

ILLINOIS STATE UNIVERSITY SCHOOL OF MUSIC

# RED NOTE

NEW MUSIC FESTIVAL 2015

SUNDAY, MARCH 29 - FRIDAY, APRIL 3

GUEST COMPOSER

**STEVEN STUCKY**

GUEST ENSEMBLES

**MOMENTA QUARTET**

**THE CITY OF TOMORROW**

CARL SCHIMMEL, DIRECTOR

# 2015 RED NOTE MUSIC FESTIVAL CALENDAR OF EVENTS

## SUNDAY, MARCH 29TH

### 7 pm, Center for the Performing Arts

Illinois State University Symphony Orchestra and Chamber Orchestra  
Dr. Glenn Block, conductor

Music by Martha Horst, Steven Stucky, and Roger Zare  
\$10.00 General admission, \$8.00 Faculty/Staff, \$6.00 Students/Seniors

## MONDAY, MARCH 30TH

### 8 pm, Kemp Recital Hall

The City of Tomorrow

Music by John Aylward, Nat Evans, David Lang,  
Andrew List, and Karlheinz Stockhausen

## TUESDAY, MARCH 31ST

### 8 pm, Kemp Recital Hall

ISU Faculty and Students, with special guest pianist John Orfe

Music of Steven Stucky, as well as the winning piece in the RED NOTE New Music Festival Chamber Composition Competition, *push/pull*, by Nicholas Omiccioli

## WEDNESDAY, APRIL 1ST

### 1 pm, Kemp Recital Hall

READING SESSION – The City of Tomorrow

Reading Session for ISU Student Composers

### 8 pm, Kemp Recital Hall

The City of Tomorrow & Momenta Quartet

A concert of premieres by the participants in the RED NOTE New Music Festival Composition Workshop:  
Weijun Chen, Viet Cuong, Brian Heim, Jae-Goo Lee, Ryan Lindveit, Carolyn O'Brien, and Corey Rubin.

## THURSDAY, APRIL 2ND

### 8 pm, Kemp Recital Hall

Momenta Quartet

Music by Guy Barash, Elizabeth Brown, Weijun Chen, Matthew Greenbaum, Charles Ives, and Eric Nathan

## FRIDAY, APRIL 3RD

### 8 pm, Kemp Recital Hall

ISU Faculty and Students, with special guests  
Duo Striata and pianist R. Kent Cook

Music by Mark Applebaum, Henri Dutilleux, Jonathan Green, Joshua Keeling, Lori Laitman,  
Carl Schimmel, and Øistein Sommerfeldt

# 2015 RED NOTE NEW MUSIC FESTIVAL COMPOSITION COMPETITION

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

This year, there were two categories: Category A (Works for Chamber Ensemble), and Category B (Works for Chamber Orchestra). There were many outstanding entries in both categories, and we received 457 submissions from 42 states and 27 countries around the world.

## **CATEGORY A (Chamber Ensemble)**

There were 391 submissions in this year's RED NOTE New Music Festival Composition Competition - Category A (Chamber Ensemble). Initial rounds were judged by members of the Music Composition faculty at Illinois State University. The final round was judged by the esteemed composers:

Chen Yi (University of Missouri, Kansas City)  
Sebastian Currier (Institute of Advanced Studies, Princeton, NJ)  
Stephen Hartke (University of Southern California)

### **WINNER:**

***push/pull***, by Nicholas Omiccioli (Kansas City, MO)

### **RUNNERS-UP:**

***bang Z***, by Thomas Kotcheff (Beverly Hills, CA)

***Canoe***, by Weijun Chen (Buffalo, NY)

### **HONORABLE MENTION:**

***... á travers ... encore***, by Carl Bettendorf (Bronx, NY)

***Extempore Anamnesis***, by Jihyun Kim (Bloomington, IN)

***quiet rooms***, by Igor Santos (Chicago, IL)

Mr. Omiccioli's winning work will be performed on March 31, 2015, on the third concert of the 2015 RED NOTE New Music Festival in Normal, IL. Weijun Chen's work *Canoe* will also be performed on April 2, 2015, by Momenta Quartet.

## **CATEGORY B (Chamber Orchestra)**

There were 66 submissions in this year's RED NOTE New Music Festival Composition Competition - Category B (Chamber Orchestra). Initial rounds were judged by members of the Music Composition faculty at Illinois State University. The final round was judged by Dr. Glenn Block, Director of Orchestras at ISU.

The winning piece in this year's competition is ***Fractal Miniatures*** by Roger Zare of Evanston, IL. Dr. Block will conduct the Illinois State University Chamber Orchestra in a performance of Mr. Zare's winning work on March 29, 2015, at the opening concert of the 2015 RED NOTE New Music Festival in Normal, IL.

The runners-up in the Composition Competition are:

***Quiet Arcs / Pulsating Surfaces*** by Daniel Fjellström (Malmö, Sweden)

***Passacaglia*** by William Cooper (Davis, CA)

# RED NOTE NEW MUSIC FESTIVAL COMPOSITION WORKSHOP

This year at the RED NOTE New Music Festival we are pleased to host 7 talented student composers who are taking part in the first RED NOTE New Music Festival Composition Workshop. The students will have their new compositions rehearsed and performed by the City of Tomorrow and Momenta Quartet. Rehearsals are free and open to the public. In addition, they will give brief presentations on their music.

## OPEN REHEARSALS

Monday, March 30th, Kemp Recital Hall, 11 am - 1 pm (the City of Tomorrow)  
Monday, March 30th, Center for the Performing Arts, 2 pm - 4 pm (the City of Tomorrow)

Tuesday, March 31st, Center for the Performing Arts, 1 pm - 3 pm (Momenta Quartet)  
Tuesday, March 31st, Kemp Recital Hall, 4 pm - 6 pm (Momenta Quartet)

Wednesday, April 1st, Kemp Recital Hall, 9 am - 12 pm (Both Ensembles)

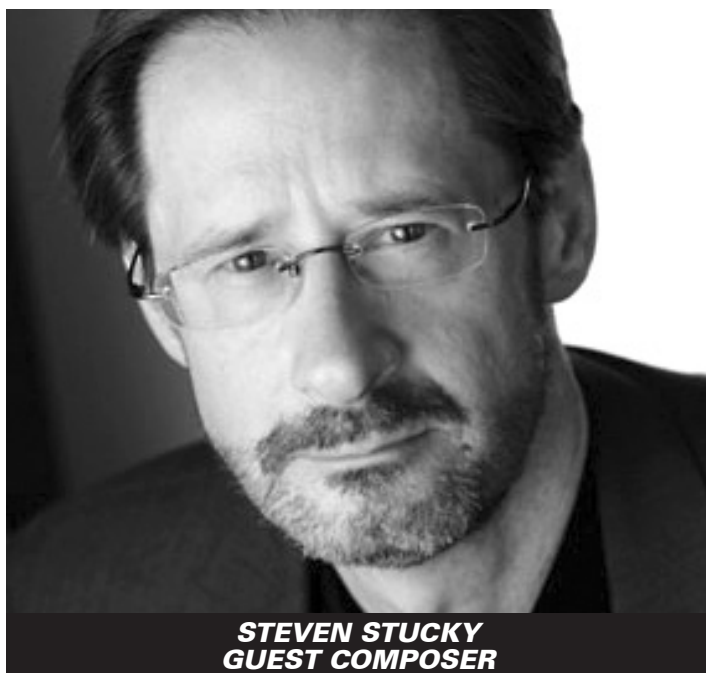
## COMPOSER PRESENTATIONS

Monday, March 30th, Centennial East Rm. 229, 4 pm - 5 pm

Tuesday, March 31st, Centennial East Rm. 229, 3 pm - 4 pm

Wednesday, April 1st, Centennial East Rm. 229, 3 pm - 5 pm

## GUEST COMPOSER



Steven Stucky is one of America's most highly regarded and frequently performed living composers. Winner of the 2005 Pulitzer Prize for his *Second Concerto for Orchestra*, he is a trustee of the American Academy in Rome, a director of New Music USA, and a member of the American Academy of Arts and Letters and the American Academy of Arts and Sciences. He is also active as a conductor, writer, lecturer, and teacher.

