

CHEN YI  
ERIC MOE

distinguished guest composers

FIFTH HOUSE ENSEMBLE  
IRIDIUM QUARTET

guest ensembles

CARL SCHIMMEL  
ROY MAGNUSON  
co-directors

# RED NOTE

new music festival

FEBRUARY 10 – 14, 2019

ILLINOIS  
STATE  
UNIVERSITY

## CALENDAR OF EVENTS



**SUNDAY, FEBRUARY 10**

**7 PM, CENTER FOR THE PERFORMING ARTS**

The Festival opens with a concert featuring the Illinois State University Symphony Orchestra and Illinois State University choruses. Professor Glenn Block conducts the ISU Symphony Orchestra in the premiere of Sydney Hodkinson's Clarinet Concerto, with faculty clarinetist David Gresham. The ISU Concert Choir and Madrigal Singers, conducted by Professor Karyl Carlson, perform music of distinguished guest composer Chen Yi. The concert also features the three winning works in this year's Composition Competition: Luke Flynn's orchestral work *Rift*, Jessica Meyer's choral composition *Ring Out, Wild Bells*, and the large ensemble work *through thoughts of a different kind*, by Igor Santos.

**MONDAY, FEBRUARY 11**

**7:30 PM, KEMP RECITAL HALL**

ISU students and faculty present a program of works by featured guest composers Chen Yi and Eric Moe, including Moe's *Lavished Sunlight*, *Frozen Hours* for soprano, cello, and piano, and Chen Yi's piano trio *Tibetan Tunes*.

**TUESDAY, FEBRUARY 12**

**7:30 PM, KEMP RECITAL HALL**

Fifth House Ensemble takes the stage to perform music of Dan Visconti, Ayanna Woods, Jason Charney, Evan Williams, and other young American composers.

**WEDNESDAY, FEBRUARY 13**

**7:30 PM, KEMP RECITAL HALL**

Fifth House Ensemble and Iridium Saxophone Quartet present a concert of premieres by the participants in the RED NOTE New Music Festival Composition Workshop.

**THURSDAY, FEBRUARY 14**

**7:30 PM, KEMP RECITAL HALL**

Iridium Quartet concludes the Festival with performances of works commissioned by the ensemble, including quartets by Steve Danyew, Peter Lieuwen, Karola Obermueller, David Rakowski, and Carl Schimmel.

## COMPOSITION COMPETITION

We are pleased to announce the results of the Ninth Annual RED NOTE New Music Festival Composition Competition. The winning piece in each category will be performed on the opening concert of the RED NOTE New Music Festival, and the winner receives a monetary award (\$1000 for Category A, \$750 for Category B and Category C).

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

### CATEGORY A (CHAMBER ENSEMBLE)

In the chamber ensemble category, there were 341 anonymous submissions from 28 nations around the world. Initial rounds were judged by the Music Composition faculty at Illinois State University. The final round was judged by the esteemed composers Aaron Jay Kernis (Yale School of Music), Zygmunt Krauze (Academy of Music in Łódź), and Stephen Andrew Taylor (University of Illinois).

#### WINNER

*through thoughts of a different kind*, by Igor Santos (Chicago, IL)

#### RUNNERS-UP

*Two Taylor Songs*, by Theo Chandler (Hillsborough, NC)  
*Ping*, by Peter Van Zandt Lane (Athens, GA)

#### HONORABLE MENTIONS

*Evening Rainbow*, by Charles Halka (Bellingham, WA)  
*For all love lost and spirit gained*, by Joshua Jandreau (Boston, MA)  
*Sunburst*, by Charles Peck (Philadelphia, PA)

### CATEGORY B (FULL ORCHESTRA)

In the orchestral category, there were 149 anonymous submissions from 20 nations around the world. Initial rounds were judged by the Music Composition faculty at Illinois State University. The final round was judged by Professor Glenn Block, Director of Orchestras at Illinois State University.

#### WINNER

*Rift*, by Luke Flynn (Santa Monica, CA)

#### RUNNER-UP

*Jobs and Gates at Dawn (and other uchronias)*, by Eduardo Soutullo Garcia (Vigo, Spain)

#### HONORABLE MENTIONS

*LINES: Desert Whispers*, by Juan Andrés Vergara Avilez (Mexico City, Mexico)  
*The Arborist, the Alchemist*, by Chelsea Komschlies (Calgary, Alberta)

### CATEGORY C (CHORUS)

In the choral category, there were 91 anonymous submissions from 16 nations around the world. Initial rounds were judged by the Music Composition faculty at Illinois State University. The final round was judged by Professor Karyl Carlson, Director of Choral Activities at Illinois State University.

#### WINNER

*Ring Out, Wild Bells*, by Jessica Meyer (Bronx, NY)

#### RUNNER-UP

*Like a Darling*, by Steven Serpa (Austin, TX)

## COMPOSITION WORKSHOP

This year at the RED NOTE New Music Festival we are pleased to host 9 talented student composers who are taking part in the RED NOTE New Music Festival Composition Workshop. The students will have their new compositions rehearsed and performed by Fifth House Ensemble and Iridium Quartet, under the mentorship of guest composers Chen Yi and Eric Moe. Rehearsals are free and open to the public. In addition, they and several esteemed visiting composers will give presentations on their music. All dates and times are subject to change.

### COMPOSER PRESENTATIONS

Monday, February 11th, Kemp Recital Hall  
(9:00 am – 10:30 am) (Competition winners)

Monday, February 11th, Centennial East room 220  
(2:00 pm – 3:00 pm) (Chen Yi)

Monday, February 11th, Centennial East room 229  
(3:00 pm – 4:00 pm) (Eric Moe)

Wednesday, February 13th, Centennial East 220  
(throughout day) (Workshop students)

### OPEN REHEARSALS

Monday, February 11th, Kemp Recital Hall  
(10:30 am – 12:45 pm) (Iridium Quartet)

Monday, February 11th, Kemp Recital Hall  
(4:00 pm – 5:30 pm) (Iridium Quartet)

Tuesday, February 12th, Kemp Recital Hall  
(9:15 am – 10:45 am) (Fifth House Ensemble)

Tuesday, February 12th, Center for the Performing Arts  
(11:00 am - 12:30 pm) (Fifth House Ensemble)

### ISU STUDENT COMPOSER READING SESSION

Tuesday, February 12th, Center for the Performing Arts  
(2:00 pm – 4:00 pm) (Iridium Quartet)

## GUEST COMPOSERS



CHEN

Born in Guangzhou in 1953, Dr. **Chen Yi** received her degrees from the Central Conservatory of Music in Beijing and Columbia University in the City of New York, studying composition with Prof. Wu Zuqiang, Prof. Chou Wen-chung, and Prof. Mario Davidovsky. She has been the Distinguished Endowed Professor at the University of Missouri-Kansas City Conservatory of Music and Dance since 1998. She had also served as Composer-in-Residence for the Women's Philharmonic, the vocal ensemble Chanticleer, and the Aptos Creative Arts Center in San Francisco (1993-96), supported by Meet The Composer, and taught on the composition faculty at Peabody Conservatory in Baltimore (1996-98). Chen Yi has received the prestigious Charles Ives Living Award from the American Academy of Arts and Letters in 2001. She blends Chinese and Western traditions, transcending cultural and musical boundaries. She has composed over 150 works ranging from solo instruments and chamber groups (over 60), to chorus (over 30), and large ensembles (over 50, including orchestra or wind band, concertos, or mixed vocal and instrumental works), recorded in over 120 commercially released CDs on various labels. Her music has reached a wide range of audiences and inspired people throughout the world. Prof. Chen has been a Visiting Professor of many music institutes in China since 2006, and awarded 5 Honorary Doctorates in the States since 2008. She is a strong advocate for new music and its composers in the past 3 decades. Dr. Chen has been inducted into the American Academy of Arts and Sciences in 2005.



MOE

**Eric Moe**, composer of what *The New York Times* has called "music of winning exuberance," has received numerous grants and awards for his work, including the Lakond Award from the American Academy of Arts and Letters and a Guggenheim Fellowship; multiple commissions from both the Fromm and Koussevitzky Foundations; the Barlow Endowment, Meet the Composer USA, and New Music USA; fellowships from the Composer's Conference and the Pennsylvania Council on the Arts; and residencies at MacDowell, Montalvo Arts Center, Yaddo, Bellagio, Camargo, VCCA, UCross, Aaron Copland House, Ragdale, Hambidge, Carson McCullers Center for Writers and Musicians, and the American Dance Festival, among others. His music is available on New World Records (*Meanwhile Back At The Ranch*), Albany Records (*Of Color Braided All Desire, Kicking and Screaming, Up & At 'Em, Siren Songs*), Koch International Classics (*Tri-Stan*), Naxos (*Strange Exclaiming Music*), bmop/sound (*Kick & Ride*), and Centaur (*On the Tip of My Tongue*). As a pianist, Moe has premiered and performed works by a wide variety of composers, including John Cage, Mathew Rosenblum, Jay Reise, and many others in addition to his own. Of his solo recording *The Waltz Project Revisited - New Waltzes for Piano*, *Gramophone* magazine said, "Moe's command of the varied styles is nothing short of remarkable." He founded and currently co-directs Pittsburgh's Music on the Edge new music concert series. Moe studied at Princeton University and U.C. Berkeley and is currently the Andrew W. Mellon Professor of Music at the University of Pittsburgh.

## GUEST ENSEMBLES



The **Iridium Quartet** has been called a “superb group” by *Fanfare Magazine* and praised by Pulitzer Prize-winning composer Michael Colgrass as giving “a stunning performance ... with elegance and grace.” Composers and audiences have commented “displaying an impressive balance of intense control and abandon with tremendous precision.” Founded in 2010, the quartet draws upon a rich history of collaboration between saxophonists Paul Nolen, Marcos Colón, Paul Forsyth, and Eric Lau. A staunch supporter of new music, Iridium has commissioned and/or premiered works by composers David Kirkland Garner, Peter Gilbert, Peter Lieuwen, Roy Magnuson,

Marcus Maroney, David Maslanka, Sonia Morales, Karola Obermüller, David Rakowski, Ben Stonaker, and Carl Schimmel. Partnering with Blue Griffin Records, Iridium received a prestigious Aaron Copland Fund Recording Grant to release their first CD of new American music, *Into Xylonia*. Iridium’s second CD, *Skylines*, was released in 2018 and also features recordings of five new American works for saxophone quartet. Iridium can also be heard on 2018 Albany Records release, entitled *Saxophone Concertos: Maslanka/Magnuson*, with the premiere recording of David Maslanka’s Concerto for Saxophone Quartet and Wind Ensemble. The Iridium Quartet has appeared as artists-in-residence upon invitation throughout the United States including the Southeastern Composer’s League Forum, Festival of New American Music (FeNAM) in Sacramento, the John Donald Robb Composers’ Symposium in Albuquerque, and Texas A&M University Artist Series. In addition to these festivals, Iridium has given tours and performances at numerous universities and venues throughout the United States, Puerto Rico, and the United Kingdom.



Praised by *The New York Times* for its “conviction, authority, and finesse,” the Chicago-based **Fifth House Ensemble** harnesses the collaborative spirit of chamber music to reach beyond the traditionally-perceived limits of classical music. The ensemble’s artistic, educational, and civic programs engage theater groups, video game designers, corporate innovators, and folk bands to share stories as diverse as the communities it serves. An established partner and resource to the nation’s top music schools and conservatories, Fifth House launches the careers of emerging artists through entrepreneurship residencies and training programs, including those at Yale Col-

lege, Eastman School of Music, New England Conservatory, Cleveland Institute of Music, Indiana University, Northwestern University, DePaul University, and the Colburn School. Fifth House continues its creative partnerships with Roosevelt University this season, and begins new initiatives with the San Francisco Opera. In 2012, Fifth House launched Fresh Inc, a two-week, intensive training program for emerging composers and performers where Fifth House works with participants on building careers in music in line with their own unique vision and values.

**CONCERT I**  
**7:00 PM, FEBRUARY 10, 2019, CENTER FOR THE PERFORMING ARTS**

**CHORAL AND ORCHESTRAL WORKS**

featuring the winning works in the 2019 RED NOTE New Music Festival Composition Competition

Ring Out, Wild Bells (2017) Jessica Meyer (b. 1974)  
*Winner, RED NOTE New Music Festival Composition Competition – Choral Category*

Madrigal Singers  
 Karyl Carlson, conductor

Distance Can't Keep Us Two Apart (2012) Chen Yi (b. 1953)

ISU Concert Choir  
 Karyl Carlson, conductor

through thoughts of a different kind (2018) Igor Santos (b. 1985)  
*Winner, RED NOTE New Music Festival Composition Competition – Chamber Ensemble Category*

Kimberly McCoul Risinger, flute  
 Judith Dicker, oboe  
 Taeyeong Jung, clarinet  
 Anne Dervin, bass clarinet  
 Michael Dicker, bassoon

Christine Hansen, horn  
 Zachary Taylor, trumpet  
 Stephen Parsons, trombone  
 David Collier & Ben Stiers, percussion  
 Chieh-Chun Chen, piano  
 Anthony Marinello, conductor

Sarah Gentry & Karen Collier, violins  
 Katherine Lewis, viola  
 Adriana Ransom, cello  
 Samuel Frosch, double bass

**-INTERMISSION-**

Rift (2015) Luke Flynn (b. 1988)  
*Winner, RED NOTE New Music Festival Composition Competition – Orchestral Category*

ISU Symphony Orchestra  
 Glenn Block, conductor

EMBERS: An Incantation (2017) Sydney Hodkinson (b. 1934)

David Gresham, clarinet  
 ISU Symphony Orchestra  
 Glenn Block, conductor

**PROGRAM NOTES**

**Ring Out, Wild Bells**—I happened to be in Paris on an Easter Sunday morning, and while I was at a café three different churches within earshot started chiming to call everyone to mass. Amazing rhythms started to phase in and out of each other, so I ran outside with my phone and recorded it. This became the inspiration for “Ring Out, Wild Bells”, which is also a poem by Alfred Lord Tennyson (published in 1850, yet still very relevant today) that accurately sums up what I wish to see in the world. For musical reasons, I have extracted text and sequenced it differently from the original poem. I have also extracted a section of my original recording of the bells and looped it. The ensemble accompanies this track for the middle section of the piece.



