten-Pears Library—sixty-seven years after Britten composed it. Vickers is currently engaged in the preparations of four major song works and cycles for voice, working closely with the composers who are writing for his voice: two works—a cantata that sets Oscar Wilde's *The Selfish Giant*, and three Shakespeare songs—by Byron Adams; a Michelangelo cycle by Jonathan Green; and a large-scale composition by David Vayo using texts and correspondence from the American twentieth-century. Please visit the tenor's website for further performance information: justinvickers.com.

A native of Taiwan, **Yu-Chen Wang** is a graduate of the Tainan National University of the Arts where she studied Gu-Zheng with Dong-He Ling and Hao-Yin Huang; and composition with Siao-Wun Jhuang and Chao-Ming Tung. She has performed in master classes for Yan-Jia Zhou, Li Meng, Ji Qiu, Yuan Sha, Ji Wei, and Lei Zhu. Ms. Wang is the winner of the Gold Prize at

the "Golden Lotus" International Youth Music Competition in Macau. She was a three-time First Prize winner at the Taiwan National Music Competition, First Prize at the Chinese Musical Instrument Association's Competition, and the winner of the Taiwan Young Concert Artist Competition. Ms. Wang has appeared as soloist with the Tainan National University Chinese Orchestra, the National Chinese Orchestra, and the Kaohsiung City Chinese Orchestra. She has performed many solo recitals and has toured to Germany with the Little Giant Chinese Chamber Orchestra. Ms. Wang's compositions blend western classical and traditional Chinese music. She enjoys expanding the usual instrumentation and forms used in Gu-Zheng ensembles. She was recently invited to play the Gu-Zheng concerto *Hovering in the Air* with the Ball State Symphony Orchestra, and to be a guest artist for Kansas City's newEar contemporary chamber ensemble, UMKC Music Nova. She is currently a member of two ensembles, Compost Q and Orchid ensemble; these two groups bring her performances across the United States.

WAR WEDDING (2010)

**Poetry by Alun Lewis, Cycle Composed by Tony Solitro
(Commissioned by Justin Vickers)**

*Poetry reproduced by the kind permission of the Estate of Alun Lewis

I. The Vigil: He lies awake in the barrack room, fearful she will not come

The vulture stabs his beak into the sun.
The light falls bleeding from those beating wings.
The heat is taken in that ruthless heart.
The withered moon intones She will not come.

And if you will not come, then stuff
My wasted hours in a sack,
Cast off the threadbare day from my stale eyes,
And like a hawthorn fling your beauty
On the shambles of my love.

Into the gutters of darkness I bleed and bleed.
The moon has placed white pennies on my eyes.
The wounded beast beneath my lids
Hunched in a cave of broken myths
Among the groping outworn gods,
Strives for a straighter heaven
Than any the laughing sun affords.

And here the hiatus falls, the stammer,
The black-lipped wound that mouths oblivion;
Here children scream and blood is shed in vain
In a dark eclipse where the shadowy mistral blinds
Our daunted eyes and touched us to dust.

Here, on this chasm where the stars
Are splashed in powder in the reeling depths,
I tremble in nightmares of silence, calling your name.

II. The Vigil: She tarries, far-off, in a strange anguish

Salted and pierced sucked-in side
 Of a martyr ripped to sea-weed shreds,
 Your fanged blue tongue and bulging eyes
 Remain as witness of your broken gesture.

They wanted only to break your gesture.
 But all your gentle seed they took
 And all your manly symmetry,
 The soft ways of your speech
 And all your laughter.

All life was active in your gesture.
 But I refused you, threw you farther
 Than heart's reach, nerves' tether....
 Oh! Had I only slid my nails
 Into your gaping cicatrice
 And sucked you with my lips' leech-kisses
 And been your pagan lover,
 I would not shudder now the farmyard wakens
 And cockcrow rips the lie out of my brain.

III. He gives her Botticelli's Birth of Venus as a Wedding Gift

Sweet Florentine, sea-spawned
 Medusa of the jetty where
 The coast wise traders ply,
 When the wind lifts the plaited rays
 Of your serpentine gold hair
 The wind is caught and sung
 In the vortex of heaven.
 Whorled periwinkle, breathless wave
 Kissing the sighing pebble green,
 Deep rock-pools trembling lucency
 Through which the sunburnt Tyrian dives
 For the pearl in its dark yolk,
 Your sad and wistful smile is glad
 To know the Tyrian sleeps at last
 In the sea-anemone that sways
 Beneath the surface of the tide
 And feels its silken veins.