This season, the Princeton Singers perform the world premiere of *Winter Stars*; the Pittsburgh Symphony plays *Silent Spring* at Carolina Performing Arts in Chapel Hill, NC; Gloria Cheng premieres his *Piano Sonata* in Los Angeles's "Piano Spheres" series; and, at Carnegie's Zankel Hall, New York-based orchestral collective The Knights gives the New York premiere of *The Classical Style*, Stucky's operatic debut; composed to a libretto by MacArthur Fellow Jeremy Denk, it premiered at the 2014 Ojai Music Festival. Other notable recent premieres include *Violin Sonata* (2013), performed by Cho-Liang "Jimmy" Lin and pianist Jon Kimura Parker at La Jolla SummerFest; *Symphony* (2012) by the Los Angeles Philharmonic; *The Stars and the Roses* (2012) by the Berkeley Symphony; *Take Him, Earth* (2012) at the American Choral Directors Association conference; the *Chamber Concerto* (2010) by the Saint Paul Chamber Orchestra; *Silent Spring* (2011) by the Pittsburgh Symphony; and *Rhapsodies* (2008) by the New

York Philharmonic at London's BBC Proms. Stucky's *August 4, 1964* (2007-08), a Dallas Symphony commission, was nominated for the 2013 Grammy Award for "Best Contemporary Classical Composition." For more than 20 years, Stucky served as resident composer and new music advisor at the Los Angeles Philharmonic, and from 2005 to 2009 he was host of the New York Philharmonic's "Hear and Now" series. His *Cradle Songs* and *Whispers* were commissioned and recorded by Chanticleer. The two discs were Billboard-charting bestsellers, and both won Grammy Awards.

Stucky is permanently employed as Composer-in-Residence of the Aspen Music Festival and School. Among his other honors are a Guggenheim Fellowship, a Bogliasco Fellowship, the Goddard Lieberman Fellowship of the American Academy of Arts and Letters, the ASCAP Victor Herbert Prize, and fellowships from the National Endowment for the Arts, the American Council of Learned Societies, and the National Endowment for the Humanities. Stucky taught at Cornell University from 1980 to 2014, chairing the Music Department from 1992 to 1997, and now serves as Cornell's Given Foundation Professor of Composition, Emeritus. He has been Visiting Professor of Composition at the Eastman School of Music and Temple University, and Ernest Bloch Professor at the University of California, Berkeley. Stucky joined the faculty of the Juilliard School in 2014.

## GUEST ENSEMBLES



The only wind quintet to win a gold medal at the Fischhoff National Chamber Music Competition in over ten years, the City of Tomorrow “plays with an extraordinary sense of ensemble, not just in terms of rhythmic precision but in tone color, balance, gesture, and sensitivity” (Sidney Chen, *New-MusicBox*). The quintet was formed in 2010 and has since become known for their performances of virtuosic works, including the North American premiere of *Blow* by Franco Donatoni in 2010 and world premieres of works by Rob Keeley (2012), Zosha Di Castri (2012), and Nat Evans (2014).

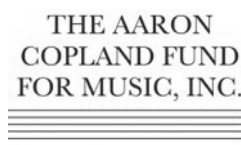
A traveling quintet, COT has performed across the U.S. and Canada, making their New York debut in April 2013 at the DiMenna Center for Classical Music. Other appearances during the 2012-13 season included Old First Concerts in San Francisco, New Music Edmonton in Alberta, the Dame Myra Hess Memorial Series in Chicago, and the Great Lakes Chamber Music Festival. In December of 2012, the City of Tomorrow collaborated with Henk Guittart and Gruppo Montebello at the Banff Centre in a project to perform and record music from the Second Viennese School. This three-CD set will be released in 2014 by Etcetera/New Arts International label. Over the next three years, the City of Tomorrow will record their own three-part concept album that will include new commissions by American composers Nat Evans (Seattle), John Aylward (Clark University), and Hannah Lash (Yale). Titled *Nature – Machines – The Apocalyptic Sublime*, the recordings will delve deep into emotional responses to climate change, industrialism, conservation, and impending collapse. The group hopes to encourage participation with the listeners’ apocalyptic fears, inspiring action towards a better future.

Praised by the *Washington Post* for “an extraordinary musical experience” and by the *New York Times* for its “diligence, curiosity and excellence,” the Momenta Quartet is celebrated for its innovative programming, juxtaposing contemporary works from widely divergent aesthetics with great music from the past. Momenta has premiered over 80 works and collaborated with over 100 living composers while maintaining a deep commitment to the classical canon. In the words of *The New Yorker’s* Alex Ross, “few American players assume Haydn’s idiom with such ease.”

In recent seasons, Momenta has appeared at such prestigious venues as the Library of Congress, the Smithsonian’s Freer Gallery, the Rubin Museum, Miller Theatre at Columbia University, Princeton Institute for Advanced Study, Barge-music, Le Poisson Rouge, the Stone, and Roulette. In addition to its long-standing affiliation with Temple University, Momenta has performed and lectured at Cornell, Columbia, and Yeshiva Universities; Williams, Swarthmore, Haverford, Bard-Simon’s Rock, and Bates Colleges; the Mannes and Eastman Schools of Music and Boston Conservatory. Festivals include Music at Gretna, Cooperstown, Cincinnati College-Conservatory’s Accent12 Festival, and artist residencies at Yellow Barn and the Avaloch Farm Music Institute. The quartet has performed in Hawaii, England, Singapore, and Indonesia, and has received grants from the Koussevitzky Music Foundation, New Music USA, the Aaron Copland Fund, Brooklyn Arts Council, and the New York State Council on the Arts.

Momenta has recorded for Centaur Records, Furious Artisans, MRS Classics, PARMA, New World Records, and Albany Records; and has been broadcast on WQXR, Q2 Music, WWFM, Music for Internets, Austria’s Oe1, and Vermont Public Radio. The quartet’s debut album, *MOMENTA*, will be released on Albany Records in 2015. For more information, please visit [www.momentaquartet.com](http://www.momentaquartet.com).

The Momenta Quartet’s 2014-2015 season is made possible through the generous support of the Aaron Copland Fund for Music, the Amphion Foundation, New Music USA’s Cary New Music Performance Fund, and the New York State Council on the Arts with support of Governor Andrew Cuomo and the New York State Legislature.



**NEWMUSIC**  
USA



# CONCERT I

7 pm, March 29, 2015, Center for the Performing Arts

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ISU SYMPHONY AND CHAMBER ORCHESTRAS  
Glenn Block, Music Director

Colburn Variations (2002)

Steven Stucky (b. 1949)

Theme  
Variation I – Fluido e dolce  
Variation II – Moderato, parlando  
Variation III – Con fuoco  
Variation IV – Largo, con forza  
Variation V – Larghissimo  
Variation VI – Con tenerezza  
Finale – Allegro vivace

Illinois State University Chamber Orchestra  
Glenn Block, conductor

Fractal Miniatures (2012)

Roger Zare (b. 1985)

I. Sierpinski Triangle, Iteration 1  
II. Flowsnake  
III. Newton Fractal  
IV. Dragon Curve, Iteration 1  
IV. Mandelbrot Set  
V. Dragon Curve, Iteration 2  
VI. Nova Fractal  
VII. Sierpinski Triangle, Iteration 2

Illinois State University Chamber Orchestra  
Eitel Johannes Krohn, conductor

## *INTERMISSION*

Three Meditations on Van Gogh (2014)

Martha Horst (b. 1967)