MEYER

With playing that is “fierce and lyrical” and works that are “other-worldly” (*The Strad*) and “evocative” (*New York Times*), **Jessica Meyer** is a versatile composer and violist whose passionate musicianship radiates accessibility, generosity, and emotional clarity. As a soloist and member of the award-winning and critically-acclaimed

contemporary music collective counter)induction, Jessica has premiered pieces for solo viola internationally. Of her recent appearance at The TANK Center for Sonic Arts, where she wrote a solo piece on site for this destination concert venue that boasts a 20-second reverb, Alex Ross of the *New Yorker* says, “Meyer’s fierce-edged playing activated the Tank’s awe-inspiring properties.” Meyer’s compositions explore the wide palette of emotionally expressive colors available to each instrument while using traditional and extended techniques inspired by her varied experiences as a contemporary and period instrumentalist. Recent premieres include performances by the Grammy-winning vocal ensemble Roomful of Teeth, Sybarite 5, PUBLIQuartet, NOVUS NY of Trinity Wall Street, and a work for A Far Cry commissioned by the Isabella Gardner Museum in Boston. Upcoming commissions include works for flutist Allison Loggins-Hull for her “Diametrically Composed” project, the Lorelei Ensemble, Sandbox Percussion with vocal duo Two Cities, and for the Historical Performance Program at The Juilliard School.

**Ring Out, Wild Bells**  
 by Jessica Meyer  
 text extracted from “Ring Out, Wild Bells”  
 by Alfred Lord Tennyson

Ring...Ring out...  
 Ring out Wild Bells to the Wild Sky!  
 The flying cloud, the frosty light,  
 the year is dying,  
 dying in the night.  
 Ring Out!  
 the false  
 the grief  
 the want  
 foul disease  
 lust of gold  
 wars of old  
 the coldness of the times  
 ring out my mournful rhymes  
 (the year is going!)  
 here we see no more  
 feud of rich or poor  
 (let him go!)  
 Ring out false pride!  
 in place and blood!  
 Ring in the love!  
 Ring in the love of truth and right  
 Ring in the common love of good  
 Ring in the valiant man  
 and free the larger heart  
 the kindler hand  
 all that is true  
 the thousand years of peace  
 happy bells across the snow  
 Ring in the true  
 to the Wild Sky

Commissioned by the American Choral Directors Association Endowment in memory of Raymond W. Brock, my work *Distance can't keep us two apart* is written for unaccompanied mixed choir. When I received the invitation from Dr. Tim Sharp, the Executive Director of ACDA to write the piece, I was deeply touched by what the ACDA has done in the past half century, to deliver universal love, to unite people from different backgrounds, and to develop our cultural tradition in the society through choral singing. I selected two lines from a poem by a Chinese poet Wang Bo in Tang Dynasty as the text of my piece:

If I have a friend who knows my heart,  
 Distance can't keep us two apart.

These lines have been popularly used among Chinese peo-

ple, to share their friendship, love, trust, and encouragement. I was deeply inspired and encouraged by the ACDA's vision towards the 21st century, in improving our education and communication for the new world through our music making and creation. I hope that my music could serve as a bridge, to improve understanding between people from all cultures. Here is the text, the title of the poem, and poet's name in Chinese:

王勃 [唐] 《杜少府之任蜀洲》  
 海内存知己，天涯若比邻。

The work *Distance can't keep us two apart* (ACDA 2012 Raymond Brock Commission) is premiered by seven choirs in 2012 ACDA conferences of all divisions throughout the country.

Please see **PAGE 3** for a full biography of **Chen Yi**.

*through thoughts of a different kind*—“...what does it mean when some tune follows you, occurs to you [...] in the middle of thoughts of a quite different kind?” – Theodor Reik (1960)



Described as “otherworldly and mysteriously familiar” (*Chicago Classical Review*), and as “exciting and clear... with a striking boldness” (Luigi Nono Competition Prize), **Igor Santos’** music has been performed internationally, by leading musicians such as Ensemble Intercontemporain, Ensemble Dal Niente, Alarm Will Sound, eighth blackbird, Spektral Quartet, POING, the American Composers Orchestra, and The Florida Orchestra. His works aims at engaging sound with individuality and clarity, carefully crafting unpredictable narratives and complex soundscapes. His electronic music focuses on expanding the acoustic properties of instruments, and dramatizing them as having physical—organic—bodies. Igor has earned degrees in Music Composition from the University of Chicago (Ph.D. 2018), the Eastman School of Music (M.A. 2012), and the University of South Florida (B.M. 2010). Additional studies include workshops and festivals such as Mizzou (2018), Impuls (2017), Time of Music (2017), ManiFeste (2015), Fontainebleau (2010), among others. Igor has won first prize in the Luigi Nono International Competition and the RED NOTE Competition, second prize in the Salvatore Martirano Award, and was also awarded Best Sound Design from Theatre Tampa Bay. Igor is a native of Curitiba, Brazil, and is currently based in Chicago, IL. Beyond composing concert music, he also writes for theater productions throughout the US and Europe.

**Rift**—When two entities in space are torn apart, there is created a rift. In numerous ways, *Rift* uses the ensemble to insinuate its two main themes: space and separation. Large, swelling, dynamic-phasing in the brass representing orbiting planets and sparkling woodwinds floating over an atmospheric bed of sound provided by the strings, alluding

to stars, are just a few. Using polytonality, offset rhythms, constant-changing meter, and other techniques, *Rift* communicates separation. As the piece progresses, its listeners are brought to find the piece's greater, overall meaning.



FLYNN

**Luke Flynn** (b. 1988) is a composer for film, video games, and concert hall symphonic and choral music. In the media music industry, Flynn is a highly active force, composing the scores for a variety of films and video games, and working on film scores for the biggest composers in the industry, including John Williams, James Newton Howard, and

Danny Elfman. His Hollywood music department credits include some of the biggest movies in the world, including *Star Wars: The Last Jedi*, *La La Land*, *Cars 3*, and many others. Most recently, his music can be heard in the 2018 hit comedy, *Holmes and Watson* (Will Ferrell, John C. Reilly). As a concert composer, his music is regularly performed and commissioned by major symphony orchestras, choirs, and ensembles throughout the world. Flynn's works also consistently win or place as a finalist in international composition contests, including the Sydney Australia Contemporary Orchestra call for scores, the South Korea Busan Maru International Composition Contest (orchestra), the Minnesota Orchestra Composer Institute, the CSUN Orchestra Northridge Composition Prize, and the Young New Yorkers' Chorus Composition Competition. Flynn holds a Master of Music Composition degree from Butler University, where he studied with Michael Schelle, a Bachelor of Arts in Music Composition from Clarke University, where he studied with Amy Dunker, and has also had the privilege of being the first ever American student to study music composition at the International University of Kagoshima in Japan, where he studied with Tadashi Kubo.

**EMBERS: An Incantation**—I believe that most artists have two sides to their nature: a public and a private one. This work exhibits the latter. Accordingly, it is primarily directed towards the lone individual – a single being – rather than to any communal audience. Its genesis was tragedies endured by two of my university teaching colleagues: the loss of one's daughter in her third decade, and the simultaneous deaths of one's parents. Obviously, this is a sad composition. The musical design of the piece is straightforward and direct: the solo clarinet at the bottom of its range – very slowly – commences a doleful commentary. Sparse response from the accompanying ensemble – also very gradually – accumulates to drive this line upward. The solo voice states its case as clearly as it is able – offering an entreaty – succumbs and then, with elegiac sighs, simply descends into a largely unresolved repose. *EMBERS* is approximately twenty-three minutes in duration and is scored for clarinet solo and a chamber orchestra of paired woodwinds, seven brass, timpani, 2 percussion, and strings. The work is dedicated to my teaching colleagues clarinetist Lynn Musco and trombonist David Schmidt and was commissioned by the Stetson University School of Music, Thomas Gilmore Masse, Dean. The score was written in February of 2017 and the orchestration completed on March 23 in Ormond-by-the-Sea, Florida.



HODKINSON

**Sydney Hodkinson** (b. 1934) currently holds the Almand Chair of Music Composition at Stetson University and has served as Composer-in-Residence and faculty conductor at Colorado's Aspen Music Festival and School for fifteen years. A distinguished 55-year teaching career includes posts at the Universities of Virginia, Ohio, Michigan, Southern

Methodist and Rochester – and visiting professorships at Western Ontario, Oberlin, Indiana and Duke Universities. As conductor, he held positions as director of the Contemporary Directions Ensemble (Michigan), Eastman's Musica Nova Ensemble and the Kilbourn Orchestra, the Voices of Change (SMU, Dallas), Banff Festival, Toronto's NewMusic Concerts, the Aspen Contemporary Ensemble as well as many guest appointments. Hodkinson received his Bachelor's and Master's degrees from the Eastman School of Music and his Doctorate from the University of Michigan, studying primarily with Bernard Rogers and Ross Lee Finney. Other major mentors were Elliott Carter, Roger Sessions, Milton Babbitt, Benjamin Britten, and Luigi Dallapiccola. During 2012, Dr. Hodkinson was awarded the Bolcom Extended Residency in Composition from the University of Michigan. Earlier awards include those from the National Institute of Arts and Letters, Guggenheim Foundation, Canada Council, National Endowment for the Arts and the Ford Foundation. He currently resides in Holly Hill, Florida. For more information, please visit [www.sydhodkinson.com](http://www.sydhodkinson.com).

## PERFORMER NOTES



BLOCK

**Glenn Block** is in his 29th year as the Director of Orchestras and Professor of Conducting at Illinois State University. From 1983 - 2007, he led the Kansas City Youth Symphony program to being one of the largest and most recognized youth symphony programs in the country. Prior to coming to Illinois in the fall of 1990, Dr. Block served for 15 years as Director of

Orchestras and Professor of Conducting at the Conservatory of Music of the University of Missouri - Kansas City and Music Director of the Kansas City Civic Orchestra. From 1972 - 1974, he was Music Director of the San Diego Chamber Orchestra and from 1968 - 1974; he served as Principal Double Bass of the San Diego Symphony and Opera Orchestras. Born in Brooklyn, Dr. Block was educated at the Eastman School of Music. He also received his Ph.D. from the University of California at San Diego. A frequent guest conductor, he has appeared in 42 states with all-state and professional orchestras in the United States, Europe and South America. Dr. Block has served on the faculty of the National Music Camp at Interlochen as Resident Conductor of the World Youth Symphony Orchestra, at the Interlochen Arts Academy as Visiting Conductor, and as Music Director of the Summer Festival Orchestra at the Rocky Ridge Music Center in Estes Park, Colorado. Dr. Block has been widely recognized as a teacher of conducting, performing master classes throughout the United States, Canada, Europe and



South America. An active researcher, he has been the recipient of numerous Illinois State University, University of Missouri and National Endowment of the Humanities grants that have resulted in critical editions of the orchestral music of Igor Stravinsky, Charles Ives and George Gershwin. He has served as a member of the national Board of Directors of the Conductors Guild of America, representing over 1,000 professional conductors, and the Board of Directors of the American Symphony Orchestra League. Foreign guest-conducting have included residencies at the Fountainebleau Conservatoire in France, and in Spain, Canada, Colombia, Estonia, Russia, Italy, Brazil, Argentina, Paraguay, Uruguay, China, and Vietnam.



CARLSON

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

Director of Choral Activities and Associate Chair of the music department of Central Washington University where she conducted the Chamber Choir, taught graduate conducting, and undergraduate music education courses. She earned music education degrees from the University of Michigan and the University of Illinois. Karyl earned her Doctor of Musical Arts degree from Michigan State University, where she studied with Charles K. Smith. Prior to earning her doctorate she taught in the public schools for twelve years in Miami, Florida, including the famed New World School of the Arts in Miami, FL. While at CWU and ISU, Dr. Carlson has conducted many major choral/orchestral works, operas, and musicals, including Benjamin Britten's *War Requiem*, *Cabaret*, and Kurt Weill's *Street Scene*. For many years, Carlson sang and recorded in ensembles with Robert Shaw in France and at the Professional Training Workshops at Carnegie Hall. She has also performed a wide variety of piano and vocal solo repertoire, but has particular fondness for playing and conducting chamber music. Carlson regularly works with contemporary composers and enthusiastically supports the commissioning of new choral compositions. Equally, student works are frequently given readings and performances on major concerts. Carlson is an active choral adjudicator and honor choir conductor. The Illinois State University Concert Choir, and the Madrigal Singers, have enjoyed collaborating with professional local and regional symphony orchestras. Under her direction she has toured internationally with her ensembles to Italy, Spain, England and France, and performed at Carnegie Hall in New York City. Karyl resides in Normal, IL, and enjoys video production, constant rehabbing of her 1890's home, and caring for her rescue dogs, KoKo and KiefKief.



CHEN

**Chieh-Chun Chen**, was born in Kaohsiung city, Taiwan. Currently she is a master's student at Illinois State University, majoring in piano performance. She began to play the piano at age five, majoring in piano and minoring in violin, and has studied piano with Guo Shu-ying, Lin Ya-shu, Zhong Jia-wei, and now with Dr. Geoffrey Duce.

She graduated from the music school of Kaohsiung senior high school, received the bachelor's degree from National Taiwan Normal University Music Department, and obtained the master's degree from Chiao tung University music institute. She held a piano trio concert in 2016, a piano recital in 2017, attended "National Chiao-Tung University Music Institute 2016 pianist" series concert, and a music festival "the world piano meeting, Coimbra" in 2017.



COLLIER

**Dr. David Collier** is Professor of Percussion and Director of Percussion Studies at Illinois State University. In addition, he is Associate Director of the School of Music and has been designated as a University Professor by the ISU President Larry Dietz. Dr. Collier is currently principal timpanist with the Illinois Symphony Orchestra, the Peoria Symphony Orchestra and the

Heartland Festival Orchestra. He has served as timpanist with the Springfield Symphony Orchestra, the Sinfonia da camera, the Laredo Philharmonic and the Corpus Christi Symphony. In addition, Collier is also active as a freelance percussionist and has performed with artists such as Celtic Woman, Mannheim Steamroller, Aretha Franklin, Marvin Hamlisch, Joel Gray, Mitzi Gaynor, Henry Mancini, Johnny Mathis, Tony Bennett, Petula Clark, Tommy Tune, Roger Williams, Shirley Jones and Bobby Vinton. Dr. 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. Dr. Collier is a Performing Artist for Yamaha and an artist/clinician for Sabian cymbals, Innovative Percussion, Grover Pro Percussion, Evans drumheads and Latin Percussion. Dr. Collier also serves as Percussion Coordinator for the Music for All Honor Band of America and the Summer Percussion Symposium. In addition, he has served as an adjudicator for Drum Corps International and Bands of America.