IV. The Marriage Bed

Draw a green cedar over the peeping sky,
 Latch the grey sash across the glancing sea,
 Close the dark door and lie within the rose,
 Beloved, lie with me.

My heavy boots stand sentinel
 Against this hired bedroom underneath the eaves,
 Where Beauty slips the green leash of her Spring
 And flowers blossom from a ring of leaves.

And in her white magnetic fields
 My tense prismatic fingers move
 In patterns of attraction and release;
 The parallels tend unswervingly
 Toward the pole of peace.

The fragile universe of self in all its fine integrity
 Becomes a cosmic curve, a thrust of natural fertility;
 And Gods who shivered in the dust
 Have found their lost divinity.

And if tonight it chance we weep,
 None shall know of our distress;
 We are the bread and wine who share the feast;
 The elements are in our nakedness.

Black cedar, hide the peeping day;
 Sun, lie awhile beneath the sea;
 And rose, within your velvet heart
 Keep her, and me.

V. They part at daybreak, returning their inevitable ways

Cradled in the smiling moon,
 The tiny child of passion cries
 With griping pains, then suddenly
 Lies happy in the island of a smile.

Eagles of suffering hang across the moon,
 Their shadows fall upon the smiling child,
 The terrible black eagles that hover
 In ceaseless vigil, the world over.

Enter the smile of the child, Jehovah,
 O God of battle, take its mother
 And in my stead be Thou her pagan lover.

Wanting a miracle by day and night,
 Grippled in the boneless tentacles of grief,
 The miracle I seek is peace.

She said I made her fertile with a smile,
 But now the reaper shaves his head
 And goes to harvest with the dead
 Far from the pastures of his fond desire
 While War sets all her golden fields afire.

VI. She remains

The four white towers slowly glide
 In calm communion with the tide.

The city changes hands by day and night,
 A whore for whom the drunkards fight.
 Where Love surrenders in that brawl
 Their names are scrawled in blood along the wall.

**THURSDAY, MARCH 7TH, 2013 8:00 PM
CENTER FOR PERFORMING ARTS**

**The Illinois State University Symphonic Band
Daniel Belongia, conductor**

Königsmarsch (1906) Richard Strauss (1864-1949)

A Solemn Music (1949) Virgil Thomson (1896-1989)

The Golden Gray (2009) Roy David Magnuson (b. 1983)

.....**INTERMISSION**.....

Sheltering Sky (2012) John Mackey (b. 1973)

This World Alive (2012) Steve Danyew (b. 1983)
with film by Cuyler Bryant

PROGRAM NOTES

Known to many as a composer of operas and tone poems, Strauss also wrote a number of splendid marches and fanfares throughout his long lifetime. *Königsmarsch*, along with *Parade March No. 1 in E-flat* and *Parade March No. 2 in D-flat*, was composed originally for piano in 1906. The work was premiered in an orchestral setting by Otto Singer and a military band setting by Franz Pelz on March 6, 1907, for a palace concert in Berlin with the composer conducting. During this concert ceremony King Wilhelm II granted Strauss a citizenship award of the "Imperial Order of the Third Class." The dedication of *Königsmarsch* reads: "To His Majesty the Kaiser, King Wilhelm II in profound respect and honor given by the composer." The march is characterized by the Romantic forces of rich scoring, rigorous flourishes, and a bold sense of harmonic power all working together to excite the listener's senses. Strauss incorporates a beautifully lyrical trio scored for woodwinds, horns, and harp and an unusual hymn section for brass alone. The military arrangements call for off-stage trumpets and a battery of 12 field drums.

One of the most important composers of the 19th and 20th centuries, **Richard Strauss** (1864-1949) was considered ahead of his time, only then (around the middle of his long life) to fall behind the times. Strauss was unquestionably a great force in the musical Modern as well as a glorious summation of late-romanticism. He was a musician's son and a prodigy who surpassed all expectations. As a conductor in Munich, Meiningen and Weimar he perfected his craft (he was regarded as one of the leading conductors of his time) and honed the

skills which would prepare him for later positions as the artistic director at the Berlin Court Opera (1898 - 1918) and the Vienna State Opera (1919 - 1924). This musical giant left behind some 300 sketches along with completed works in all genres, 86 of them with opus numbers. But he left hardly any theoretical or autobiographical writings. Richard Strauss expressed his life and thoughts through art: his grand ambitions and adversaries in the tone poem *Ein Heldenleben*, an occasionally turbulent family life with his beloved wife Pauline (a celebrated singer in her time) in the *Symphonia Domestica* and the opera *Intermezzo*, or his love for the mountains near his home in Garmisch in his last tone poem *Eine Alpensinfonie*.