Part I: Tranquillo  
Part II: Solemn  
Part III: Larghetto, Pulsating

Illinois State University Symphony Orchestra  
Noam Aviel, conductor

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**PROGRAM NOTES**

**Colburn Variations** is intended as a tribute to the spirit, talent, and dedication of the students, faculty and staff of the Colburn School of Performing Arts in Los Angeles, and to Richard Colburn’s vision and commitment in establishing and supporting this worthy effort over many years. The piece is dedicated to Betty Freeman, that extraordinary friend and lover of music, whose belief in the future of our art has nurtured countless composers and enriched the lives of countless listeners. The work takes the form of a theme and variations. The theme – really only a short, simple motif – is derived from the name “Colburn”:

C	C
O	Do = C
L	La = A
B	B-flat (in the usual German system)
U	Ut = C
R	Re = D

There are six variations and a finale, the whole amounting to about 12 minutes of music. The first variation is a meditation on the interval of the minor third (the distance from C to A at the beginning of the Theme), while the second is a lyrical melody for the viola section with pizzicato accompaniment. The third variation, a perpetual motion, speeds the theme up radically, while the fourth casts it as dense, massive chords. The fifth variation brings a slow violin solo accompanied by harmonies that are really just a slow-motion of Variation IV, while the sixth provides pulsating chords in the lower strings as a backdrop for yet another melodic transformation of the theme. In the fast finale, fragments of the theme return in clearer form, leading to a unison statement to close the work.

(please see **Steven Stucky’s** biography on page 3)

**Fractal Miniatures** - The beauty and order of fractals never ceases to amaze me, from the simplicity of the Sierpinski Triangle to the incredible complexity within the Mandelbrot set. I am mesmerized by videos that zoom ad infinitum into one of these fractals, revealing the same shapes over and over, gradually transformed by subtle and complex processes. In *Fractal Miniatures*, I have strung eight short movements together that each reflect my impressions of various fractals, taking them as pieces of art. Elements of fractal geometry are alluded to, including symmetry and their additive nature, but all of the music flows organically without any mathematical processes guiding it.

The eight movements are arranged in a somewhat symmetrical layout, with the fifth movement as the focal point. The outer movements, named after the famous Sierpinski Triangle, are rhythmic and unyielding, pounding away at incessant rhythms through massive swells and dips. The title of the second movement, *Flowsnake*, is a spoonerism of snowflake and is a simple space-filling fractal. This movement concentrates on sinewy flowing lines that spiral around one another. The third and seventh movements both open the same way, with the strings and percussion fading in ethereally into a pointillistic texture. The third movement, *Newton Fractal*, continues this idea in a somewhat fitful manner, with various groups of instruments taking turns with interjections. The seventh, *Nova Fractal*, is more linear, featuring a muted trumpet solo over an amorphous soup of trills. The fourth and sixth movements are named after the Dragon Curve, another space-filling curve. These two movements are abrupt and explosive, with sharp attacks and caustic gestures. They are also almost-exact mirror images of each other. The central movement of the

set is named for arguably the most easily-recognized fractal, the Mandelbrot Set. Scored without percussion, the musical shape of this movement mimics the characteristic bulbous shape of the fractal. An underlying ostinato in 7/8 sets the stage for soaring lines and expansive harmonies.



**ZARE**

**Roger Zare** has been praised for his “enviable grasp of orchestration” (*New York Times*) and for writing music with “formal clarity and an alluringly mercurial surface.” He was born in Sarasota, Florida, and has written for a wide variety of ensembles, from solo instruments to full orchestra. Often inspired by science, mathematics, literature, and mythology, his colorfully descriptive and energetic works have been performed in five continents by such ensembles as the American Composers Orchestra, the Minnesota Orchestra, the Sarasota Orchestra, the Australian-based Trio Anima Mundi, the Donald Sinta Quartet, and the New York Youth Symphony. An award winning composer, Zare has received the ASCAP Nissim Prize, three BMI Student Composer Awards, an ASCAP Morton Gould award, a New York Youth Symphony First Music Commission, the 2008 American Composers Orchestra Underwood Commission, a 2010 Charles Ives Scholarship from the American Academy of Arts and Letters, and many other honors. He has been composer in residence at the Salt Bay Chamber Music Festival, the Chamber Music Festival of Lexington and currently serves with the SONAR new music ensemble. Zare holds a DMA (2012) from the University of Michigan, where he has studied with Michael Daugherty, Paul Schoenfield, Bright Sheng, and Kristin Kuster. He holds degrees from the Peabody Conservatory (MM '09) and the University of Southern California (BM, 2007), and his previous teachers include Christopher Theofanidis, Derek Bermel, David Smooke, Donald Crockett, Tamar Diesendruck, Fredrick Lesemann, and Morten Lauridsen.

**Three Meditations on Van Gogh** was composed for the Illinois State University Orchestra in 2014. The music was inspired by Vincent Van Gogh’s painting *The Starry Night*. The repetitive brush strokes and the swirling motion Van Gogh used in this painting inspired many of the musical gestures in the piece.

The work is divided into three parts. The first part starts with a nocturnal backdrop of string crescendos against a repeating D; against this backdrop, the trumpets play rhythmic, repeating patterns mimicking Van Gogh’s brush stroke technique. Flashes of color are provided by high percussion, representing bursts of starlight. These evolve into a bright, repeated isorhythmic pattern played by the high percussion and piccolos. This section is brought to a close with the return of the dark, opening D drone of the strings.

The second part features several simultaneous patterns layered on top of one another. Each pattern has its own meter and cycle; this music is meant to evoke the perception of Van Gogh’s swirling stars moving at different rates of speed. The different patterns are played by the tubular bells, woodwinds, crotales, tam tam paired with bass drum, strings, and a Tibetan Bowl sounding D – the central pitch of the first part.

The third part of this work features a backdrop of string harmonics swelling at different rates of speed. Against this hazy string backdrop is a mosaic of woodwind motives in conversation with one another. This section evolves into a repeating flute ostinato in counterpoint with the celeste and a cantus firmus played by the oboes and clarinet. Undulating strings with bursts of color provided by the flutes

and percussion move into another section inspired by Van Gogh's repetitive brush stroke pattern, this time played by the woodwinds. The piece ends with trills played by the different families of the orchestra in concord with more celeste arpeggios. This ending is meant to evoke the sense of twilight and mystery in Van Gogh's masterpiece.



**Martha Horst** is a composer who has devoted herself to the performance, creation, and instruction of classical music. Her music has also been performed by performers and groups such as the Fromm Players, CUBE, Earplay, Alea III, Empyrean Ensemble, Susan Narucki, Left Coast Ensemble, Dal Niente, The Women's Philharmonic, Composers, Inc., members of the Scottish Chamber Orchestra, Eric Mandat, and Amy Briggs. Ms. Horst has won the Copland Award, the 2005 Alea III International Composition Competition for her work *Threads*, and the Rebecca Clarke International Composition Competition for her work *Cloister Songs*, based on 18th century utopian poetry. She has held fellowships at the MacDowell Colony, Atlantic Center for the Arts, Wellesley Conference, Norfolk Chamber Music Festival and Dartington International School in the UK. Her work *Piano Sonata No. 1*, recorded by acclaimed pianist Lara Downes, was released nationally by Crossover Media. She began her performance and music theory training at the age of five and began her formal composition studies at Stanford University, where she studied with Ross Bauer, David Rakowski, and John Chowning at CCRMA. She has attended several national and international festivals where she has studied with composers such as Milton Babbitt, Mario Davidovsky, Sir Peter Maxwell Davies, and Oliver Knussen. She received a Ph.D. in theory and composition from the University of California, Davis. Dr. Horst currently teaches composition and theory at Illinois State University and has also taught at the University of California, Davis, East Carolina University, and San Francisco State University.