COLLIER

**Karen Collier** is currently First Assistant Concertmaster of the Illinois Symphony Orchestra, the Illinois Chamber Orchestra and a violinist with the Heartland Festival Orchestra. She has also performed with the Peoria Symphony Orchestra, the Sinfonia da Camera and served as concertmaster with touring productions of *The Book of Mormon*, *Fiddler on the Roof*, *Annie*,

Mannheim Steamroller, Tony Bennett, Johnny Mathis, and Henry Mancini. As an educator, Karen has served as Adjunct Professor of Violin and Viola at Illinois State University and Illinois Wesleyan University. In addition to her extensive work as a violinist, Karen is an accomplished pianist and organist with over 30 years of work as a church musician and accompanist. Beyond music Karen is a successful painter who has shown her work at several art festivals.



DERVIN

Dr. **Anne Dervin** is active as a chamber and orchestral clarinetist, teacher, and researcher. She currently holds teaching positions on the faculties of Illinois State University and Bradley University. As an active orchestral musician, Anne performs regularly with the Heartland Festival Orchestra, and has performed with Peoria Symphony, Long Bay Symphony (SC),

Chamber Orchestra of the Triangle (NC), North Carolina Symphony, North Carolina Opera, Fayetteville Symphony Orchestra, Carolina Chamber Symphony, and Jackson Symphony (MI). Anne has given guest recitals/lectures and performed at conferences throughout the country, including recitals at Wake Forest University, Indiana State University, Hope College, Tower Music Series Poughkeepsie (NY), UW Oshkosh, and Methodist College (NC). Conference performances and presentations include the International Clarinet Association Clarinetfest in Vancouver, BC and North American Saxophone Alliance National Conferences in Arizona and Illinois. Dr. Dervin has presented lectures and recitals on topics such as: Music and Nazi Propaganda; Music of the Terezin Concentration Camp; Holocaust Music; Women in Music; Contemporary Repertoire. Anne's areas of research include music of the Holocaust, interdisciplinary studies, clarinet pedagogy and injury prevention for musicians. Anne has held prior teaching positions at Coastal Carolina University, East Carolina University, and Millikin University. She holds a DMA in Clarinet Performance from Michigan State University where she studied with Dr. Elsa Verdehr. She holds MM, and BM degrees from East Carolina University, and pursued graduate studies at University of North Carolina School of the Arts.



DICKER

**Michael Dicker** has earned degrees in music from UCLA, University of Michigan, and the Juilliard School. His teachers were Norman Herzberg, Harold Goltzer, Mitchell Lurie, and Mehli Mehta. He has performed as first bassoonist with the United States Military Academy Band of West Point, the Colorado Philharmonic Orchestra, the Wichita Symphony Orchestra, Gelsenkirchen (Germany) Philharmonic, Deutsche Bach Solisten, the Belgian Radio Symphony, the Essen Philharmonic, the Deutsche Oper am Rhein, Orvieto Musica. He currently performs as principal bassoonist of Peoria Symphony and Heartland Festival Orchestra and contrabassoonist of the Illinois Symphony. As a chamber musician Mr. Dicker has been a prize winner of the Coleman Chamber Competition. He has performed as a member of the Lincoln Center Foundation Woodwind Quintet, the Lieurance Quintet. Currently he is a member of Sonneries Quintet (Illinois State University Faculty Woodwind Quintet) with which he has toured Austria, Japan, and the United States. As a representative of bassoon maker Fox Products, Mr. Dicker presented clinics in Italy, Germany, The Netherlands, Switzerland, Japan, Thailand, and throughout the United States. Mr. Dicker has served as bassoon instructor at Wichita State University, Musikschule Bochum, and has been on the faculty of Illinois State University since 1986 where he is Professor of Bassoon.



GENTRY

**Sarah Gentry** is Professor of Violin at Illinois State University. She currently performs as Concertmaster of the Heartland Festival Orchestra. She has also held Concertmaster positions with Opera Illinois, Baroque Artists of Champaign-Urbana, Sugar Creek Music Festival, and served as Associate Concertmaster for the Peoria Symphony Orchestra from 1992-

2000. A Louisiana native, Gentry began playing the violin as a Suzuki student at age 6. After receiving a Violin Performance degree from Louisiana State University, she earned a Master of Music degree from Yale University and the Doctor of Music degree from Indiana University in 1995. Her principal teachers include Franco Gulli, Sally O'Reilly, Sidney Harth, Henryk Kowalski, and the Tokyo String Quartet. As a soloist, Dr. Gentry has performed with the Kansas City Civic Symphony, Heartland Festival Orchestra, Lake Charles Symphony, and the Baroque Artists of Champaign-Urbana. Solo recitals this past year include performances in Louisiana, Minnesota, and Florida. As a chamber musician she has performed with the Mount Vernon Chamber Players in Arizona and the Millennium Strings of Morris, New York. She also performs as first violinist of the ISU Faculty String Quartet. Dr. Gentry is active throughout the state and region as a clinician in schools and as an adjudicator for events such as the Illinois Music Educators Association All-State and All-District Orchestra Auditions. Dr. Gentry has served on the faculty for the Music for All Symposium, Blue Lake Fine Arts Camp, and the Eureka Summer Strings Festivals.



GRESHAM

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

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



HANSEN

**Christine Hansen** is an active freelance Horn player and teacher in Central Illinois. She holds the 3rd Horn position in the Millikin-Decatur Symphony Orchestra and the Illinois Valley Symphony Orchestra and is the Solo Tenor Horn of the Chicago Brass Band. An avid supporter of chamber music, Ms. Hansen is a member of the Twin Cities Brass Quintet, the Lyric Winds

Quintet, and the Chicago Brass Band Quartet. She has performed with the Heartland Festival Orchestra, the Peoria Symphony Orchestra, the Illinois State University Faculty Brass Quintet, the Opera Illinois Orchestra, and the Eau

Claire Chamber Orchestra and has toured throughout the United States, Canada, and Japan. Ms. Hansen earned her BM and MM in Horn Performance from Illinois State University, and has studied with Joe Neisler and Douglas Hill. Ms. Hansen maintains a successful music studio in Bloomington-Normal and serves as the Lead Academic Advisor and Assistant to the Director for the Illinois State University School of Music.



JUNG

Born in South Korea, **Taeyeong Jung** received his Bachelor in Clarinet Performance at Truman State University. Mr. Jung was a member of the Honor Band of America and Principal Clarinet for Missouri All-Collegiate Band and Orchestra. Keen to chamber music, Mr. Jung is also a founding member of the new music ensemble Uncommon Practice and Woodwind Choir at Truman State University. He currently serves as the Clarinet Chamber Music Coach and the member of Wind Symphony and Symphony Orchestra at Illinois State University.



LEWIS

Violist **Katherine Lewis** enjoys a multi-faceted career as a teacher, and as a chamber, solo, and orchestral musician. Since 2006 she has taught courses on viola performance and technique, viola pedagogy, string pedagogy, and chamber music at Illinois State University where she is Associate Professor of Viola and Master Teacher for the ISU String Project. She is a member of the ISU Faculty String Quartet and principal viola in the Peoria Symphony and Peoria Bach Festival Orchestras, as well as an Artist-Faculty member at the Sewanee Summer Music Festival in Sewanee, Tennessee. As an elected member of the American Viola Society Executive Board, she serves as chair of the Education Committee, and she hosts annual Viola Days at Illinois State in order to provide students of all ages with opportunities to work with nationally recognized artists and teachers. Additionally, Dr. Lewis is in her second term as Secretary of the Illinois chapter of the American String Teacher's Association. As a performer, Dr. Lewis has recently appeared as soloist with the Peoria Symphony, the Peoria Bach Festival Orchestra, and the ISU Symphony Orchestra. She premiered Libby Larsen's viola duo *In Such a Night*, written for her and violist James Dunham for a performance at the 38th International Viola Congress. She has also recorded chamber music by composers Karim Al-Zand and John Allemeier for recordings on the Naxos Record Label. Her previous orchestral experience includes appointments in the River Oaks Chamber Orchestra in Houston, TX and the Civic Orchestra of Chicago as well as frequent work with the Houston and New World Symphonies. Dr. Lewis is a recipient of the ISU College of Fine Arts Outstanding Teaching Award, the ISU College of Fine Arts Research Initiative Award, and the ISU University Service Initiative Award. She has presented sessions at several conferences including the Primrose International Viola Festival, the International Double Reed Society Conference, the American String Teacher's Association National Conference, the College Music Society Great Lakes Conference, and the Chicago Viola Festival. Recent recital and master

class highlights include appearances at the University of Tennessee Viola Celebration, Indiana University, Oberlin Conservatory, Kansas State University, the University of Wisconsin-Madison, the University of Wisconsin-Eau Claire, Lawrence University, and Valdosta State University. Dr. Lewis earned the Doctor of Musical Arts degree from Rice University's Shepherd School of Music, where she was a Brown Foundation Scholar. She holds a Bachelor degree from Lawrence University and a Master's degree from The Cleveland Institute of Music. Her principal teachers include Jeffrey Irvine, James Dunham, Karen Ritscher, and Matthew Michelic.



MARINELLO

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



PARSONS

**Stephen Parsons** is Director of the School of Music at Illinois State University, a position he has held since 2007. Before joining the ISU music faculty in 1994, he served as trombone soloist and clinician with The United States Army Field Band in Washington, D.C. He holds a BME from Oral Roberts University, MM and DMA degrees in Trombone Performance from the University of Kansas, and also studied at the Tanglewood Institute with members of the Empire Brass Quintet. His teachers include Larry Archambo, Stephen Anderson, and Milton Stevens. Dr. Parsons is currently a member of the Illinois Symphony Orchestra, the Peoria Symphony Orchestra, and the Heartland Festival Orchestra. He has also appeared with such ensembles as the St. Louis Symphony, the Opera Theater of St. Louis, the Tulsa Philharmonic, Opera Illinois, Sinfonia da Camera, and the New Sousa Band. In service to higher education, he is a trained visitor for the National Association of Schools of Music (NASM), the

specialized accreditor for academic music units within the United States. He also currently serves as president of the Association of Illinois Music Schools.



RANSOM

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

As a soloist, Ms. Ransom has recently appeared with the Peoria Symphony Orchestra, the Illinois State Wind Symphony, and the Illinois State Symphony Orchestra. She has also appeared as a guest artist on notable solo and chamber music recital series, including the Dame Myra Hess Memorial Concert Series in Chicago, Chicago Cello Society concerts, Trinity Lutheran Candlelight Concert Series, and at universities throughout the Midwest. Currently Principal Cellist of the Peoria Symphony Orchestra, she formerly was a member of the Minnesota Opera Orchestra, the St. Cloud Symphony, the European Musical Festival Orchestra, and Sinfonia da Camera. Ms. Ransom has served on the faculty at Gustavus Adolphus College, St. Cloud State University, the MacPhail Center for Music in Minneapolis, and the Grumo (Italy) Music Festival. She is the recipient of the College of Fine Arts Outstanding Teacher Award and the University Service Initiative Award at Illinois State. She is an invited presenter at the American String Teacher National Conference, covering topics such as David Popper's character pieces, supplementary etudes for intermediate level cello concertos, and the use of visual color as a means towards musical expression.



RISINGER

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

the Chicago Jazz Symphony, the Ohio Light Opera, the Sugar Creek Symphony and Song Opera Orchestra and the Washington Bach Sinfonia. An advocate of contemporary music, Risinger has played concerts throughout the US, Europe and Canada, often presenting world premieres of new works written for and dedicated to her. She has soloed in most of the major concert halls in New York City, including Alice Tully Hall in Lincoln Center and Merkin Recital Hall, and performed her Carnegie Hall debut in June 2003. She also made her Chicago solo debut as part of the Dame Myra Hess Concert Series in Preston Bradley Hall at the Chicago Cultural Center. Risinger has recorded for the Vienna Modern Masters, BWE Classics, Albany and Americana Records labels. Her solo CD, *Sonata Fantasy*, of contemporary American pieces for flute and piano is available on the Albany Records label. She is currently recording all of David Maslanka's works for flute. She has been published in the *Flutist Quarterly* and has performed at several National Flute Conventions. Her primary

teachers have been William Montgomery, Max Schoenfeld, Diedre McGuire and George Pope. Risinger is Professor of Flute at Illinois State University.



STIERS

**Ben Stiers** is Assistant Director of Bands, Athletic Bands and Percussion at Illinois State University, where he directs the Pep Band and Drumline and serves as assistant director of the Big Red Marching Machine. Prior to his time at ISU, he served as percussion instructor at Centre College in Danville, Kentucky. In addition, he has been a member of the marching

percussion faculty for the Music for All Summer Symposium, and has been employed as a writer, arranger, instructor, and consultant for several high school percussion programs in Illinois, Nevada, and Kentucky. Dr. Stiers earned his DMA in Percussion Performance from the University of Kentucky, where he also received a certificate in music theory pedagogy. He holds a Master's Degree from the University of Nevada-Las Vegas and a Bachelor's Degree from Illinois State University. His teachers include James B. Campbell, Paul Deatherage, John Willmarth, Dean Gronemeier, Timothy Jones, David Collier, and Tom Marko. His performing experience includes extensive freelance work in the Las Vegas area, appearances with the Peoria Symphony Orchestra, the Illinois Symphony Orchestra, the Heartland Festival Orchestra, the Las Vegas Philharmonic, and the Lexington Philharmonic Orchestra, and performances abroad with chamber music ensembles in Australia and Taiwan. He also served as the Vice President of the Kentucky chapter of the Percussive Arts Society from 2010-2011. Dr. Stiers is a member of the Percussive Arts Society, the College Band Directors National Association, the College Music Society, and the Society for Music Theory, as well as an education endorser for Innovative Percussion, Inc.