A Solemn Music by Virgil Thomson was composed in 1949 on a commission of the Goldman Band League of Composers. Since then it has become a frequently performed work in the contemporary band literature. Known originally for his brilliant music criticism in the *New York Herald Tribune* and for outstanding film scores, Thomson turned to the purely symphonic field after the end of World War II with such compositions as *The Seine at Night* and *A Solemn Music*. In this piece, Thomson has developed a highly personal kind of atonal music based on free adaptation of the 12-tone row technique perfected by Arnold Schoenberg. Writing in the idiom of a chorale-dirge, Thomson has created a profoundly expressive and dramatic score. - *BMN, John Wakefield*

Virgil Thomson was a many faceted American composer of great originality and a music critic of singular brilliance. Born in Kansas City, Missouri on 25 November 1896, Thomson studied at Harvard. After a prolonged period in Paris where he studied with Nadia Boulanger and met Cocteau, Stravinsky, Satie, and the artists of Les Six, he returned to the United States where he was chief music critic for the *New York Herald Tribune* from 1937 to 1951. Virgil Thomson composed in almost every genre of music. Utilizing a musical style marked by sharp wit and overt playfulness, Thomson produced a highly original body of work rooted in American speech rhythms and hymnbook harmony. His music was most influenced by Satie's ideals of clarity, simplicity, irony, and humor. Among his most famous works are the operas *Four Saints in Three Acts* and *The Mother of Us All* (both with texts by Gertrude Stein with whom he formed a legendary artistic collaboration), scores to *The Plow That Broke the Plains* and *The River* (films by Pare Lorentz), and *Louisiana Story* (film by Robert Flaherty). In addition to his compositions, he was the author of eight books, including an autobiography. Included in his many honors and awards are the Pulitzer Prize, a Brandeis Award, the gold medal for music from the American Academy and Institute of Arts and Letters, the National Book Circle Award, the Kennedy Center Honors, and 20 honorary doctorates.

The Golden Gray

I have a memory of an early morning storm, slowly moving over a field of harvest ready corn. The morning sun, still visible to the east, shone down across the field making the yellow and brown crops shine bright gold. The contrast between the dark, purple storm and vibrant, shimmering field was staggering. Separate, the two elements are iconic, powerful. But together, they are a beautiful balance of bitter and sweet, dark and light, life and death. *The Golden Gray* is an exploration of this balance and ultimately, a celebration of black and white, sweet and sour, beginnings and endings. - *Roy D. Magnuson*

Roy David Magnuson (b. 1983) has composed music for orchestra, wind ensemble, concert band, chamber ensembles, vocalists, electroacoustic ensembles and films. His works have been performed throughout the United States at venues such as the RED NOTE New Music Festival, the New Music Cafe, Illinois State University, Ithaca College, University of Nebraska-Lincoln, University of Arkansas-Fort Smith, University of Texas-Arlington, University of Alabama-Tuscaloosa, and by the Elan String Quartet, the Quasari Quartet, the Quad City Wind Ensemble and the Air Force Band of Mid-America. Magnuson received his B.M. Theory/Composition from Illinois State University in Normal, Illinois, his M.M. Composition from Ithaca College in Ithaca, New York, and his D.M.A from the University of Illinois. Private studies include Don Davis, David Maslanka, George Tsontakis, Jennifer Higdon, Steven Stucky, Karel Husa and Joan Tower. Due to the success of his wind writing, in 2008 he was asked to contribute a chapter to the GIA Publication *Composers on Composing for Band, Volume IV* which is currently available via GIA Publications. He is currently an Instructional Assistant Faculty member at Illinois State University where he teaches freshman and sophomore theory and coordinates the freshman theory curriculum.

The wind band medium has, in the twenty-first century, a host of disparate styles that dominate its texture. At the core of its contemporary development exist a group of composers who dazzle with scintillating and frightening virtuosity. As such, at first listening one might experience John Mackey's *Sheltering Sky* as a striking departure. Its serene and simple presentation is a throwback of sorts – a nostalgic portrait of time suspended. The work itself has a folksong-like quality – intended by the composer – and through this an immediate sense of familiarity emerges. Certainly the repertoire has a long and proud tradition of weaving folk songs into its identity, from the days of Holst and Vaughan Williams to modern treatments by such figures as Donald Grantham and Frank Ticheli. Whereas these composers incorporated extant melodies into their works, however, Mackey takes a play from Percy Grainger. Grainger's *Colonial Song* seemingly sets a beautiful folksong melody in an enchanting way (so enchanting, in fact, that he reworked the tune into two other pieces: *Australian Up-Country Tune* and *The Gum-Suckers March*). In reality, however, Grainger's melody was entirely original – his own concoction to express how he felt about his native Australia. Likewise, although the melodies of *Sheltering Sky* have a recognizable quality (hints of the contours and colors of *Danny Boy* and *Shenandoah* are perceptible), the tunes themselves are original to the work, imparting a sense of hazy distance as though they were from a half-remembered dream.