#### PERFORMER NOTES



**Glenn Block** has served as the Director of Orchestras and Opera and Professor of Conducting at Illinois State University since 1990, this year celebrating his 25th year at ISU. Prior to his appointment at Illinois State, 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. He has also 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, as Music Director of the Summer Festival Orchestra at the Rocky Ridge Music Center (CO), and as Music Director of the Youth Symphony of Kansas City. Born in Brooklyn, Dr. Block was educated at the Eastman School of Music and the University of California at San Diego (Ph.D.). A frequent guest conductor, he has appeared in over 42 states with all-state and professional orchestras, and has given concerts and master classes at the Fontainebleau Conservatoire in France, and concerts in Spain, Canada, Colombia, Estonia, Russia, Italy, Hungary, Austria and the Czech Republic and throughout South America. He has served on the Boards of Directors for both the Conductors Guild and the Youth Orchestra Division of the American Symphony Orchestra League.



**Eitel Johannes Krohn** holds a Bachelor in Music in piano performance from Pittsburg State University (Kansas), where he studied with Reena Berger Natenberg. A native of Paraguay, he was a recipient of the Waddill Scholarship (USA), Piano Accompanying Scholarship (USA), and the FONDEC Scholarship (Paraguay). Both a pianist and violinist, he has appeared in several countries such as Buenos Aires, Argentina (Teatro Colon), Asuncion, Paraguay (Brazilian and Swiss Embassies), Texas, Maine, Kansas, and Illinois (United States). He has performed with the Camerata Miranda (Paraguay), the SEK Symphony Orchestra (Kansas), and currently with the ISU Symphony Orchestra. He has also performed in many summer festivals such as the 3rd International Piano Summer Festival (Texas State University), the 2013 Orchestral Conducting Summer Workshop (Texas Tech University), and Medomak Conductors' Retreat with prestigious conducting mentor Kenneth Kiesler (University of Michigan). He has participated in master classes with Marco Tezza (Conservatory A. Pedrollo - Italy), Julian Martin (Juilliard School of Music), Boris Slutsky (Peabody Conservatory), Barry Snyder (Eastman School of Music), and Jason Kwak (Texas State University). Currently, Mr. Krohn is in the second semester of the Master in Music with emphasis in orchestral conducting at Illinois State University, where he is also Assistant Conductor to Dr. Glenn Block, ISU Director of Orchestras.



**Noam Aviel** is currently serving as Assistant Director of Orchestras at Illinois State University under Dr. Glenn Block, while studying for her Master of Music in Orchestral Conducting. Noam has served during 2013-2014 as Music Director of the Maabarot Chamber Orchestra in Israel. Noam has a Bachelor of Music in Voice and Orchestral Conducting from Tel-Aviv University, the Buchmann-Mehta School of Music, Israel. She has participated in conducting master classes in Romania, Bulgaria, Hungary, and Israel. Her teachers have included Dr. Glenn Block, Maestro Yoav Talmi, Maestro Xi-An Xu, Maestro Vag Papian, Maestro Johannes Schlaefli, Maestro Christoph Rehli, Maestro Enrique García Asensio, and Maestra Ilona Meskó. Noam has participated this February in a masterclass with Maestro David Itkin at North Texas University through the Conductors Guild organization.



## Illinois State University Symphony Orchestra

### VIOLIN I

Wen-Chi Chiu, *concertmistress*  
Lourenco Budo  
Lisa Ourada  
Rachael Miller  
Gabrielle VanDril  
Maggie Watts  
Asa Church  
Chelsea Rillaroza

### VIOLIN II

Praneeth Madoori, *principal*  
Charlea Schueler  
Jillian Forbes  
Andrada Pteanc  
Julia Herren  
Samantha Huang  
Justin Wagner

### VIOLA

Abigail Dreher, *principal*  
Eileen Wronkiewicz  
Rachel Tatar  
Kathryn Brown  
Alexander Foote  
Regina Vendetti  
Sarah Williams  
Joshua Tolley  
Alexander Daniell

### CELLO

Pei-Chi Huang, *principal*  
Angelina McLaughlin-Heil  
Monica Sliva  
Ryan Koranda  
Douglas Cook

### DOUBLE BASS

Wiebe Ophorst, *principal*  
Claudia Amaral  
Jake Busse  
Ana Miller  
Tabitha Staples  
Gregory Clough  
Matthew Stewart  
Patrick Casner

### FLUTE

Pamela Schuett, *principal*  
Dan Gallagher  
Miranda DiBretto

### OBOE

David Merz, *principal*  
Terri Rogers

### CLARINET

Nuvee Thammikasakul, *principal*  
Brian Do  
Catherine Wieland, *bass clarinet*

### BASSOON

Matthew Jewell, *principal*  
Arturo Montano Jr.

### HORN

Laura Makara, *principal*  
Emily Lenart  
Amanda Muscato  
Calle Fitzgerald  
Emma Danch

### TRUMPET

Tristan Burgmann, *principal*  
Shauna Bracken

### TROMBONE

Aaron Gradberg, *principal*  
Jordan Harvey  
James Mahowald, *bass*

### TUBA

Alexander Hill, *principal*

### TIMPANI/PERCUSSION

Mallory Konstans, *principal*  
Maria Di Vietro  
Kevin Greene  
James McHenry

### CELESTA

Ping-yin Pao

## Illinois State University Chamber Orchestra

### VIOLIN I

Lourenco Budo, *concertmaster*  
Wen-Chi Chiu  
Lisa Ourada  
Asa Church  
Charlea Schueler

### VIOLIN II

Rachael Miller, *principal*  
Praneeth Madoori  
Jillian Forbes  
Andrada Pteanc  
Samantha Huang

### VIOLA

Abigail Dreher, *principal*  
Alexander Foote  
Kathryn Brown  
Regina Vendetti

### CELLO

Monica Sliva, *principal*  
Pei-Chi Huang  
Angelina McLaughlin-Heil

### DOUBLE BASS

Wiebe Ophorst, *principal*  
Jake Busse

### FLUTE

Pam Schuett, *principal*  
Kalie Grable

### OBOE

David Merz, *principal*  
Kaitlyn Biegelmann

### CLARINET

Colby Spengler, *principal*  
Marissa Poel

### BASSOON

William Heinze, *principal*  
Veronica Dapper

### HORN

Calle Fitzgerald, *principal*  
Maddy Bolz

### TRUMPET

Tristan Burgmann, *principal*  
Shauna Bracken

### TROMBONES

Jonathan Sabin, *principal*  
Christopher Gumban

### TIMPANI/PERCUSSION

Francis Favis, *principal*  
Mallory Konstans  
Kevin Greene  
James McHenry

### PIANO

Ping-yin Pao

**CONCERT II**

8 pm, March 30, 2015, Kemp Recital Hall

## THE CITY OF TOMORROW

Elise Blatchford, flute                      Stuart Breczinski, oboe  
 Camila Barrientos Ossio, clarinet        Laura Miller, bassoon  
 Leander Star, horn

Island Universe (2012)

Andrew List (b. 1956)

- I. "Despite its everlastingness, the universe of a moment ago is no longer that of today."
- II. "The universe is a sphere whose center is everywhere and surface is nowhere."
- III. "Every celestial body has always existed and will always exist in an infinite series of reproductions."
- IV. "The role of the stars is to ignite, to shine brightly and finally to extinguish."
- V. "The eternity of the stars is melancholy, sadder even than the isolation of worlds separated by the inexorable barrier of space."

breathless (2003)

David Lang (b. 1957)

Music for Breathing (2014)

Nat Evans (b. 1980)

Daedalus (2015)

John Aylward (b. 1980)

Rotary (1987)

Karlheinz Stockhausen (1928-2007)

- I.
- II.
- III.
- IV.