TAYLOR

**Zachary A. Taylor** is a second-year graduate student at Illinois State University pursuing degrees in Wind Band Conducting with Dr. Marinello and Trumpet Performance with Dr. Gilreath. Before attending Illinois State, Zachary was Director of Bands and Music Director at St. Joseph-Ogden High School where he taught competitive marching band, concert band,

chorus, guitar, and music production. He graduated with a degree in Music Education from Illinois Wesleyan University in 2015 where he studied conducting with Roger Garrett and Steve Eggleston and trumpet with Jennifer Brown and Steve Eggleston. Zach was an active performer while at Illinois Wesleyan, performing in Wind Ensemble, Orchestra, Jazz 1, and Symphonic Winds, sitting principal in Symphonic Winds. Zach was a featured soloist in his final concert at Illinois Wesleyan, performing Trumpeter's Lullaby with the Symphonic Winds. In addition to his work at Illinois State co-conducting University Band, Zachary is principal trumpet of Wind Symphony and guest conducts the Wind Symphony and Symphonic Winds. Zach maintains a private trumpet studio and actively performs in the community and as a soloist, giving recitals each semester.

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

Hailey Ahlman  
 Kenzie Ahlman \*  
 Macauley Allen \*  
 Nathan Anton \*  
 Katie Badger  
 Ashley Bautista  
 Jessica Bella  
 Ivy Buenaventura  
 Jeffrey Burke  
 Melvin Campbell  
 Taylor Chioros  
 Jonny Childs  
 Zach Coronado \*  
 Matt Davis \*  
 Barbora Dirmontaite \*  
 Ashton Estell  
 Sam Fleming  
 Julia Fraezek  
 Adam Frank

Millie Frank  
 Rafael Gonzales \*  
 Alize Graves \*  
 Jon Groebe \*  
 Jake Hackl  
 Miley Heisler  
 Devin Jackson  
 Luke Johnson  
 James Kieliszewski  
 Lauren Knicl  
 Iris Leahy \*  
 Sam Masini  
 Griffin Megeff \*  
 Sidney Megeff \*  
 Blaise Mollett  
 Emma Moran  
 Riley Nahlik \*  
 Sho Otsuka  
 Ivana Popovic

Danny Provis  
 Kevin Rahtjen \*  
 Dominic Regner  
 Sophie Remmert \*  
 Mary Pat Robey  
 Megan Roche  
 Connor Rooney  
 Shayna Rosenberg  
 Sarah Schumacher  
 Matt Sears  
 Kinga Smutek  
 Francesca Velcich\*  
 Robert Voelker  
 Sydney Waleski  
 Sophie Walker\*  
 Olivia Watkins  
 Carolyn Wehr \*  
 Russell Zillman

**ILLINOIS STATE UNIVERSITY SYMPHONY ORCHESTRA***All musicians are listed alphabetically after principal and co-principal players***VIOLIN I**

Nathaniel Quiroz, concertmaster  
 Grace Bang  
 Maiya Favis  
 Jessica Pytel  
 Rhoda Roberts

**VIOLIN II**

Samuel Meade, principal  
 Aliana Kottabi  
 Sarai Marchan  
 Brock Melrose  
 Kathleen Miller  
 Rose Ortega  
 Bree Rea

**VIOLA**

Douglas Temples, principal  
 Christopher Aman  
 Aelsa Butler  
 Rhiannon Cosper  
 Sara Johnson  
 Breann Laermans  
 Vicky Nyder  
 Sophie Walker

**DOUBLE BASS**

Adriana Lizardi, principal  
 Samuel Frosch  
 Hunter Thoms  
 Benjamin Maier

**CELLO**

Bianca Prado, principal  
 Natasha Connor  
 Aaron Gomez  
 Lydia Hedberg  
 Alex Hibbard-Brown  
 Nicolas Kapustiansky  
 Miranda Mata  
 Peyton Miles  
 Erin Murphy

**FLUTE**

Jordyn Shultz  
 Tom Wade  
 Emily Wolski  
 Kristin Wooldridge  
 Leah Young

**OBOE**

John D'Andria, principal  
 Anastasia Ervin

**CLARINET**

Taeyeong Jung, principal  
 Brian Zielinski  
 Thomas Shermulis, Bass Clarinet

**BASSOON**

Adriana Sosa, principal  
 Aston Karner  
 Bradley Sarmiento

**FRENCH HORN**

Leah Young, principal  
 Allyson Miller  
 Nathaniel Parson  
 Tom Wade  
 Kristin Wooldridge

**TRUMPET**

Brendan Korak, principal  
 Eric Caldwell  
 Zachary Taylor

**TROMBONE**

Zachary Lew, principal  
 Jonathan Sabin  
 Mason Riedel, Bass Trombone

**TUBA**

Martin Czernicki, principal

**PERCUSSION**

Matthew James, principal  
 Miles Bohlman  
 Baryl Brandt  
 Robert Kirer

**STAFF**

Justyn Jost, Assistant Conductor,  
 Manager/Librarian  
 Nicolas Kapustiansky,  
 Assistant Conductor,  
 Manager/Librarian

**CONCERT II**  
**7:30 PM, FEBRUARY 11, 2019, KEMP RECITAL HALL**

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**MUSIC OF CHEN YI & ERIC MOE**

Grande Étude Brillante (1991) Eric Moe (b. 1954)  
 Chieh-Chun Chen, piano

*selections from & A Warm Hello From The Alien Ant Farm* (2005) Eric Moe  
 III. The Sad Story of the Prodigal Princess  
 II. Ant!

Elizabeth Thompson, soprano  
 Geoffrey Duce, piano

Lavished Sunlight, Frozen Hours (2009) Eric Moe  
*Two poems of Richard Wilbur*  
 I. Two Songs in a Stanza of Beddoes' (I.)  
 II. Anterooms

Elizabeth Thompson, soprano  
 Adriana Ransom, cello  
 John Orfe, piano

**-INTERMISSION-**

Rough Winds Do Shake the Darling Buds (1999) Eric Moe  
 I. *energico, poco pesante*  
 II. *spasmodic, raucous, obsessive*

Paul Nolen, alto saxophone  
 Tyler Schaefer, tenor saxophone  
 Trenell Wherry, baritone saxophone

Three Bagatelles from China West (2006) Chen Yi (b. 1953)  
 I. Shan Ge (山歌调)  
 II. Nai Guo Hou (乃过侯)  
 III. III.Dou Duo (兜朵)

Kimberly McCoul Risinger, flute  
 Angelo Favis, guitar

Tibetan Tunes (2008) Chen Yi  
 I. Du Mu  
 II. Dui Xie

Sarah Gentry, violin  
 Adriana Ransom, cello  
 Tuyen Tonnu, piano

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**PROGRAM NOTES**

Please see **Chen Yi & Eric Moe's** biographies on page 3.

**Grande Étude Brillante** (1991) was commissioned by Alan Feinberg. The work was inspired, both in its technical demands and compositionally, by Chopin's second C minor Étude, Op. 25, No. 12; the influences of other pianist/composers - Debussy, Rachmaninov, Fats Waller - can be heard at times.

**& A Warm Hello From The Alien Ant Farm** was inspired by hearing the New York poet Bill Kushner read from his book

*In the Hairy Arms of Whitman* at the National Arts Club in NYC. I asked for permission on the spot to set some of them. I ended up setting four over the course of a year. *Ant!* was written at the Montana Artists Refuge in the summer of 2004, while *The Sad Story of the Prodigal Princess* was composed the day following that year's presidential election. I am very grateful to Bill Kushner for his permission to set his texts, and to Melville House Books for permission to reprint them.

**Lavished Sunlight, Frozen Hours**—When Laura Gilbert and Jonathan Bagg asked me if I would set something of Richard Wilbur's to music, I was utterly delighted. I have wanted to set some of his poetry to music for a very long

time; there's an embarrassment of riches from which to choose. In the end, I decided to set two poems, one from his first published book of poetry, dating from 1947, the second a poem I read in *The New Yorker* in January 2009. The pair interlock seasonally: the first is a lament for the lost beauty of summer and welcomes "tender winter", while the second begins with a thaw of the "frozen hours". A deeper connection is revealed at the end of the piece, where, before our ears, past and present "meet without surprise". *Lavished Sunlight, Frozen Hours* was commissioned by Monadnock Music for a concert honoring the poet, and was completed in May 2009.

**& A Warm Hello from the Alien Ant Farm**  
by Eric Moe  
text by Bill Kushner

**III. The Sad Story of the Prodigal Princess**

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

**II. Ant!**

& a warm hello from the alien ant farm  
& ma in her kerchief & I in my cap  
& now another strange & interesting fact  
are we ants vegetarians? & that's a fact  
can we ants fall in love with other ants  
aliens? why not? I ask, it's a born free  
country down here on the farm, where  
we grow our famous popcorn, flies  
up to your mouth with a shout "Eat me!  
I'm so-o dee-licious!" Mornings we awake  
& write down our tiny ant dreams, can  
ants really dream? why honey you betcha  
do we wish on the moon? & do we moon  
after wealth & fame? This ant, I want  
to be an astronaut when I really grow up  
this ant does, why just to explore other  
faroff alien farmlands, yes sir, an ant can  
dream! & if you prick me, do I not let out  
tiny ant screams? & if you squish me, do  
I not shout out "My goodness gracious!"  
before I weep?

Bill Kushner, from *In the Hairy Arms of Whitman*

(texts reprinted by permission of Melville House Books)

**Lavished Sunlight, Frozen Hours**  
by Eric Moe  
text by Richard Wilbur

**I. Two Songs In A Stanza Of Beddoes' (I.)**

That lavished sunlight, where  
And lilac-mottled air,  
And where the fair-skinned winds  
That touched the plum  
To fall? All gone; my mind's  
Lost all the summer, binds  
No beauty home.  
How have such seas of sun  
Cast me so dry here? Run,  
Mindseye, and find a field  
Embered with clover...  
Why is my heart congealed,  
All the sweet season sealed  
Off from her lover?  
Stretch, tamarack, and strain;  
Lash, poplar; and complain,  
Guttering grasses; seek  
For summer, swallow:  
And mind, fill full of creak  
And hustling scraps, be bleak  
And howling-hollow.  
Come tender winter, weep  
This raving earth to sleep;  
Your deadly tears disguise  
In lightest white.  
Frost these forgetful eyes  
From day's sheet-metal skies  
And viselike night.

**II. Anterooms**

Out of the snowdrift  
Which covered it, this pillared  
Sundial starts to lift,  
Able now at last  
To let its frozen hours  
Melt into the past  
In bright, ticking drops.  
Time so often hastens by,  
Time so often stops—  
Still, it strains belief  
How an instant can dilate,  
Or long years be brief.  
Dreams, which interweave  
All our times and tenses, are  
What we can believe:  
Dark they are, yet plain,  
Coming to us now as if  
Through a cobwebbed pane  
Where, before our eyes,  
All the living and the dead  
Meet without surprise.

"Two Songs in a Stanza of Beddoes" (I.) from *The Beautiful Changes and Other Poems*, copyright 1947 and renewed 1975 by Richard Wilbur, reprinted by permission of Houghton Mifflin Harcourt Publishing Company.

"Anterooms" reprinted by permission of the poet.

**Rough Winds Do Shake the Darling Buds—**

“Rough winds do shake the darling buds of May,  
And summer’s lease hath all too short a date.”

—William Shakespeare

**Three Bagatelles from China West** is written in three movements, with the original version for flute and piano, and another version for two flutes. The authentic folk music from China West has amazed and inspired me to write this piece, which has the folk music elements drawn from the solo piece, Shange Diao (山歌调) played on the wind instrument Lerong (勒绒), as well as the musical pattern played on the small mouth wind instrument Kouxian (口弦) of the Jingpo People (景颇族); the solo piece Nai Guo Hou (乃过侯) played on the wind instrument Bawu (巴乌), as well as the pitch material sung in the folk song Ashima (阿诗玛) of the Yi People (彝族); the folk song Dou Duo (兜朵), as well as the sound effect of the Lusheng ensemble playing (芦笙合奏) of the Miao People (苗族). The work is dedicated to Mr. Gilbert Kaplan, a long time friend of the composer, for his tremendous support to classical music in the world, with deep admiration and respect. The flute and guitar version of this work was arranged for Duo Damiana (Molly Alicia Barth and Dieter Hennings).

**Tibetan Tunes**—Commissioned by the Barlow Endowment for Music Composition at Brigham Young University, the two-movement trio *Tibetan Tunes* was written for the New Pacific Trio (Igor Veligan, violin, Nina Flyer, cello, and Sonia Leong, piano). It was premiered at the Conservatory of Music at University of the Pacific on Jan. 27, 2007 in Stockton, California. The first movement is inspired by the Tibetan folk tune “Du Mu” as played on a recorder (Xiongling). This music presents the rich gestures of Du Mu (the name of a god in Tibetan Buddhism) in a serene mood. “Dui Xie” is a kind of Tibetan folk ensemble music using the same tune in the introduction and coda, played with the plucked instrument Zhamunie, the bamboo flute, and the fiddle Erhu, often performed with singing and tap dancing. The pitch materials of this movement are drawn from folk ensemble music and the lyrical Tibetan folk song “Amaliehuo.”

**PERFORMER NOTES**

Please see **Chieh-Chun Chen**’s biography on page 8.

**DUCE**

**Geoffrey Duce** is Assistant Professor of Piano at Illinois State University. He has performed in Carnegie Hall, Berlin’s Philharmonie and Konzerthaus, London’s Wigmore Hall, Manchester’s Bridgewater Hall and Edinburgh’s Queen’s Hall, as well as across Europe, and in Japan, Hong Kong and Taiwan. His career has featured both solo and collaborative performances:

As a concerto soloist he has appeared with the Sinfonie Orchester Berlin, the Chattanooga and Olympia Symphony Orchestras, the Scottish Sinfonia, Edinburgh Philharmonic, New York Sinfonietta, and the Dundee Symphony Orchestra. As a chamber musician and accompanist he has recorded for BBC Radio 3 and performed at the Library of Congress in Washington, D.C. He won the Young Artists Award from Britain’s National Federation of Music Societies, and was

awarded the Prix de Piano at the American Conservatory in Fontainebleau, France. He is currently the Peoria Symphony Orchestra’s first Artist in Residence for the 2018-19 season, including three concerto performances, culminating in MacDowell’s Concerto No. 2 this April. He has given masterclasses at institutions including Hawaii University, St. Thomas University in New Brunswick, Canada, Shorter and Darton Colleges, GA, the Academy of Music Northwest in Seattle, at the City of Edinburgh Music School, for the Orquesta Filarmónica in Bogota, Colombia and in the Middle East. During the summer of 2016 he was an International Visiting Faculty member at the University of Taipei, and last summer was in residence at Tunghai University, Taichung, Taiwan, as well as teaching at the Chicago Chamber Music Festival. Originally from Scotland, Geoffrey initially studied at the Royal Northern College of Music and Manchester University before receiving a DAAD scholarship to the Universität der Künste, Berlin. He received his doctorate from the Manhattan School of Music, where he was also a faculty member, and has previously held positions at the State University of New York (Westchester Community College) and at Indiana University South Bend.