The work unfolds in a sweeping arch structure, with cascading phrases that elide effortlessly. The introduction presents softly articulated harmonies stacking through a surrounding placidity. From there emerge statements of each of the two folksong-like melodies – the call as a sighing descent in solo oboe, and its answer as a hopeful rising line in trumpet. Though the composer's trademark virtuosity is absent, his harmonic language remains. Mackey avoids traditional triadic sonorities almost exclusively, instead choosing more indistinct chords with diatonic extensions (particularly seventh and ninth chords) that facilitate the hazy sonic world that the piece inhabits. Near cadences, chromatic dissonances fill the narrow spaces in these harmonies, creating an even greater pull toward wistful nostalgia. Each new phrase begins over the resolution of the

previous one, creating a sense of motion that never completely stops. The melodies themselves unfold and eventually dissipate until at last the serene introductory material returns – the opening chords finally coming to rest. – *Jake Wallace*

[For **John Mackey's** biography, see page 3]

This World Alive

A few years ago, good friends of mine left me a number of large items that they didn't want to move with them out of state. Among those items were two framed Ansel Adams prints – striking black and white landscapes which captivated me. This was my first experience with Ansel Adams and after learning more about the famed photographer and his work, I realized that he represented the kind of artist that I strive to be. He greatly valued his artistic process and craftsmanship, but ultimately his tools and craft were a means to capture the beauty in the world.

The music in this piece ranges from very quiet and serene to bold and powerful, which mirrors my interpretation of much of Ansel's work. Within his photographs, there is often an incredible beauty captured but also a sense of great power and strength. Our natural environment is filled with this dichotomy and it is a concept I enjoy incorporating into music. The first three notes of the piece (C, D, B) represent an important unifying motive, which I develop throughout the work. In addition, I layer and develop a number of motives and instrumental colors through multiple sections to tie the whole work together.

The film, produced by filmmaker Cuyler Bryant, also incorporates this concept of layering and developing motives. Cuyler, a longtime friend and colleague, brought a wonderful vision and visual creativity to this project. When we first began discussing ideas for the project, I showed him the 200+ photographs from the early 1940s that Ansel Adams produced for the US government. We agreed that we would use these photographs as the inspiration for the project; aside from that, I wanted to leave the 15-minute film to Cuyler's creativity. He came up with a wonderful plan for incorporating Ansel's photographs in many intriguing ways, presented within the context of Cuyler's original filming and artistry. In October 2012, Cuyler decided to visit the Grand Canyon to take footage and gather inspiration for the project. The final product is a masterful combination of Cuyler's original work and Ansel's iconic photographs.

In terms of our collaborative process, Cuyler and I talked frequently throughout the 2012 year regarding many details of the project including the tone, structure, and logistics of keeping the music and film somewhat in sync. Throughout the summer and fall of 2012, I wrote the music and Cuyler gathered footage for the film. As we moved deeper into the creation of the work, I sent sections of the music to Cuyler and he began crafting a visual counterpart. Once Cuyler had the complete score, he created his final edit and sent me a copy, and I watched his captivating footage for the first time. Together, we reviewed the final product and made a few adjustments to bring the work to where it is today.

I want to thank all the consortium members whose support made this project possible. I appreciate each and every one of them and I am glad that they could all share in the creation of this work. I also owe a special word of thanks to conductor Timothy Shade who led the consortium and began discussing the idea of a winds and film project with me long before we

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knew where it would lead. The title of this work is inspired by a quote by Ansel Adams, which seems to perfectly sum up the vision and inspiration for this project:

“The whole world is, to me, very much ‘alive’ – all the little growing things, even the rocks. I can’t look at a swell bit of grass and earth, for instance, without feeling the essential life – the things going on within them. The same goes for a mountain, or a bit of the ocean, or a magnificent piece of old wood.” (1984. *Center for Creative Photography, Issues 20-29, p. 114. Tucson: University of Arizona.*) – Steve Danyew