**PROGRAM NOTES**

My idea to write *Island Universe* was generated by two major streams of inspiration. The first after seeing a sculpture exhibition at the Institute of Contemporary Art in Boston created by artist Josiah McElheny in which he depicts five large "mobile-like galaxies" created from glass and wire suspended from the ceiling. The scale and detail of these forms was both beautiful and thought provoking. Included in the written information about the exhibition were five quotations about the universe. It was from these five quotations that the titles for each movement of my piece were drawn and these ideas were used to help me create the musical fabric and form of the piece. The second stream of inspiration is from the fabulous photographs sent back to earth by the Hubble Telescope. These images greatly expanded our knowledge of space and showed us that we are part of a much larger than previously thought of, ever expanding universe. The Hubble Telescope sent back breathtakingly beautiful images of galaxies, solar systems, stars and birthing of stars in all shapes, sizes and colors all of which inspired me to create the musical materials from which the piece was made. *Island Universe* was commissioned by Western Michigan University as part of their celebration of the 100th anniversary of the School of Music and was premiered by the Western Wind Quintet. The work is divided into five movements with a total duration of eighteen minutes.

Winston Choi, cellist Emmanuel Feldman, soprano Lisa Saffer, and many others. List presents a composition class as part of the Zodiac Music Academy and Festival in France. He has won the Renegade Ensemble's composition competition and the Portland Chamber Music Festival Composition Competition. An MTNA commissioned composer, he was a finalist in both the Alea III International Composition Competition and the Massachusetts Cultural Council Artist Fellowship. Recent recordings of his music include his Violin Concerto recorded by Prague Radio Symphony Orchestra (Eva Szekely, soloist), released on the Albany label and *Noa Noa, A Gauguin Tableau*, commissioned and recorded by MONTAGE Music Society and released by MSR Classics.

*breathless* - I was a horn player in high school and in college. Not a good horn player. I was mostly a trombonist but I switched to horn after breaking my arm playing sports and I stuck with it for a while after my arm healed. I remember being terrified playing in wind quintets - I would sit and wait for all the fluffy flute and oboe parts to build and then I would have to enter with something heroic, which I invariably wrecked. Mostly as a kind of rationalization I started thinking that there was a democracy problem in quintets, that my part was harder than the other parts, and that the musical responsibilities were not spread equally though the ensemble. When I got the commission from the Royal Philharmonic Society to write a piece for the excellent Galliard Ensemble all these memories and perceived injustices came back to me, and I vowed to make a more democratic quintet. I devised a plan for the piece that would require all the instruments to play all the time, and always play the same thing, each contributing a continuous flow of almost identical bits of information to a larger almost unison whole. For some strange, completely unmusical reason I am proud that each instrument plays just about the same number of notes. When I wrote it I was sure that my piece had a relationship to the amazing film of the same name by Jean-Luc Godard, but for the life of me I now don't remember.

**LIST**

**Andrew List** (Professor of Composition at Berklee College of Music, Boston) is a graduate of New England Conservatory of Music (B.A., M.A.) and Boston University (D.M.A.), where he studied with Bernard Rands, Samuel Headrick, and Nicholas Maw. List has received commissions and performances from the Boston Classical Orchestra, Zodiac Trio, Alea III, Esterhazy Quartet, Interensemble, Kalistos Chamber Orchestra, North-South Consonance, Metamorphosen Chamber Orchestra, pianist George Lopez, Turtle Island String Quartet, pianist



LANG

The music of Pulitzer Prize-winning composer **David Lang** has been performed by the BBC Symphony, the International Contemporary Ensemble, eighth blackbird, Santa Fe Opera, the New York Philharmonic, the Netherlands Chamber Choir, the Boston Symphony, the Munich Chamber Orchestra, and the Kronos Quartet; at Tanglewood, the BBC Proms, MusicNOW

festival, The Munich Biennale, the Settembre Musica Festival, the Sydney 2000 Olympic Arts Festival and the Almeida, Holland, Berlin, Adelaide and Strasbourg Festivals; in theater productions in New York, San Francisco and London; alongside the choreography of Benjamin Millepied, Twyla Tharp, La La La Human Steps, The Netherlands Dance Theater, Susan Marshall and the Paris Opera Ballet; and at Lincoln Center, the Southbank Centre, Carnegie Hall, the Kennedy Center, the Barbican Centre, and the Brooklyn Academy of Music. He is the recipient of numerous honors and awards, including the Pulitzer Prize, Musical America's Composer of the Year, Carnegie Hall's Debs Composer's Chair, the Rome Prize, the BMW Music-Theater Prize (Munich), and grants from the Guggenheim Foundation, the National Endowment for the Arts, the New York Foundation for the Arts, and the American Academy of Arts and Letters. Lang is co-founder and co-artistic director of the music collective Bang on a Can. His work has been recorded on the Sony Classical, Harmonia Mundi, Teldec, BMG, Point, Chandos, Argo/Decca, and Cantaloupe labels, among others. His music is published by Red Poppy Music (ASCAP) and is distributed worldwide by G. Schirmer, Inc.

**Music for Breathing** grew out of my own experiences of asthma and also from frequent hikes in the woods and desert. After spending so much time outside, the occidental concept that "nature" is nothing but "beautiful" or "peaceful" has faded away. Every moment there are animals giving birth or being eaten, a new tree growing out of a stump, a group of trees conspiring over ten years to choke out a competitor – sending signals to one another in chemical whispers – an epic chase, an accidental death, a group chant at dawn, a long drink of water, a bear taking a shit, a coyote yelping to hear his own voice resounding off a sheer rock cliff, mushrooms pushing through a sea of moss. All this activity is in perfect balance – sighing and breathing back at us endlessly. There is no discrimination. In *Music for Breathing* there are moments of guided improvisation, short soloistic moments for each instrument, and also some opportunities for the wind quintet to play conch shells and stones – a ritualistic flourish in dialogue with the esoteric Buddhist sect the Yamabushi, who hike sacred trails and chant and blow conch shells.



EVANS

Seattle sound artist and composer **Nat Evans** creates site-specific events that fuse nature, community and subjectivity of experience, electro-acoustic works for interdisciplinary projects, as well as concert works for chamber ensembles. His work is regularly presented across the US, Europe, South America, Australia and China. Evans has received commissions from Seattle Percussion Collective, the Harrison Center for the Arts, The Henry, Odeon Quartet, The City of Tomorrow, Portland Cello Project, ALL RISE, The Box Is Empty, and the Indianapolis Museum of Art, among others. His music has been featured on WNYC's New Sounds with John Schaefer, as well as BBC3, and in the 2011 Music Issue of *The Believer*. He studied music at Butler University with Michael Schelle and Frank Felice. Evans has created installations at the Harrison Center for the Arts, and helped organize (and performed in) the Sonic Waves Experimental Music Festival in Melbourne, Australia. His music has also

been featured in the Long Beach SoundWalk sound art festival, Brooklyn's Nuit Blanche event Bring To Light, the Make Music Winter festival, ONNOF festival, and at the League of American Orchestras conference. A frequent collaborator, Evans has worked with fashion designers in Berlin, artists, film makers, and composers and musicians such as Ross Simonini. Since 2006, he and Simonini have written scores for film, sound installations as well as modern dance, including choreographers Catherine Cabeen and Kate Corby.

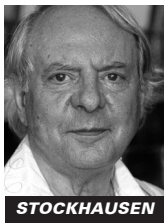
Commissioned by the City of Tomorrow, **Daedalus** will be featured on the second recording of the triple album, *Nature, Machines, and the Apocalyptic Sublime*. In this second installment, the quintet will explore themes of the sublime found in technology and cities. This piece, named for Daedalus the inventor in Greek myth, is inspired by two of his inventions: the famous wings made from feathers and wax that he and his son Icarus use to flee the island of Crete, and the labyrinth constructed for King Minos' Minotaur. While various "mechanical" themes are easily discerned, labyrinth-like recurrences tease the listener and flute vocalizations and utterances add a uniquely human urgency.