**FAVIS**

**Angelo L. Favis**, is an active performer of solo and chamber music, giving recitals in the United States and abroad. He has been a featured soloist with the Saigon Philharmonic Orchestra and the Philippine Philharmonic Orchestra. Favis has given the world premieres of several works, most recently Roy Magnuson’s *thin, blue smoke*. He has served as an adjudicator in several

competitions and is himself a prizewinner in the American String Teachers Association National Solo Competition and the Eighth International Solo Competition sponsored by the Guitar Foundation of America. He has given masterclasses at the University of the Philippines, Roosevelt University, Mahidol University in Bangkok, Thailand, and the Ho Chi Minh City Conservatory of Music in Vietnam. Favis has recorded two solo CDs, *Philippine Treasures, Vols. 1 & 2*; both are available worldwide on the VGO label. He earned his B.M. and M.M. in Guitar Performance under Lawrence Ferrara and David Tanenbaum at the San Francisco Conservatory of Music, and his D.M.A. from the Manhattan School of Music under Nicholas Goluses and David Starobin. He is Professor of Guitar at Illinois State University.

Please see **Sarah Gentry**’s biography on page 9.

Please see **Paul Nolen**’s biography on page 27.

**ORFE**

**John Orfe** is Visiting Assistant Professor of Music at Illinois Wesleyan University and serves as Organist for First United Methodist Church in Peoria, IL. He is a winner of a Charles Ives Scholarship from the American Academy of Arts and Letters, a Jacob K. Javits Fellowship, a Tanglewood Music Center Fellowship, the William Schuman and Boudleaux Bryant Prizes from BMI, first prizes in competitions held by the Pacific Chorale, the Choral Arts Ensemble and the Eastern Trom-



bone Workshop, and fourteen Standard Awards and the Morton Gould Award from ASCAP. His music has been performed by the Chicago Symphony Orchestra, the Minnesota Orchestra, the Vancouver Symphony Orchestra, the Spokane Symphony Orchestra, the Aspen Contemporary Ensemble, among many others. His works for solo, chamber, choral and orchestral ensembles appear on the Delos, Cantaloupe and Centaur labels and 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. 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. He is the core pianist and a founding member of the critically-acclaimed new music ensemble Alarm Will Sound. He has performed in Moscow, St. Petersburg, Seoul, Lima, Amsterdam, London, Cork, Nice, Berlin, Hamburg, Krakow and throughout the US including Alice Tully Hall, Miller Theatre, Roulette, the Whitney Museum, World Financial Center, and Symphony Space in New York and Disney Hall, Mondavi Hall, and Hertz Hall in California. Most recently the *New York Times* called his playing of the Ligeti Piano Concerto in a sold-out Carnegie Hall concert in March 2018 “magnificent throughout.”

Please see **Adriana Ransom**'s biography on page 11.

Please see **Kimberly Risinger**'s biography on page 11.



SCHAEFERS

**Tyler Schaefer**, from Aurora, IL, is currently pursuing a master's degree in saxophone performance at Illinois State University under the direction of Dr. Paul Nolen. For his undergraduate degree, Tyler completed a double major in saxophone performance and economics at DePauw University. While at DePauw, Tyler studied with professor Scotty Stepp

and served as the soprano saxophonist in the Ephemeral Quartet. Tyler is currently the tenor saxophonist in the ISU saxophone quartet. Additionally, Tyler has played in master classes with Timothy McAllister, Frederick L. Hemke, Otis Murphy, and Debra Richtmeyer.



THOMPSON

**Elizabeth Thompson** recently appeared to central Illinois audiences as the mezzo-soprano soloist in Beethoven's 9th Symphony with the Illinois Symphony Orchestra under the baton of Maestro Ken Lam. She has been highlighted on the operatic stage in works such as *Carmen*, *Suor Angelica*, *Florenzia en El Amazonas*, *Maria Stuarda*, and *The Consul*. An art

song enthusiast, Dr. Thompson has performed numerous recital and chamber works including Grieg's *Haugtussa*; Wolf's "Mignon" *Lieder*; Fauré's *La Chanson d'Ève*; Poulenc's *Tel jour, telle nuit*; Berg's *Sieben frühe Lieder*; Walton's *Façade*; and Bolcom's *Let evening come*. In 2018, she was featured in Southern Illinois University's "Outside the Box" New Music Festival, performing Ned Rorem's *Lady Lazarus* (Ariel) with clarinetist Eric Mandat and pianist Junghwa Lee,

as well as Richard Lavenda's chamber piece *Words of Wisdom* (with Sonja Harasim, violinist, and Yuko Kato, pianist). Dr. Thompson holds degrees from Houghton College, East Carolina University, and the University of Illinois where her primary teachers included Shirley Close, Kelley Hijleh, John Kramar, and Yvonne Gonzales Redman. She has received awards through competitions such as the Orpheus National Vocal Competition and the Metropolitan Opera National Council Auditions. Dr. Thompson teaches Applied Voice and Vocal Pedagogy at Illinois State University in Bloomington-Normal.



TONNU

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

**CONCERT III**  
**7:30 PM, FEBRUARY 12, 2019, KEMP RECITAL HALL**

**FIFTH HOUSE ENSEMBLE**

Charlene Kluegel, violin  
 Sixto Franco, viola  
 Herine Coetzee Koschak, cello  
 Alex Goodin, bass  
 Katherine Petersen, piano

GRIME (2013)

Ocean Body (2012)

reaching | failing (2015)

Groove Haiku (2013)

Evan Williams (b. 1988)

Jason Charney (b. 1990)

Justin Rito (b. 1986)

John Dorhauer (b. 1985)

**-INTERMISSION-**

BLK GIRL ART (2015)

Four Duos Two Solos (2014)

Theme Song for Dan Carty (2018)

Lonesome Roads (2012)

Ayanna Woods (b. 1992)

William Kenlon (b. 1983)

Evan L. Snyder (b. 1991)

Dan Visconti (b. 1982)

**PROGRAM NOTES**

**GRIME** takes much of its inspiration from composer Giacinto Scelsi and is essentially an exploration of the pitch G. The work is also inspired by rock music, using extended techniques to recreate the sound of an electric guitar with a distortion pedal. **GRIME** was written for the 2013 Fresh Inc Festival and premiered at the Grand Finale of Make Music Chicago 2013.



**WILLIAMS**

The music of **Evan Williams** (b. 1988) has been performed across the country and internationally by members of the Detroit Symphony Orchestra, the International Contemporary Ensemble, Quince Contemporary Vocal Ensemble, Fifth House Ensemble, and at festivals such as SEAMUS, the New Music Gathering, the Electroacoustic Barn Dance, and the New York City Electronic Music Festival. He

has been commissioned by notable performers and ensembles including the Cincinnati Symphony Orchestra and Urban Playground Chamber Orchestra. His work can be found on recordings by The Namaste Ensemble's "No Borders Quartet" and Levels. Williams has received a number of awards and honors, including serving as the Detroit Symphony Orchestra's inaugural Classical Roots Composer-in-Residence in 2018. Williams holds a DMA in Composition with a cognate in Orchestral Conducting from the College-Conservatory of Music at the University of Cincinnati, where he also served as a teaching assistant in electronic music. He also holds degrees from Bowling Green State University and Lawrence University. Williams serves as Assistant Professor of Music and Director of Instrumental Activities at Rhodes College, where he teaches composition, music technology, and lead the Rhodes Orchestra. He previously held teaching positions at Lawrence University, Bennington College, and at the Walden School.

**Ocean Body –**

The ocean as mortal:

mammoth immobile,

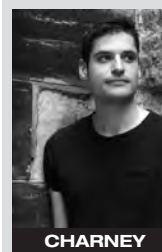
pulsating, boiling.

about to lift from earth and swell,

into sky as ancient vapor

spread like a grim tune.

Written in 2012 for Fifth House Ensemble's Fresh Inc Festival.



**CHARNEY**

**Jason Charney** (b. 1990) is a composer and sound artist in Baltimore, Maryland. He writes music for instruments and electronic media, and is also an active electroacoustic performer on modular synthesizer and computer. As an artist, Jason creates multimedia installations which explore physical interactions, perceptual phenomena, and unreliable

transmissions of data. With a practice rooted in collaboration, his recent projects include a performance with Alejandro Acierio about breathing over a computer network, site-specific chamber music for NakedEye Ensemble based on Amish worship hymns, and intermedia sculptures with guitarist Jonathan Zwi and sculptor John Ruppert which visualize Steve Reich's *Electric Counterpoint* and sonify global seismic activity in real time. Jason holds degrees in music theory and composition from the University of Kansas and Bowling Green State University, and is currently pursuing his MFA in Intermedia and Digital Arts at the University of Maryland, Baltimore County. He is a founding member and the Technical Director of Mind on Fire, a contemporary chamber orchestra based in Baltimore.

**reaching | failing** is a work inspired by the struggle with gun violence in America. This issue became profoundly important to my family and me when my grandmother was murdered in a mass shooting in early 2000. Unfortunately, my family is only one of the thousands affected by unnecessary violence each and every year. In the days that follow each of these horrific shootings, we defer political action for the sake of the victims' loved ones and their grief. A few activists reach out for changes to our culture of violence, but those efforts ultimately fail. **reaching | failing** has two main themes: the first is hopeful and melodic (reaching toward solutions); the second is an incessant pulsating motive (failing to achieve them). The piece alternates between sections that feature one of these two themes, until one begins to infect the other towards the end. This work is meant both as a reflection on my own experience and an indictment of our collective complacency towards unnecessary violence. Violence that we fail to respond to normalizes the terror further, continuing the cycle with no foreseeable end.



RITO

**Justin Rito** (b. 1986) composes eclectic concert music that takes inspiration from both classical and contemporary culture. Recent collaborations have included performances by Latitude 49, Fifth House Ensemble, and the Arx Duo, and upcoming premieres include *Translated*, commissioned by the Moreau | Vantuinen Duo and *To break your heart forever*, commissioned by the Jenison Wind Ensemble. Justin is Assistant Professor of Music at Northern Vermont University, and lives in Jeffersonville, VT with his wife, daughter, and a very spoiled Weimaraner named Arvo.

Selected by the International Contemporary Ensemble for their Listening Room education outreach project, **Groove Haiku** is a very democratic composition. It is written for four indeterminate instruments, and much of the music's notation is left up to the individual interpretation of the performer. Each section sees the four players cycle through four distinct phrases (one melodic, the others indicating only partial performance information), and they rotate on cue. The form follows that of a haiku, as there are three sections that use meters of five, seven, and five, respectively.



DORHAUER

**John Dorhauer** (b. 1985) ([johndorhauer.com](http://johndorhauer.com)) is a composer, educator, and performer from Chicago. Honors for Dorhauer's writing include first prizes in International Contemporary Ensemble's "The Listening Room" Contest, Young Composers Competitions from Fifth House Ensemble and Orion Ensemble, and also consecutive years for Chicago College of Performing Arts' Wind Ensemble Composition Contest. A four-time recipient of ASCAP Plus Awards, John's music has been recorded/performed by Fifth House Ensemble, Chicago Composers Orchestra, Latitude 49, members of Eighth Blackbird and International Contemporary Ensemble, the Elmhurst College Percussion Ensemble, and his own composers' jazz big band, Heisenberg Uncertainty Players ([huplayers.com](http://huplayers.com)). HUP currently holds a monthly residency at

Wicker Park's Phyllis' Musical Inn, has produced videos with the rap collective Hitmakuzz Productions, premiered John's *We Tear Down Our Coliseums* – a nine-movement suite inspired by demolished baseball stadiums – in 2017 at Elmhurst College, and premiered his Abbey Road Project, which features John's arrangements of every song from the classic Beatles album, in 2018. In 2019, HUP will debut John's *Basketball Suite*, a multi-movement suite inspired by the sport, and HUP the 3rd, which features John's arrangements of selected movements from the third symphonies of Mahler, Brahms, and Beethoven.

Jamila Woods' poem **BLK GIRL ART** inspired by Amiri Baraka's "Black Art," is an ode to the ways Black girls nurture themselves and each other through the transformative power of their words. The poem and film conjure images of Black girlhood that are at once familiar and ethereal. The music evolves slowly: waves of drones roll over each other, revealing an ever-richer sound world as a girl creates a poem and releases it into the world. The score was composed, performed and recorded by Ayanna Woods. The film, starring Kamaria Woods, is a collaboration between three sisters. It was shot and co-directed by Chicago filmmaker Alex Myung. **BLK GIRL ART** is published in the anthology *The Breakbeat Poets: New American Poetry in the Age of Hip-Hop*.



WOODS

**Ayanna Woods** (b. 1992) is a composer, singer and multi-instrumentalist from Chicago. She earned her BA in music composition from Yale University. Woods' pieces have been performed by the Wet Ink Ensemble, members of Fifth House Ensemble, the Chicago Children's Choir, and others. Her work as a writer and producer can be found in film scores for Revive LLC, in the viral web series Brown Girls, and in her own solo project, Yadda Yadda. She is a recipient of Third Coast Percussion's 2017 Emerging Composers Partnership. Her music explores the spaces between acoustic and electronic, traditional and esoteric, wildly improvisational and mathematically rigorous.

**Four Duos Two Solos**—This set of miniature duos and solos are devised to be playable on any combination of high and low instruments, and are intended to be both etudes and character pieces. Some of the challenges they present are microtonal intonation, expressive use of space, and effective dramatic pacing, along with the usual chamber music concerns of ensemble and balance.