Steve Danyew's music has been hailed as “startlingly beautiful” and “undeniably well crafted and communicative” by the *Miami Herald*, and has been praised as possessing “sensitivity, skill and tremendous sophistication” by the *Kansas City Independent*. Danyew is the recipient of numerous national and international awards, including prizes from organizations including BMI, ASCAP, CBDNA, Ithaca College, Delaware Valley Chorale, Keene State College, Octarium, Society of Composers, Austin Peay State University, Shoreline Chorale, Hot Springs Concert Band, and more. Acclaimed choral ensemble Octarium recently released *On Green Mountains* in their CD recording entitled “Modern Masters,” which also features the works of Morten Lauridsen, Libby Larsen, Steven Stucky, Eric Whitacre and more. After a CD release performance, the *Kansas City Independent* wrote: “The piece that stood out most on this program was the dazzling *On Green Mountains* by Steve Danyew...a seven-minute gem of sensitivity, skill and tremendous sophistication, fully worthy to appear on a program of the best living American choral composers.” Steve received a B.M. cum laude, Pi Kappa Lambda from the Frost School of Music at the University of Miami and holds an M.M. in Composition and Certificate in Arts Leadership from the Eastman School of Music. Additionally, Danyew has served as a Composer Fellow at the Yale Summer Music School with Martin Bresnick, and as a Composer Fellow at the Composers Conference in Wellesley, MA with Mario Davidovsky. Danyew has presented lectures and presentations on his music at the Eastman School of Music, Clarke University, Keene State College, and at venues in Miami (FL), Coral Gables (FL), West Palm Beach (FL), Westminster (MA), Kansas City (KS), and Lawrence (KS). Danyew’s works for chamber ensembles, wind ensembles, and choral ensembles are frequently found on concert programs throughout the United States and abroad. Current and upcoming commissions include a wind ensemble consortium piece for winds and film, a work for the Bethel College Concert Choir, a wind ensemble work for Tabor College, and a work for the Tennessee All-State Band. A saxophonist and passionate chamber musician, Danyew frequently performs his own chamber music compositions and transcriptions for saxophone. After a performance of his own work, the South Florida Sun Sentinel proclaimed him a “saxophone virtuoso par excellence, making the instrument sing as well as shout.” Steve also enjoys teaching, emphasizing improvisation and singing for all music learners, and has taught many students at various levels. Danyew also serves as an Editor of the music website Polyphonic.org, where he manages the Polyphonic On Campus section – a career resource section for students and young professionals.

Cuyler Bryant is a filmmaker living in Boston, where he directs and produces short films and commercials. Depending on the project, he may also call himself an animator, photographer, motion designer, or production manager. His recent work includes videos for brands such as Popchips, Ace Hardware,

Dialogue Earth, and Nespresso. “This World Alive” is the first film Cuyler has created to accompany a live musical performance. While this style of filmmaking presented a very unique set of challenges, it also allowed Cuyler to approach this project from a non-traditional perspective and ultimately create a film inspired by visuals instead of narrative.

[For **Daniel Belongia's** biography, see page 5]

SYMPHONIC BAND PERSONNEL

SPRING 2013

Flute

* Kalie Grable
 * Carly Piland
 Tamara Grindley
 Brenna Martin
 Tanner Conroyd
 Krista Yee
 * co principal

Oboe

Teresa Rogers
 Bridget Gondek
 Brody Felix
 Lisa Beymer

Clarinet

Elizabeth Rennwanz
 Brian Do
 Mallory Webber
 Cassie Wieland
 Andy Lucas
 Allison Kreps
 Brenda Dratnol
 Breana Brown

Bass Clarinet

Katie Sobkoviak
 Brandice Thompkins
 Brett Thole

Contrabass Clarinet

Will Brocker

Bassoon

Trey Wherry
 Amanda Clement

Alto Saxophone

Mike Basile
 Jeff Blinks
 Katie Elsen
 Adam Unnerstall

Tenor Saxophone

Kai Harney
 Tyler Guenther

Baritone Saxophone

Cody Barnett

Horn

Scott Whitman
 Meagan Vasel
 Monica Gunther
 Connor Bowman
 Gregory Sorrell

Trumpet

Tristan Burgmann
 Weston Brabeck
 Rachel Fehr
 Anthony Greer
 Lilly Brooks
 Vinny Olsauskas
 Josh Andrews

Trombone

Jeremy Sims
 Jordon Harris
 Jonathan Sabin
 Logan Hammel

Euphonium

Paige Meisenheimer
 Joshua Damore
 Derek Carter
 Evan Stalter

Tuba

Mitch Thermos
 Eric Ferguson

Percussion

Tyler Bohac
 Brenden Cabrera
 Jorge Colon
 Vincent Dinwiddie
 * Scott Grigoletto
 Rachel Shorten
 Hillary Ulman
 * Section Leader

String Bass

Matt Stewart

Piano

Erico Bazerra

Harp

Jacey Hartman

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Jeremy Christy • Graphic Designer



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