AYLWARD

Influenced by a range of philosophical and poetic authors from Sartre and Jung to Calvino, Melville, and contemporary poets, the music of **John Aylward** explores the landscape of the human psyche and questions our fundamental personal and worldly relationships. He has been awarded a Goddard Lieberman Fellowship from the American Academy of Arts and Letters, a Radcliffe Institute Fellowship from Harvard University, a Koussevitzky Commission from the Library of Congress, a Fulbright Grant to Germany and First Prize from the International Society for Contemporary Music (ISCM) among other honors. He has also been awarded fellowships from the MacDowell Colony, Tanglewood, the Aspen Music School, the Atlantic Center for the Arts and the Virginia Center for the Creative Arts. Aylward has recently completed commissions from Sound Icon, the Boston Conservatory Wind Ensemble, the Washington Square Contemporary Music Society, and from a special audio volume of *Perspectives of New Music*. He writes on contemporary music and regularly performs as a pianist worldwide, and he is founder and Artistic Director of The Etchings Festival, held each summer in Auvillar, France. He is Associate Professor of Music Composition at Clark University and lives in Cambridge, MA.

Stockhausen wrote **Rotary** as a commission from *Rotary International*, a service organization of business professionals from all over the world that believe a strong sense of ethics and service can change the world for the better. The piece is actually an arrangement of a scene from *Mittwoch aus Licht*, the last opera in Stockhausen's grand opera cycle, *Licht* (Light), subtitled "The Seven Days of the Week" and composed between 1977 and 2003. Each of the *Licht* operas center around three biblical characters, Lucifer, Eve, and Michael. Stockhausen envisioned *Licht* as representing a true cycle, repeating endlessly through time. The ideas of good and evil conjured by the characters is made false and replaced by the banal "drama of latent tensions concerning a dispute about different conceptions of reality." *Rotary*, like *Licht*, is mechanical in construction, built of rotating phases and chord inversions. The structure extends out physically; players rotate positions with each section, alternating between playing the roles of Lucifer, Eve, and Michael, with the audience at center. Lucifer is the most obviously heard voice, often hissing as a snake.



In his more than 300 musical compositions, **Karlheinz Stockhausen** pioneered new techniques such as point music, variable form, moment form, and statistical music. His works *Studie I* (1953) and *Gesang der Junglinge* (1955-6) are among the earliest examples of compositions which use electronically generated sounds. Some of his best known works include

*Gruppen* for three orchestras, *Stimmung* for six voices with microphones, *Helikopter-Streichquartett* for 4 musicians performing on 4 flying helicopters with electronic video and audio intercoms, and the seven operas which comprise the 29-hour composition *Licht* (1977-2003). In addition to numerous guest professorships in Switzerland, the United States, Finland, Holland, and Denmark, Stockhausen was appointed Professor for Composition at the Hochschule für Musik in Cologne in 1971. In 1996 he was awarded an honorary doctorate from the Freie Universität Berlin, and in 2004 received an honorary doctorate from the Queen's University in Belfast. He was a member of 12 international Academies for the Arts and Sciences, was named Honorary Citizen of Kuerten in 1988, became Commandeur dans l'Ordre des Arts et des Lettres, and received many prizes, including the Federal Medal of Merit, 1st class, the Siemens Music Prize, the UNESCO Picasso Medal, the Order of Merit of the State of North Rhine-Westphalia, many prizes from the German Music Publisher's Society, the Hamburg BACH Prize, the Cologne Culture Prize, and the Polar Music Prize.

#### PERFORMER NOTES

(please see page 4 for the **City of Tomorrow's** group biography)

Hailed for her "superb command of color and nuance," by Cleveland's *Plain Dealer*, **Elise Blatchford** is Assistant Professor of Flute at the University of Memphis in Tennessee. As a flutist with the YOA Orchestra of the Americas, she has played in Carnegie Hall in New York and on two Latin American tours. She traveled to the Dominican Republic with the group Traveling Notes in a project supported by the U.S. Embassy and the Dominican Ministry of Culture to mentor chamber musicians. She is a past member of the Chicago Civic Orchestra and the Civic Orchestra Wind Quintet. Past highlights have included performing with the Jolas Quintet at the Kennedy Center in Washington, D.C. and performing Joan Tower's *Flute Concerto* at the Aki Festival for New Music at the Cleveland Museum of Art. Ms. Blatchford has performed with the National Orchestral Institute and freelanced with orchestras in the Chicago area, Cleveland, San Francisco, and Portland, OR. Ms. Blatchford has received degrees from the Oberlin Conservatory of Music and the San Francisco Conservatory of Music. Her teachers have included Tim Day, Michel Debost, and Kathleen Chastain.

A New York-based oboist, improviser, composer, and educator, **Stuart Breczinski's** early interest in making unusual sounds on the oboe has developed into a passion for creating and sharing innovative audio with audiences of all backgrounds. A proponent of chamber and contemporary music, Breczinski is the oboist with Ensemble ACJW, a program of Carnegie Hall, The Juilliard School, and the Weill Music Institute in partnership with the New York City Department of Education. He is an original member of ensemble *mise-en*, Ensemble Moto Perpetuo, and The Generous Ensemble, and he has performed as a chamber musician with Bang on a Can, the International Contemporary Ensemble (ICE), Signal, Contemporaneous, and Tactus, in addition to numerous independently organized collaborations with composers, performers, and other artists. As winner of the Paranov Concerto Competition, Breczinski presented the American premiere of Paul

Patterson's *Phoenix Concerto* for oboe and strings with the Hartt Symphony Orchestra. He was also winner of the Iowa Center for the Arts competition, the Lillian Fuchs Memorial Chamber Music Competition, and the Midwest Oboe Competition. Breczinski holds degrees from The Hartt School (MM) and The University of Iowa (BM, BSE), with additional study at Manhattan School of Music. His principal instructors have included Jacqueline Leclair, Humbert Lucarelli, and Mark Weiger.

A native of Bolivia, **Camila Barrientos Ossio** is a graduate of the Master's and Bachelor's Program at the Manhattan School of Music. She has acted as guest principal clarinet with the Miami Symphony, worked with conductors such as Kurt Masur, Gustavo Dudamel, Valery Gergiev and Leonard Slatkin; performed in venues ranging from Carnegie Hall to the Vatican, to Teatro Teresa Carreño in Caracas, LPR in New York City and Lake Titicaca in Bolivia. A winner of the Harold Wright Merit Award, Barrientos has collaborated with artists such as Icelandic multi-instrumentalist Olafur Arnal, composer Marvin Hamlisch and jazz trumpeter Dave Douglas. She has toured South America multiple times with YOA Orchestra of the Americas and participated in festivals such as the Music Academy of the West, Bolivia Clasica, Britten-Pears Music Festival in the UK, and Menton Festival in the south of France. Ms. Barrientos has been featured in the BBC Arts Radio Program "The Strand," the PBS documentary "More than a Month" and the documentary "Opening Measures." She divides her time between New York City where she plays with neoLIT ensemble and touring the US and Canada with the City of Tomorrow.

**Laura Miller** performs around the world as a soloist, chamber, and orchestral musician. Ms. Miller soloed with the Thailand Philharmonic Orchestra, having won the Asian Double Reed Association Competition. She was a featured New Young Artist at the Victoria Bach Festival in Texas and also a finalist in the International Gillet-Fox Bassoon Competition and the Meg-Quigley Vivaldi Competition. Past summer music festival experiences include a fellowship at Yale's Norfolk Chamber Music Festival, a Banff artist-in-residence for the orchestra and masterclass sessions in Alberta, Canada, and solo bassoonist at the Franco-American Vocal Academy in Salzburg. Inspired by her experience at the 2011 Early Music Summer Academy in Fossacesia Italy, Ms. Miller helped found the Austin Baroque Orchestra, formerly known as Ensemble Settecento. She continues to play baroque bassoon and dulcian in addition to her duties on the board and as orchestra manager. Ms. Miller graduated from the University of Texas at Austin (B.M., M.M.), where she performed under the batons of Jerry Junkin, Gerhardt Zimmermann, and Dan Welcher; and on the national scene, under conductors Carl St. Clair, Lior Shambadal, John Adams, Gerard Schwarz, and Frederick Fennell. Her most influential mentors include Kristin Wolfe Jensen, Frank Morelli, and Michael Ellert.