KENLON

**William Kenlon** (b. 1983), based in Washington DC, is a composer specializing in music for chamber, choral, and jazz ensembles. Described as "pointed and groovy" (*New Music Box*), Kenlon's music has garnered praise for its "lyrical personality that is original and strong" (*Boston Musical Intelligencer*), and for its sophisticated tonal explorations: "solid without being dense, clear without being sparse, and ever-changing without being random" (*ibid*). Enjoying frequent performances across the U.S. and in Europe, Kenlon has studied with

composers from a variety of traditions and backgrounds, including John Hilliard, Jason Haney, Chuck Dotas, John McDonald, and Mark Wilson; he has also taken lessons with Forrest Pierce, Gabriela Lena Frank, Stacy Garrop, and Libby Larsen, among others. Kenlon has studied at McGill University and at the New England Conservatory, and holds degrees from James Madison University, Tufts University, and the University of Maryland. Following a stint as a Visiting Professor of Music at St. Mary's College of Maryland, he is currently a freelance composer, a theory instructor at the University of Maryland and at Catholic University, and a co-founder of the District New Music Coalition.

**Theme Song for Dan Carty** tells a musical story, creating a fictionalized version of a personal friend of mine (whose name is, incidentally, Dan Carty). The piece attempts to capture some of Dan's energetic and idealistic character, while also moving through a narrative that explores love, loss, and hope for the future.



Winner of Fort Worth Opera's 2017 Frontiers Competition, **Evan L. Snyder** (b. 1991) is best known for his work for the operatic stage. A singer himself, Evan is drawn to lush melodic and harmonic writing, but most importantly, to the story-telling aspect of music. A keen advocate for the potential of the operatic art form, he was very excited to have his

first full-length opera, *A Capacity for Evil*, premiered with Opera MODO, fall 2018. Evan also made recent forays into the world of chamber music, first as a part of a 2017 collaboration between Michigan State University and the esteemed Fifth House Ensemble, and then as a 2018 participant in Fifth House's Fresh Inc Festival. He has also recently collaborated with the Lansing-based ConTempus Initiative, first in a performance of his *Theme Song for Dan Carty* as a part of the 2018 Detroit REVIVAL Project at the D.I.A., and also in the premiere of a new children's work for quartet and narrator, *Disappearing Landscapes*, as a part of the Lansing Symphony's Family Series. Evan is proud to be a current graduate student of the College of Music at MSU and honored to hold the position of graduate assistant to MSU's composition area.

**Lonesome Roads** was inspired by memories of long, cross-country car trips and the rumbling, uneven grooves that underscore a constantly-shifting landscape. Beginning from the faintest murmurs, the music evokes a vast space that can be alternately lonely, hypnotic, or hard-driving and rhythmic. Across several brief, fragmentary movements, the initial melodic murmurings assemble themselves into propulsive ostinato figures and wild, aggressive riffs colored with raw timbres and powerful rhythms characteristic of rock and beat-driven music. These movements may be played in any order so that each ensemble can make their own journey with the piece, which becomes a kind of road atlas with many routes connecting any two points. It's pure "driving music", a mixtape populated with the vastness, diversity, and flavor of the North American landscape. This work was commissioned for the Gryphon, Deseret, and Triple Helix piano trios by the Barlow Endowment for Music Composi-

tion at Brigham Young University and the 2010 International Barlow Prize.



**Dan Visconti** (b. 1982) composes concert music infused with the directness of expression and maverick spirit of the American vernacular. His compositions often explore the rough timbres, propulsive rhythms, and improvisational energy characteristic of jazz, bluegrass, and rock—elements that tend to collide in unexpected ways with his experience as a classically-trained violinist, resulting in a growing body of music the *Plain Dealer* describes as "both mature and youthful, bristling with exhilarating musical ideas and a powerfully crafted lyricism." In addition to collaborating closely with his fellow Fifth House Ensemble artists, Dan's commission credits include works written for the Kronos Quartet, Da Capo Chamber Players, Scharoun Ensemble of the Berlin Philharmonic, Silk Road Ensemble percussionist Shane Shanahan, soprano Tony Arnold, and many others. New music supergroups such as Eighth Blackbird and orchestras including the Albany Symphony and Minnesota Orchestra have also performed Dan's works around the world at venues including Carnegie Hall, the Kennedy Center for the Performing Arts, London's Barbican Theatre, and Sydney Opera House. Dan's music has been recognized with the Rome Prize, Berlin Prize, and awards from the Fromm Foundation, Naumburg Foundation, and the American Academy of Arts and Letters.

## PERFORMER NOTES



Praised for her "musical verve" (New York Classical Review) and "soaring violin" by the Chicago Classical Review, GRAMMY-nominated violinist **Charlene Kluegel** has appeared in concert at the Strathmore, the Kennedy Center, the Zurich Tonhalle, the Banff Centre, and Orchestra Hall Detroit. Her dedication to chamber music has led to collaborations with Robert McDuffie, the Cuarteto Casals, and Frank Huang, as well as founding the violin-piano ensemble, Duo FAE. The violinist of Fifth House Ensemble, she can be heard on national radio broadcasts and on the Cedille Records and Dynamic Catholic labels. Always curious to expand her musical horizons, she collaborated on "Canto America" which received a GRAMMY nomination for Best Latin Jazz Album in 2016. An avid educator, Ms. Kluegel has given masterclasses at the University of Texas Austin, the McDuffie Center for Strings, and Bowling Green State University. She taught at the Peabody Institute, and is currently on faculty at the Music Institute of Chicago and the Rushmore Music Festival. A Cornell University alumna, Ms. Kluegel studied at the Hochschule der Künste Bremen and Bern. She received a Master of Music under Pamela Frank at the Peabody Institute and is a Doctoral Candidate at Indiana University under Jorja Fleezanis.



Violist **Sixto Franco** enjoys an active career as a performer, teacher, and composer. He has concertized in Europe, United States, and Mexico, and has had the honor to perform with Eighth Blackbird, International Chamber Artists, Symbiosis Ensemble in L.A., the Kaia String Quartet, the Chicago Chamber Music Festival, and the Chicago Chamber Orchestra. Sixto has appeared as a soloist

with the Camerata Musicales in Spain, the Thornton Music School Chamber Orchestra and the Chamber Orchestra of Salamanca, Spain. He has also served as an orchestral violist in the Santa Barbara Chamber orchestra, the Barcelona Symphony, and the Chicago Philharmonic, in addition to having performed with artists such as Paquito D'Rivera, Fareed Haque, Ernie Adams, Robert McDuffy, Mike Mills and Rick Ferguson. As a composer, Sixto made his debut on February 2011 premiering his work *Blanco y Negro* in a Cancer Benefit Concert promoted by the Spanish Consulate in Los Angeles. Sixto Franco has released two albums titled *Latinoamerica* (2015) and *Quartango* (2016) as a member of the Chicago based Kaia String Quartet. He is a Master Graduate from Thornton School of Music at University of Southern California and has earned a Performance Degree in Chamber Music studies at the Northern Illinois University.



An avid conversationalist, cellist **Herine Coetzee Koschak** is on a lifelong quest to engage in meaningful and personal exchanges through music. Herine is a founding member of Fifth House Ensemble and is regularly heard on local and national radio stations and concert stages, as well as on the Cedille record label. As a passionate advocate of music education in underserved communities, Herine joined

the faculty of the Merit School of Music in 2002 and served as Co-Director of the Suzuki-Alegre Strings Program and the String Department Chair from 2010-2014. She has appeared as a featured soloist with numerous orchestras including the National Repertory Orchestra, the Nittany Valley Symphony, and International Chamber Artists. Herine has held titled positions in the Civic Orchestra of Chicago and the National Repertory Orchestra, and has also performed with the Milwaukee Symphony Orchestra and the renowned new music ensemble, Eighth Blackbird. An Indiana University alumna, her principal teachers were Janos Starker and Emilio Colón.



**Alex Goodin** is a Cleveland-based double bassist and music teacher. He studied double bass performance at Michigan State University and Boston University, and then music education at Temple University with the Gordon Institute of Music. Following graduation, Alex directed the education and community outreach program for the Boston Philharmonic Orchestra, and then moved to Berlin,

Germany, where he taught early childhood music at an international kindergarten. Alex recently returned to the United States, where he plans to freelance as a bassist, teach young children music, and pursue collaborative

musical projects. When Alex is not working, he is often found in the kitchen cooking with his girlfriend Danielle, watching *Voltron Legendary Defender*, jogging around the neighborhood, blogging on music and entrepreneurship, or decluttering and scrubbing his apartment.



Described as a "strong and exciting performer" who plays with "musical feeling and great technical skill" by the New York Classical Review, pianist **Katherine Petersen** enjoys a versatile career performing and educating young musicians locally and nationally. Always interested in the collaborative aspects of a pianist's career, Petersen is in demand for regular performances with local and national

artists. She has held staff collaborative pianist positions at the Conservatory and Schulich School of Music of McGill University, Killington Music Festival, Bowdoin International Music Festival, and the Montreal Symphony's Standard Life Competition. As her true connection with performing has always been through chamber music, she founded a violin and piano chamber duo, Duo FAE, with a longtime friend. Equally dedicated to the two facets of her career, Petersen has held teaching positions at the Schulich School of Music of McGill University, McGill Conservatory of Music, Merit School of Music, and is currently on faculty at the Music Institute of Chicago. Ms. Petersen is a graduate of the New England Conservatory of Music and Schulich School of Music of McGill University where her principal teachers included Vivian Weilerstein, Stéphane Lemelin, and Sara Laimon.

Please see **FIFTH HOUSE ENSEMBLE's** biography on page 4.

**CONCERT IV**  
**7:30 PM, FEBRUARY 13, 2019, KEMP RECITAL HALL**

**RED NOTE NEW MUSIC FESTIVAL COMPOSITION WORKSHOP**  
 A Concert of World Premieres

Dream in the Dream (2018)  
 Rift (2018)  
 Dragonflies (2018)  
 Crystal Caverns (2018)  
 Baduanjin (2018)

SiHyun Uhm (b. 1999)  
 Josiah Tayag Catalan (b. 1989)  
 Ania Vu (b. 1994)  
 Derek Cooper (b. 1987)  
 Li Bo (b. 1988)

Iridium Saxophone Quartet  
 Paul Nolen, soprano saxophone  
 Paul Forsyth, alto saxophone  
 Marcos Colón, tenor saxophone  
 Eric Lau, baritone saxophone

**-INTERMISSION-**

Flashbulb | Proximity (2018)  
 Delirium Nocturnum (2018)  
 Polarity (2018)  
 A Corpus Resounding (2018)

Cullyn Murphy (b. 1993)  
 Aaron Houston (b. 1991)  
 Stephen Karukas (b. 1997)  
 Miles Jefferson Friday (b. 1993)

Fifth House Ensemble  
 Charlene Kluegel, violin  
 Sixto Franco, viola  
 Herine Coetzee Koschak, cello  
 Alex Goodin, bass  
 Katherine Petersen, piano

**PROGRAM NOTES**

***Dream in the Dream*** depicts a dream of passion, a driving force that reaches for one's dream, and of adventurous and progressive spirit/mindset. However, the dream occurs within one's dream while asleep. In other words, it is dreaming and following of one's passion with portrayals of endeavor and motivation towards the dream during one's sleep dream that results in interruptions, haziness, and unexpected alterations. Our dreams while asleep produce such nonsensical stories, sometimes bringing us from one place to preposterous other places without realizing, thinking, and expecting. In the piece, there are sections within sections that might come across as interruptions, however, they are ultimately following a direction of flow of the unconscious mind – the dream. The piece particularly utilizes pentatonic scales which are combined in unique ways between instruments. The combination of different pentatonic scales and the use of non-pentatonic notes bring multicolored sonority. Furthermore, the main melody appears throughout the piece in different ways – with altered rhythmic values, the ways in which reciprocates with other instruments, and varied harmonization. The dream abruptly ends with an alarm clock sound, which is represented by fast trills by all four saxophones evoking vanity and leave us to question what, where, and how the dream happened. It was the dream inside of the dream, with uncertain feelings and memories left behind.



**SiHyun Uhm** is a composer, pianist, multi-media producer currently based in Rochester, NY. She is a Composer Fellow with Intimacy of Creativity, has received prizes from Leopold Auer, Future Symphony, NY Composers' Circle, Next Notes, National YoungArts, Golden Key Festival, Avalon Competition, MTNA, Ensemble Ibis, and CBS National Youth Competition. She has

been featured in the magazine *International Piano*, news articles by *Seoul Finance* and *Yonhap News*. "Highly detailed form structures, colorful harmonies and strong rhythmic progression distinguish her music from others. Her pieces are intriguing, serious, and lovely," by *Seoul Finance*. Her music has been played on several radio stations across Europe and the United States. She is currently attending the Eastman School of Music in NY, studying with Ricardo Zohn-Muldoon, David Liptak, and Vincent Lenti. She graduated from Walnut Hill School for the Arts in MA, where she studied composition with Whitman Brown, and piano with Mana Tokuno from New England Conservatory. SiHyun was born in Seoul, Korea, where she went to Yewon School.

The ideas behind ***Rift*** were first inspired by the effect of traveling alongside and looking through the crevasses in a wall or fence. Passing by the fence at varying speeds produces unique effects; if you are walking by slowly, you might only capture small glimpses of what is hidden on the other side

whereas if you pass alongside quickly, you might capture a more complete, yet shuttered and distorted image of what you could not observe when passing slowly. The musical material is displayed throughout the piece to act like diaphanous objects, each with their own unique rifts that create different effects when traveling through various tempi.



**Josiah Tayag Catalan** is a Filipino-American born in New York City and raised in the San Francisco Bay Area. He holds a degree from The Sacramento State School of Music where he studied composition with Stephen Blumberg and Leo Eylar and violin with Anna Presler and Ian Swensen. He is a recipient of the first prize of the NACUSA Young Composer's Competition and the Sacramento State Festival of New American Music's Student Composer's Competition. Josiah's music has been performed across North America by individuals and groups such as the Emyrean Ensemble, the Lydian String Quartet, Ensemble Mise-en, Chris Froh, Lucy Fitz Gibbon, Jennifer Ellis, and Miranda Cuckson. There are several premieres and performances in 2018-19 including *Dal Niente*, *Ehnrarhe*, *The Arditti Quartet*, *Emyrean Ensemble*, and *Haegueum and Viola* (Soo-yeon Lyuh and Ellen Ruth Rose). Outside of music, Josiah enjoys moderately bingeing series and sitcoms, reading, hiking, tennis, baseball, basketball, and spending time with his adopted mutt, pippin. Presently, Josiah is pursuing his Ph.D. in music theory and composition at the University of California, Davis. He has studied composition with Sam Nichols, Kurt Rhode, and Mika Pelo.