**Leander Star** holds positions in the Oregon Ballet Theater Orchestra and the Portland Opera Orchestra. He has performed with the Civic Orchestra of Chicago under Maestros Riccardo Muti and Esa Pekka Salonen, Gruppo Montebello (at the Banff Centre for the Arts), Fear No Music (Portland, OR), and the Friends of Rain Ensemble (Lewis and Clark College). He plays regularly with the IRIS Orchestra and the Memphis Symphony Orchestra. Other projects include playing horn, singing, and speaking in *Wayfinders*, a new staged performance art song cycle by Holcombe Waller and arranging and performing in *Homomomentum*, a new musical by playwright Max Voltage. Leander Star teaches horn at Rhodes College in Memphis, TN and Young Musicians and Artists, Oregon's premier summer residential arts program.

## CONCERT III

8 pm, March 31, 2015, Kemp Recital Hall

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THE MUSIC OF STEVEN STUCKY  
Illinois State University Faculty and Students  
with special guest John Orfe, piano

Buy Baby Ribbon *from* Cradle Songs (1997), for mixed chorus Steven Stucky (b. 1949)

Winter Stars (2014), for mixed chorus Steven Stucky

Madrigal Singers

Kristin Moroni  
Beth Hollander  
Destiny Przytulski  
Landon Westerfield

Rebecca Crank  
Terri Kaszynski  
Cally Lindenmier  
Sydney Megeff

Dino Mazzetti  
Kevin Alleman  
Eric Rehm  
Josh Gouskos

Josh Ramseyer  
Michael Gutierrez  
Travis Volmar  
Ian Lundquist

Karyl Carlson, conductor

Dialoghi (2006), for solo cello Steven Stucky

Adriana La Rosa Ransom, cello

Four Album Leaves (2002), for solo piano Steven Stucky

- I. Contemplativo, tempo rubato
- II. Meccanico
- III. Sereno, luminoso
- IV. Presto giocoso

John Orfe, piano

push/pull (2014), for chamber ensemble

Nicholas Omiccioli (b. 1982)

Kimberly McCoul Risinger, flute  
David Gresham, clarinet  
Sarah Gentry, violin  
Christiana Reader, viola

Adriana La Rosa Ransom, cello  
Tuyen Tonnu, piano  
David Collier and Benjamin Stiers, percussion  
Martin Seggelke, conductor

### INTERMISSION

Notturmo (1981), for alto saxophone and piano Steven Stucky

Paul Nolen, saxophone  
John Orfe, piano

Allegretto quasi Andantino (Schubert Dream) (2010), for piano four hands Steven Stucky

Moeko Chiyozaki and Charles Berggren, piano

The Stars and the Roses (2012-2013), for tenor and chamber ensemble Steven Stucky

- I. Happiness
- II. The Sun
- III. The Bird Kingdom

Justin Vickers, tenor  
Kimberly McCoul Risinger, flute  
David Gresham, clarinet  
Sarah Gentry, violin

Adriana La Rosa Ransom, cello  
Geoffrey Duce, piano  
David Collier and Benjamin Stiers, percussion  
Karyl Carlson, conductor

## PROGRAM NOTES

(please see page 3 for **Steven Stucky's** biography)

**Cradle Songs** was commissioned by a consortium of four professional chamber choirs: the Dale Warland Singers (St. Paul), the Phoenix Bach Choir, La Vie (Los Angeles), and Chanticleer (San Francisco), made possible by a grant from the Meet the Composer/Reader's Digest Commissioning Program, in partnership with the National Endowment for the Arts and the Lila Wallace – Reader's Digest Fund. Since most of my music is for orchestra and most of it deals with instrumental textures, colors, and combinations, I took my cue from Chanticleer's own description of themselves as "an orchestra of voices." I wanted texts whose content was simple and basic, so that I could concentrate on pure sound instead of meaning. The folk lullabies I have chosen suited this plan perfectly, allowing me to treat the voices "orchestrally" instead of as the conveyors of words. The first performance of *Cradle Songs* was given in Monrovia, California, on 19 October 1997 by La Vie, with Nick Strimble conducting. The work is available on Teldec Records in a performance by Chanticleer.

**Winter Stars** was commissioned by the Princeton Singers and their music director, Steven Sametz, for the group's 30th anniversary. They gave the world premiere in Princeton, NJ, on September 27, 2014.

**Dialoghi** – Among composers there is an old tradition of honoring patrons or friends by incorporating their names into the fabric of the music. One version is the *soggetto cavato* (carved subject) of Renaissance music. Later examples include the BACH motif, D. Sch. as the personal symbol of Shostakovich, and the coded names in Schumann's piano music.

*Dialoghi* (Dialogues) was written as a gift to a friend, the American cellist Elinor Frey. Its theme is the six letters of her first name, translated into notes: E, L (= la, or A), I (= mi, or E), N (= G, according to one often-used system), O (= do, or C), and R (= re, or D) – hence the work's subtitle, "Studi su un Nome," studies on a name. The music unfolds in seven short, vividly contrasting variations. Since the name-theme uses only five different notes, namely the pentatonic C, D, E (twice), G, and A, many of the variations juxtapose these five with other, contrasting combinations drawn from the remaining seven notes of the chromatic scale. The last variation leads to a grand restatement of the theme but then subsides into a serene coda.

Why "dialogues"? Partly because the theme notes and the non-theme notes so often engage in "conversation" throughout, but more importantly because the friendship being recognized in this piece rests not only on my musical collaborations with Elinor but also on our wonderful conversations about books, music, paintings, films, psychology, religion, food, and all things Italian (hence the Italian title). *Dialoghi* was composed in October 2006 and was given its first public performance by its dedicatee in Cazenovia, New York, on 14 July 2007.

**Four Album Leaves** – For many years I avoided writing solo music for the piano, intimidated, I suppose, by the grandeur of the existing repertoire, by the seeming impossibility of finding new ways for the piano to speak, and by my inability to play the instrument myself. Yet when Xak Bjerken asked me to write something for his February 2003 recital, I couldn't refuse. Since I am booked to write him a

larger piece in a few years, we both looked on this as a kind of test: whether I could write for piano, and whether what I wrote would suit him.

These short movements are, at least in rough size and shape, character pieces in the nineteenth-century mold of Schumann, Chopin, or Brahms. This is an idea that has interested me for a long time: the kind of composing that depends not on long-spun narratives or exhaustive development, but on the clarity, pungency, and immediacy of a single, arresting sound-image. It's the kind of composing, too, that aims at maximum contrast between one short movement and the next, not at integrating them into some larger cycle. I have already tried this several times, in the *Serenade* for wind quintet (1990), in *Impromptus* (1991) and *Pinturas de Tamayo* (1995) for orchestra, and in *Skylarks* for chorus (2001).

The current number and order of these Album Leaves is provisional. I can readily imagine doing a few more like them, both for calisthenic value and because, as Magnus Lindberg puts it, the piano is an excellent lie detector for composers.

**push / pull** was commissioned by the Aspen Music Festival and School for the Aspen Contemporary Ensemble and later expanded for Ensemble Paramirabo (Montréal, Québec). The work is an exploration into the composer's musical roots associated with rock and heavy metal music. While not being a direct translation of the rock idiom, *push / pull* evokes the visceral energy attributed to that music. Not only does the mood shift between a pushing and pulling of energy, the larger musical sections also expand and contract, repeating in lengthened, shortened, or in exact repetitions of their original forms.