*Dragonflies* attempts to bring a garden full of dragonflies to life. While small and delicate, they are vigorous and energetic: the music depicts these creatures moving around space, alternating between being further from and closer to our ear, and between clustered and spread out. It captures their quick flutter vibrations and their wings' fleeting color changes. To evoke these visual effects, the piece uses several parameters—various registral spans, dynamics, and speed—and features flutter-tonguing and trills.



Born in Poland, **Ania Vu** (née Vu Dang Minh Anh) is pursuing a PhD in composition as a Benjamin Franklin Fellow at the University of Pennsylvania. Her current mentors are James Primosch and Anna Weesner; past teachers include Robert Morris, Ricardo Zohn-Muldoon, Oliver Schneller, Carlos Sanchez-Gutierrez, and David Liptak. She completed her BM in 2017 with distinction in composition and theory from the Eastman School of Music, and a minor in social psychology from the University of Rochester. Ania is a finalist (2018) and recipient (2017) of an Honorable Mention from the ASCAP Morton Gould Competition Young Composers Awards, and the Belle Gittleman (2016), Bernard Rodgers (2015), and Louis Lane (2014) awards at Eastman. Performers of her music include the International Contemporary Ensemble, the Iridium Quartet (2019 RED NOTE Festival)

and the TAK ensemble. Her music has been read by the JACK Quartet, Daedalus Quartet, Curtis Symphony Orchestra, Eastman Philharmonia, Eastman School Symphony Orchestra, and Eastman Wind Ensemble. She has participated in the SoundSCAPE Festival in Cesena, Italy, and the Festival Women in Music in Rochester. Besides composing, Ania is an active piano performer, placing emphasis on performance equal to composition. She performs solo and chamber music, classical and contemporary repertoire, works of her own and of her composition peers. In 2015, she participated in "Music Inspire Africa," a program in which musicians traveled to Zimbabwe and South Africa to expose local students to classical music through performance and teaching.

**Crystal Caverns**—Imagine a cave, filled with crystals that can glow even when no other light is present. As they glow, they sing a song to each other not of our world. The idea for *Crystal Caverns* originally came from the idea of light shining through a crystal in such a way that it refracted into a spectrum of different colors. One ray of light enters, but many rays of color exit. The same concept is conceived in the lower saxophones as one stream of air enters the horn, but multiple notes exit at the same time through multiphonics. From there, I imagined a cave full of these crystals. It's a beautiful, magical, and engaging image that has been conjured in many fantasy and sci fi mediums; a cave full of multicolored crystals glowing, seemingly without anything to give them initial illumination. And so, the layers that go over these hypnotic multiphonics create a realm of magic and wonder, but also mystery as I imagine what a cavern full of these crystals would sound like.



**Derek Cooper's** music has been performed by groups throughout North America including Contemporaneous, the Indiana University of Pennsylvania Wind Ensemble, Jenny Lin, Yarn/Wire, and the Blueshift Ensemble. His piece, *Daybreak*, was recently awarded an honorable mention from the Allentown Symphony Orchestra. In 2016, Derek joined the ICEBERG collective, a select and diverse group of emerging New York composers. Earning his Bachelor's degree in Music Theory and Composition in 2009 from Indiana University of Pennsylvania, Derek Cooper studied with American Prix de Rome winner Daniel Perlongo while also taking lessons with Jack Stamp, Christopher Marshal, and Richard Danielpour. Derek continued to study with Richard Danielpour, earning his Master's degree from Manhattan School of Music in composition in 2014. In the Fall of 2014, Derek returned to Manhattan School of Music to begin his doctoral studies under Dr. Reiko Fueting as a doctoral teaching fellow. Derek currently teaches music theory at Ramapo College of New Jersey's School of Contemporary Arts. He also teaches theory and ear training at Manhattan School of Music, as well as composition and conducting at the school's summer program. This year, Derek took part in a two-week residency with Crosstown Arts in Memphis, TN, and saw the premieres of *Phantom Dances* by Yarn/Wire, *Daybreak* by the Shanksville-Stonybrook School Band, and *Piano Etude No. 1, Unleashed* by pianist Jenny Lin. In 2019, Jenny Lin

will be performing *Piano Etude No. 1, Unleashed* at LPR in New York City. Following this, Derek will be taking part in the RED NOTE New Music Festival and will have premieres with the Iridium Saxophone Quartet, the Red Lion High School String Ensemble, Ekmeles, and the Ottawa Guitar Festival. His music is published through his own website as well as Knightwind Music. For more information and to hear samples of Derek's work, visit: [www.DerekCooperComposer.com](http://www.DerekCooperComposer.com).

**Baduanjin** is one of the traditional Chi Kung exercises in ancient China. The body is strengthened by practicing eight sets of movements. Although each of these sets has its own merits, they all reflect the characteristics of an ancient Chinese Chi Kung method – “stillness among motion and movement within tranquility”. In this work, the composer embodies the Chi Kung's “combination of static and dynamic” with the music score and the Saxophone Quartet. As the Saxophone is a wind instrument, the nature and characteristic of this instrument portrays breath changes in the movements of “Baduanjin.” In his childhood, the composer often exercised in the morning with his family, and the practice of “Baduanjin” was also a part of the routine. In this work, the composer imitates the scene of an early morning run with the saxophone mimicking a chant counting 1 2 3 4. Microtones simulate the phone's receiver, fantasizing the scenario of the composer dialing his childhood telephone number, yet, there is nobody on the other end to pick up.



LI

**Li Bo** is currently a doctoral candidate at The University of Missouri-Kansas City and in 2016 was appointed as a committee member of the China Nationalities Orchestra Society. Li Bo has received numerous prizes home and abroad, including the 2012 Paul Hindemith Prize, the first prize at the 15th China National Cultural Competition and in 2012, the first prize of the 5th CON TEMPO International Composition Competition, the first prize at the 2017 Dr. Gerald Kemner Orchestra Composition Competition, Excellent Composition Award of 2017 Music From China International Composition Prize, Second Prize and the Performers Favorite Work Award at the 2016–2017 NCPA Young Composer Program in China, Second Prize of the 2018 Toru Takemitsu Composition Award, ASCAP Foundation Morton Gould Award in 2018, amongst others.

**Flashbulb | Proximity**—A “flashbulb memory,” or an “exceptionally vivid ‘snapshot’ of the moment and circumstances in which a piece of surprising and consequential news was heard.” There are three central factors in determining the impressionability of this type of autobiographical memory: importance and distinctiveness of the event, consequentiality and surprise, and proximity and personal involvement. *Flashbulb | Proximity* demonstrates these factors through material that is heard and unheard. Sound unexpectedly flickers in and out of focus to depict a similar stream of constant consciousness tethered by moments of intense clarity followed by the foggy of false recollections.



MURPHY

**Cullynn D. Murphy** (b.1993) is a composer, conductor, vocalist, and educator from Champaign, Illinois. His music has been performed by the JACK Quartet, Long-leash Trio, Thompson Street Opera Company, New Music Gathering, Concrete Timbre Series, Atlantic Music Festival, New Music On the Point Festival, Illinois State University's Symphonic Wind Ensemble, Louisville University Symphony Orchestra, Hillary LaBonte, Wm. Riley Leitch, and many others. Murphy's music has been described as “theatrical,” “riveting and inventive,” and “push[ing] the idea of what music and musical organization is” (*Composer's Toolbox*). His music draws from his experiences in absurdity, theater, and current events. Murphy received his B.M.E. in Music Education-Choral and his B.M. in Theory/Composition from Illinois State University, M.M. in Music Composition at the University of Louisville where he was a recipient of the Bomhard Fellowship, and is currently pursuing his Ph.D. in Composition and Theory at the University of Pittsburgh where he received the Dietrich School of Arts and Sciences Fellowship. In the fall of 2017, he co-founded AmiEnsemble (an experimental trio) for whom he regularly composes, directs, and performs. Murphy has been invited to lecture at Illinois State University and Parkland Community College. He has participated in master classes with Joan Tower, Lee Hyla, Steven Stucky, Carlos Sanchez-Gutierrez, George Lewis, Ted Hearne, Kate Soper, and Andrew Norman. His private studies include Roy Magnuson, Carl Schimmel, Martha C. Horst, Steve Rouse, Krzysztof Wolek and Eric Moe.

**Delirium Nocturnum** began in the aftermath of Hurricane Michael, the strongest hurricane on record to have hit the Florida panhandle. In the early stages of writing, I was surrounded by the unnatural silence of a neighborhood with no electricity and the ever-dancing shadows created by candlelight (yes, I found and lit every candle I could so I would have enough light to see what I was doing). Quickly, I discovered my mind does not like the silence or the extended darkness. I was anxious about being caught in the lightlessness, and the quietness, that should have offered a sense of calm after the storm, only provided me uneasiness. This work was born out of that disquiet restlessness. The dancing shadows always moving in the corner of my eyes along the wall and the whispering echoes of the howling hurricane winds found their way onto the page and began to move. As the darkness lingered, these voices grew and twisted in the flickering candlelight. By the end of *Delirium Nocturnum*, these distant howls and shapeless dancers have been defined and can be seen (and heard) for what they are: the wild and frantic creations of a restless mind at night.



HOUSTON

**Aaron Houston** is a composer who collaborates with artists and musicians to create music that draws from the diverse influences of the American musical language for the everyday concert audience. Taking inspiration from an eclectic background as a multi-instrumentalist and vocalist, his music draws on the styles



and sounds Aaron grew up listening to and performing as a member of wind ensembles, rock bands, jazz ensembles, orchestras, and choirs. His work for solo viola *Reconciliation* (2017) juxtaposes many of these influences against (from Wagner to Guns N' Roses) each other before find a resolution in an ever-ascending statement of a Bach chorale. Similarly, other compositions, such as *Miles Away* (2016) and *Scuttle Buttin'* (2018) draw on the sounds of blues and jazz from Miles Davis and Texas Blues legend Stevie Ray Vaughan. Growing up, Aaron lived in Mesquite, Texas before moving to Waco in 2010 to study music at Baylor University where he would receive a Bachelor of Church Music degree and later study composition with Scott McAllister and earn his Master of Music Composition degree. Currently, Aaron is pursuing his DM in Composition at Florida State University where he has studied with Stephen Motague, Ellen Taaffe Zwilich, and the late Ladislav Kubik as the recipient of the Ellen Taaffe Zwilich Fellowship for Orchestral Composition. His composition *Sinfonietta*, composed for the University Symphony Orchestra at FSU is set to be premiered in the Fall of 2019. Aaron was the winner of the 2015 Baylor Symphony Orchestra Composition Contest for his work *Macallai*, as well as a finalist for the 2016 Baylor Wind Ensemble Composition Contest.

**Polarity** explores opposites and the forces that exist between them. The extremely high range of the ensemble is juxtaposed with the extremely low, and a mid-range ostinato resists—and inevitably succumbs to—the gravitational pull of the low range. Moments of harmonic clarity appear out of nowhere, only to be pulled into chaotic dissonance. The piece's energetic rhythmic patterns and stylistic contrasts keep it constantly on edge.



KARUKAS

**Stephen Karukas** is a graduate of the Interlochen Arts Academy and a student at the Indiana University Jacobs School of Music, where he studies percussion performance, music composition, and computer music. His interests include improvisation, music software programming, triangles, and the music of Alexander Scriabin. He has composed for ensembles including the Hutchens/Myers Duo, Fifth House Ensemble, and the percussion ensembles at California Lutheran University and Indiana University. Recent and upcoming commissions include those from Daniel Myers, Definiens, and Up/Down. Karukas is a student of P.Q. Phan.

**A Corpus Resounding** is conceived of as a single instantiation of corpus-based concatenative synthesis (CBCS) implemented acoustically. The corpus itself was compiled from the composer's own output over the past three years, pulling from completed compositions in addition to excerpts from sketch books. Concatenation was performed intuitively, linking and connecting a diverse constellation of musical material into a single, resounded work.



FRIDAY

Born in Seattle, WA, **Miles Jefferson Friday** is currently pursuing a DMA in music composition at Cornell University. Miles holds a MA in composition from the Eastman School of Music where he studied primarily with Oliver Schneller, Ricardo Zohn-Muldoon, and David Liptak, and conducted his thesis research, which proposed a method to analyze and generate parametric notation for string instruments, under the advisement of Robert D. Morris. Miles also holds a BM in music composition from the Indiana University, Jacobs School of Music. While at Eastman Miles served as the instructor for 'Notation & Calligraphy' and 'the Basics of Orchestration,' was a staff member and lab instructor at the Eastman Audio Research Studios (EARS), taught a comprehensive summer music course in the University of Rochester Pre-College Division, and a summer electronic music class at the Eastman Community Music School. Miles has also spent additional time studying at IRCAM as part of the 2018 and 2014 Manifeste Academies and has won numerous awards and honors including the ASCAP Morton Gould Young Composer Award, the Wayne Brewster Barlow Prize, the Kuttner String Quartet Composition Competition, a Hutton Honors College Creative Grant, and the Robert Avalon Young Composer Competition. Miles has worked with prominent ensembles such as Ensemble Intercontemporain, International Contemporary Ensemble (ICE), Ensemble Garage, and the Momenta String Quartet.

Please see **PERFORMER NOTES** on page 4.

**CONCERT V**  
**7:30 PM, FEBRUARY 14, 2019, KEMP RECITAL HALL**

**IRIDIUM SAXOPHONE QUARTET**

Paul Nolen, soprano saxophone  
 Paul Forsyth, alto saxophone  
 Marcos Colón, tenor saxophone  
 Eric Lau, baritone saxophone

Peregrinations in Praise of The One Who Observes  
 the Sounds of the World (2012)

Carl Schimmel (b. 1975)

Umdrehungen (2016/17)

Karola Obermueller (b. 1977)

Skylines (2013)

Peter Lieuwen (b. 1953)

**-INTERMISSION-**

Saxophone Quartet No. 2: Chant (2008)

Steve Danyew (b. 1983)

Compass (2010)

David Rakowski (b. 1958)

I. W  
 II. N  
 III. S  
 IV. E

**PROGRAM NOTES**

***Peregrinations in Praise of The One Who Observes the Sounds of the World*** was written for the Iridium Quartet, and premiered at the 2012 World Saxophone Congress in St. Andrew's, Scotland.

- Kannon is the "Goddess of Mercy" or "The One Who Observes the Sounds of the World." Because it is written that Kannon may appear in any of 33 forms, many pilgrimages honoring Kannon visit 33 sites where statues of Kannon are enshrined. Pilgrims traditionally sing thousand-year-old sacred poetry called "goeika."
- "Mercy, Mercy, Mercy" was a surprise hit for the Cannonball Adderley Quintet in 1967.
- Johannes Ockeghem's *Missa Prolationum* consists entirely of mensuration canons. It includes the traditional Kyrie ("Lord have mercy, Christ have mercy, Lord have mercy").

have been performed in Carnegie Hall's Weill Hall, Merkin Hall in New York, Severance Hall in Cleveland, the National Arts Centre in Ottawa, St. Martin-in-the-Fields in London, Orchestra Hall in Minneapolis, and at other venues throughout North America, Europe, Australia, and Asia. He has received performances and commissions from the American Composers Orchestra, the Minnesota Orchestra, the Buffalo Philharmonic Orchestra, California EAR Unit, the Left Coast Chamber Ensemble, Alarm Will Sound, North/South Consonance, Quintet Attacca, the Mexico City Woodwind Quintet, and many others. A graduate of Duke University (Ph.D.), the Yale School of Music (M.M.), and Case Western Reserve University (B.A. Mathematics and Music), he is Associate Professor of Music Theory and Composition at Illinois State University in Normal, IL. Please visit [www.carlschimmel.com](http://www.carlschimmel.com).

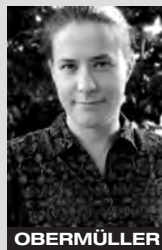
***Umdrehungen*** is German for rotations / revolutions / twirls / turns. The work was given its world premiere by the Iridium Quartet at the John Donald Robb Composers' Symposium.



SCHIMMEL

**Carl Schimmel** is a composer based in Iowa and Illinois. Praised by *The New York Times* as "vivid and dramatic," his recent music is dense with literary and musical references, often humorous, and combines intensity of expression with a structural rigor which is influenced in part by his mathematics background. In weaving his musical narratives from

poetry, art, and even unusual words, he strives to construct emotional and culturally complex sound worlds that excite the listener's imagination. Winner of a 2018 Guggenheim Fellowship, Columbia University's Joseph Beards Prize, the Lee Ettelson Award, and the 2017 Goddard Lieberston Fellowship from the American Academy of Arts and Letters, Schimmel has received honors and awards from many organizations, including the MacDowell Colony, Yaddo, Copland House, New Music USA, and ASCAP. His works



OBERMÜLLER

**Karola Obermüller's** composing, described by the *New York Times* as "hyperkinetic music", is constantly in search of the unknown, often with layers and layers of obscured material buried deep underneath a surface which is at times sumptuous and at times crackling with rhythmic energy. Obermueller has received commissions from the National Endowment

for the Arts, the Fromm Music Foundation, New Music USA, the Bayerischer Rundfunk, Saarländischer Rundfunk, the IPPNW Congress Nürnberg, and from numerous ensembles including Ensemble Modern, the International Contemporary Ensemble (ICE), Nouvel Ensemble Moderne, the Elisenquartet, and Ensemble Phorminx. She has written operas for Staatstheater Nürnberg, Theater Bielefeld, the Musik der Jahrhunderte festival in Stuttgart and a collaborative opera for Theater Bonn funded by an Ernst von Siemens Music

Foundation Grant. A portrait CD of hers with the WERGO Contemporary Music Edition with recordings by Ensemble Modern, MusikFabrik, ICE, and Neue Vocalsolisten, among others, is set to be released in 2018, another one will follow shortly thereafter with New Focus Recordings. She has been a visiting artist at ZKM (Center for Art and Media Karlsruhe) and at the Deutsche Akademie Rom Casa Baldi (Rome, Italy) and a fellow at Akademie Schloss Solitude (Stuttgart, Germany), IRCAM (Paris), and Centro Tedesco di studi Veneziani (Venice, Italy). Among Obermüller's numerous recognitions was the inclusion as one of three artists featured in the book: *...denn Kunst meint ja immer ein Sich-Preisgeben* by Charlotte Martin. She also has awards from ASCAP, the New York Musicians Club Prize, the Darmstädter Musikpreis, and the Bavarian Youth Prize for Composition (awarded by Zubin Mehta). She holds a PhD from Harvard University as well as degrees from the Hochschule für Musik Saar, the University Mozarteum Salzburg, and the Meistersinger-Konservatorium Nürnberg. After teaching at Wellesley College, Obermueller joined the composition faculty at the University of New Mexico in 2010 where she helps direct the composition area and is a co-director of the John Donald Robb Composers' Symposium.

**Skylines** was commissioned by the Iridium Quartet. From resplendent alpine mountain ranges to urban concrete jungles, this piece takes as its inspiration the infinite variety of design created by earth meeting the sky. At first linear and then becoming multidimensional, these designs are further enhanced by changes in light and season. The variation in mood and color of such phenomena are represented musically through broad melodies supported by tight rhythmic canons and consonant pandiatonic passages juxtaposed with those employing the dissonant diminished scale.



The music of **Peter Lieuwen** (b.1953, Utrecht, The Netherlands) has been commissioned, performed and recorded by orchestras, small ensembles, and artists throughout North America and Europe. The composer has received honors, grants and awards from The National Orchestral Association (1991), Meet the Composer, Inc. (1986), League of Composers – ISCM (1987), Musicians Accord (1986), The Contemporary Record Society (1987), The Arts Council of Wales (1995, 1996, 1998) and The Texas Composers Forum (1992). Peter Lieuwen's symphonic music has been hailed as "an attractive array of shimmering, shuddering sonorities" (*The New York Times*). His orchestral works have been introduced by such orchestras as The Royal Philharmonic Orchestra, Saint Louis Symphony, San Antonio Symphony, Pacific Symphony Orchestra, Mexico City Philharmonic, National Orchestral Association, Grossetto Symphony Orchestra (Italy), Kozalin State Philharmonic (Poland), Leipzig Academic Orchestra, Musicfest International Orchestra (Wales) and the Orchestra of the Swan (UK). Renowned conductors including Carl St. Clair, Paul Freeman, Danielle Gatti, Szymon Kawalla, Franz Krager, Lavard Skou-Larsen and Jorge Mester have presented his works. The composer's chamber and vocal works have

been presented by various artists and ensembles including The Cassatt String Quartet, Western Arts Trio, New Mexico Brass Quintet, New Mexico Winds, Cevitas, Cumberland Wind Quintet, Moran Wind Quintet, The Core Ensemble, Ensemble Bash (UK), Enhake, SOLI Chamber Ensemble, clarinetists David Campbell (UK) and Wonkak Kim, percussionist Steven Schick, pianist Marc Andre Hamelin, violinist Andrzej Grabiec and trumpeters Doc Severinsen and Allen Vizzutti. Peter Lieuwen is currently Professor of Music and Composer-in-Residence in the Department of Performance Studies at Texas A&M University. His compositions are published by Keiser Classical and recorded on Albany, Crystal, Divine Art /métier, ProArte/Fanfare, MSR Classics, Naxos and New World labels.

**Saxophone Quartet No. 2: Chant** was written in 2008, while I was in graduate school, and premiered by a saxophone quartet that I was playing in at the time. I had actually intended the piece to be a two movement quartet, and I did in fact write some music for the second movement. But ultimately, I was never very happy with it. I really liked the music I had written for the first movement, "Chant," and eventually realized that the piece might be best simply left as a single movement. In *Chant*, I composed a chant-like melody that I hoped would set a peaceful and plaintive scene right from the opening of the piece. The music is never hurried, but instead often drawn out, quiet, and contemplative. In thinking about the chant melody, and how it might sound in a large cathedral, I experimented with setting the melody in canon, creating an echo effect between the saxophones. The piece also takes advantage of the wonderful lyrical and expressive abilities of the saxophone, something I have grown to love about the saxophone as a player myself.



**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 (b. 1983) is the recipient of numerous national and international awards for his work, and his compositions have been performed throughout the world in venues such as the Sydney Opera House, the Kennedy Center, and the steps of the US Capitol. Three of his compositions for wind band are featured in Volume 11 of Teaching Music Through Performance in Band (GIA). In addition to composing, Danyew is a passionate educator who teaches courses focused on helping young musicians craft their own creative careers at the Eastman School of Music's Institute for Music Leadership. He is the contributing author for the 2nd edition of Ramon Ricker's book *Lessons from a Street-Wise Professor: What You Won't Learn at Most Music Schools* (Soundown, 2018). He is also a frequent guest composer and lecturer at schools through the United States. Danyew also serves as Managing Editor for the website of the Paul R. Judy Center for Innovation and Research at the Eastman School, where he writes and curates content focused on innovation in music ensembles and careers. Danyew 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.

**Compass** was a consortium commission by the Iridium Quartet. I think of the four movements of *Compass* as single-minded miniatures, each developing a particular texture and way of playing. The first movement (W) thus develops an alternating-note texture from repeated notes to explosive chords and back, eventually layering on top of it a lyrical melody. The second movement (N) proceeds from streams of static swing eighths that emerge from an exploding upward-rising line, trying to squeeze a little jazziness out of it. The third movement (S) is a lyrical movement of melodies layered over a texture of overlapping rising octaves. The finale (E) is a dastardly scherzo based on streams of fast repeated notes from which chords grow, above, and below.



**David Rakowski** grew up in St. Albans, Vermont and studied at New England Conservatory, Princeton, and Tanglewood, where his teachers were Robert Ceely, John Heiss, Milton Babbitt, Paul Lansky, and Luciano Berio. He has received a large number of awards and fellowships, including the Elise L. Stoeger Prize from the Chamber Music Society of Lincoln

Center and the Rome Prize, and he has twice been a finalist for the Pulitzer Prize in Music (for pieces commissioned by the Orpheus Chamber Orchestra and the US Marine Band). He has composed nine concertos, seven symphonies, 100 piano études, 78 piano préludes, eight song cycles, and a large amount of wind ensemble music, chamber music, and vocal music for various combinations, as well as music for children. His music has been commissioned, recorded, and performed widely and is published by C.F. Peters. He is the Walter W. Naumburg Professor of Composition at Brandeis University, having also taught at New England Conservatory, Harvard, Columbia, and Stanford. In 2016, he was elected to the American Academy of Arts and Letters.

## PERFORMER NOTES



**Marcos D. Colón** (alto saxophone) has performed and taught throughout the United States, Puerto Rico, and U.K. Dr. Colón most recently served as professor of saxophone at the Puerto Rico Conservatory of Music in San Juan, Puerto Rico. Marcos was featured as soloist with the Louisiana Sinfonietta, University of New Mexico Symphony Orchestra, and the

Wind Ensemble and Symphony Orchestra of the Puerto Rico Conservatory of Music. He holds a Bachelor of Music degree from the Puerto Rico Conservatory of Music, a Master of Music degree from the University of New Mexico, and a Doctoral degree from Louisiana State University.



**Paul Forsyth** (tenor saxophone) currently serves as Associate Professor of Saxophone at Northwestern State University in Natchitoches, LA. Dr. Forsyth has been featured as a soloist and chamber musician at North Americans Saxophone Alliance Conferences, World Saxophone Congresses, and International Saxophone Symposiums. Paul has been instrumental in commissioning new works for solo saxophone, and for his saxophone/oboe duo (Three Reeds Duo). As a first call saxophonist in northern Louisiana, he has performed with the Shreveport Symphony, the Rapides Symphony, Regis Philbin, the Temptations, and Bobby Vinton. Dr. Forsyth holds a Doctor of Musical Arts and Master of Music degrees in saxophone performance from Michigan State University and a Bachelor's Degree in music education from the University of Tennessee. Paul Forsyth is a Yamaha Performing Artist.



**Eric Lau** (baritone saxophone) serves as Professor of Saxophone and Chair of the University of New Mexico's School of Music. Dr. Lau has performed throughout the United States, Europe, Puerto Rico, and Brazil. His interest in new music has led to his involvement in the commissioning of new works for saxophone by more than a dozen composers including Gun-

ther Schuller, Michael Colgrass, and Ida Gotkovsky. He is also a regular performer with the New Mexico Philharmonic, the Santa Fe Orchestra, and the Santa Fe Opera. His solo CD *Journey: Five Centuries of Song for the Saxophone* was recorded on the Blue Griffin Label. He has served as the Secretary for the North American Saxophone Alliance and is the Director of NASA's second region. He received the Doctor of Musical Arts and Master of Music degrees from Michigan State and his undergraduate degree in saxophone performance from Louisiana State University. His major teachers include Joseph Lulloff, James Forger, and Griffin Campbell. Eric Lau is a Yamaha Performing Artist and a Rico Performing Artist.



**Paul Nolen** (soprano saxophone) currently serves as Associate Professor of Saxophone at Illinois State University. Paul has appeared as soloist, chamber musician, and jazz artist throughout the United States, Canada, Puerto Rico, and the UK. Paul premiered Roy Magnuson's Saxophone Concerto at the 2012 World Saxophone Congress in Scotland with the

Royal Northern College of Music Wind Ensemble, and soloed with the San Francisco Wind Ensemble at the World Association of Symphonic Bands and Ensembles. He has also recorded David Maslanka's Concerto for Saxophone and Wind Ensemble with the Illinois State University Wind Symphony, available on Albany Records. Paul is an advocate of new music and has commissioned works by composers such as William Bolcom, Roy Magnuson, Joshua Keeling, and David Kirkland Garner. Paul performs regularly with the Illinois Symphony Orchestra, Peoria Symphony Orches-

tra, and the Heartland Festival Orchestras. He has given numerous masterclasses and lectures throughout the United States, including classes at the Brevard Music Festival, and has twice led an International Saxophone Course at the Aberystwyth MusicFest in Wales, UK. He received his Doctorate of Musical Arts and Master of Music degrees from Michigan State University with Joseph Lulloff, and his undergraduate degree in saxophone performances from the UMKC Conservatory of Music with Tim Timmons.

Please see **IRIDIUM QUARTET's** biography on page 4.

Co-Sponsored by MECCPAC, A Dean of Students Diversity Initiative  
This event is sponsored by the Harold K. Sage Foundation and the  
Illinois State University Foundation Fund



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