**OMICCIOLI**

**Nick Omiccioli** is a heavy metal guitarist living in a composer's body. His music has been described by *The Latest* (UK) as "ominous and enthralling" and displaying a "depth and density of sound" by *KCMetropolis*. His catalogue encompasses a variety of genres including orchestral, choral, vocal, solo, and a significant number of chamber music. His works have been performed all over the world including Canada, the United Kingdom, Italy, Austria, Lithuania, Thailand, New Zealand, China, Sweden, and throughout the United States. Nick has composed for some of the leading ensembles of today such as Alarm Will Sound, the Jasper String Quartet, the Aspen Contemporary Ensemble, le Nouvel Ensemble Moderne, l'Orchestre de la francophonie, and Third Angle Ensemble. Just recently, Nick composed a new work for the Berkeley Symphony through the American Composers Orchestra Earshot New Music Readings inspired by the driving force of heavy metal. Nick has received commissions from the Wellesley Composers Conference, the Aspen Music Festival and School, Shouse Institute at the Great Lakes Chamber Music Festival, National Arts Centre in Canada, Ensemble Paramirabo, Third Angle Ensemble, and Cantori at Hobart and Williams Smith Colleges. In addition to receiving many national and international honors, he was recently awarded a 2013 residency at Copland House and was a finalist for the Rome Prize. His primary composition teachers include James Mobberley, Chen Yi, Zhou Long, and Brian Bevelander. He holds degrees from the University of Missouri-Kansas City where he was a Preparing Future Faculty Fellow and Heidelberg University. His music is currently self-published and is distributed by Composer Edition (UK) and Trev-Co Varner Music (USA). Nick is currently the production coordinator for newEar Contemporary Chamber Ensemble in Kansas City, Missouri.

**Notturmo** was written for two friends, the composer and saxophonist Mark Alan Taggart and the composer and pianist Brian Israel. The work involves two types of material. The first, a dramatic type featuring a repeated-note figure, opens the work and leads to a violent climax. The second, a more lyrical and rhapsodic type, features the saxophone and piano playing in different tempi and leads to a long, dream-like soliloquy for the saxophone. A coda section combines the repeated-note motif of the first section with the lyricism of the second.

**Allegretto quasi Andantino (Schubert Dream)** – When Emanuel Ax and Yoko Nozaki asked me to write a piano duet for their Homage to Schubert concert of January 2011, my first instinct was to write for two pianos: as a confirmed orchestral composer, I yearned for the “orchestration” potential of two keyboards and two sets of piano pedals. Yet the more I thought about Manny and Yoko and Schubert together, and about Schubert’s own four-hand piano catalog, the more I realized that the intimacy of four-hand playing would better fit the bill.

Allegretto quasi Andantino is the tempo marking of Schubert’s Grand Rondo in A Major (op. 107, D. 951) from 1828. My Schubert dream is sparked of a few, half-remembered bits of that wonderful work: here a typically Schubertian patch of chromatic voice leading, there a bit of cantabile melody. As in any dream, events do not always follow one another with the logic of daytime, and surprising associations (Musorgsky, for one) might float past on the surreal narrative stream.

Like John Harbison in his celebrated *November 19, 1828*, I gravitate towards the last year of Schubert’s life, which found him increasingly preoccupied with darker subjects. Even the sunny *Grand Rondo* plays out, I think, against a backdrop of melancholy, and that same melancholy is the dominant mood of my *Allegretto quasi Andantino*.

**BUY BABY RIBBON**  
*Traditional, from Tobago*

Mama gone a-mountain,  
Papa gone a-shootin’,  
Ketch one lily robin bud,  
Heng um up a tree top.  
Malatta man go knock um down  
For buy baby ribbon  
Bam  
Buy baby ribbon  
Bam  
Buy baby ribbon.

**WINTER STARS**  
*by Sara Teasdale*

I went out at night alone;  
The young blood flowing beyond the sea  
Seemed to have drenched my spirit’s wings—  
I bore my sorrow heavily.

But when I lifted up my head  
From shadows shaken on the snow,  
I saw Orion in the east  
Burn steadily as long ago.

From windows in my father’s house,  
Dreaming my dreams on winter nights,  
I watched Orion as a girl  
Above another city’s lights.

Years go, dreams go, and youth goes too,  
The world’s heart breaks beneath its wars,  
All things are changed, save in the east  
The faithful beauty of the stars.

**The Stars and the Roses** – It was the suggestion of Music Director Joana Carneiro of Berkeley Symphony that I write orchestral songs, and her suggestion too that we work with the splendid American tenor Noah Stewart. I chose poems by Czesław Miłosz because I love his work, and because he was a Berkeley resident for many years.

Miłosz was Lithuanian by origin but Polish by language. Among his best-known poems are those set during the Nazi occupation of Poland and the liquidation of the Warsaw Ghetto during World War II – poems that refer obliquely but unmistakably to apocalyptic events. After the installation of a Communist government in postwar Poland, he served as a cultural attaché until defecting to France in 1951 and obtaining political asylum. He emigrated to the United States in 1960 and joined the University of California faculty in 1961. He won the Nobel Prize for Literature in 1980. After retiring from teaching, he divided his time between Berkeley and Cracow, but it was only after the free Polish elections of 1990 that his work was finally available in Poland without censorship.

Rather than the dark, melancholy poems of the war years, I gravitated toward lyrical texts expressing happiness and acceptance. These, it seemed to me, fit the medium of tenor with orchestra and the artistic personalities of Carneiro and Stewart. The first two texts call for a kind of tenderness and intimacy that strongly appealed to me, while “The Bird Kingdom” invited a brilliant, scherzo-like treatment. The work is dedicated to my wife, Kristen.

**THE STARS AND THE ROSES**  
*by Czesław Miłosz*

I. HAPPINESS (tr. Richard Lourie)  
*from King Popiel and Other Poems (1962)*  
How warm the light! From the glowing bay  
The masts like spruce, repose of the ropes  
In the morning mist. Where a stream trickles  
Into the sea, by a small bridge — a flute,  
Farther, under the arch of ancient ruins  
You see a few tiny walking figures.  
One wears a red kerchief. There are trees,  
Ramparts, and mountains at an early hour.

II. THE SUN (tr. Czesław Miłosz)  
*from “The World”, in Rescue (1945)*  
All colors come from the sun. And it does not have  
Any particular color, for it contains them all.  
And the whole Earth is like a poem  
While the sun above represents the artist.  
Whoever wants to paint the variegated world  
Let him never look straight up at the sun  
Or he will lose the memory of things he has seen.  
Only burning tears will stay in his eyes.  
Let him kneel down, lower his face to the grass,  
And look at light reflected by the ground.  
There he will find everything we have lost:  
The stars and the roses, the dusks and the dawns.

III. THE BIRD KINGDOM (tr. Czesław Miłosz)  
*from “The World”, in Rescue (1945)*  
Flying high the heavy wood grouse  
Slash the forest sky with their wings  
And a pigeon returns to its airy wilderness  
And a raven gleams with airplane steel.  
What is the earth for them? A lake of darkness.  
It has been swallowed by the night forever.  
They, above the dark as above black waves,  
Have their homes and islands, saved by the light.  
If they groom their long feathers with their beaks  
And drop one of them, it floats a long time  
Before it reaches the bottom of the lake  
And brushes someone’s face, bringing news  
From a world that is bright, beautiful, warm and free.

**PERFORMER NOTES**

**Charles Berggren** hails from Washington Island, WI, where he began playing piano at the age of eight. He studied piano with Jodie DeSalvo at Birch Creek Music Performance Center in Wisconsin and earned his Bachelor of Music degree in piano performance at Illinois Wesleyan University (IWU) under the guidance of Dr. R. Kent Cook. During his time at Illinois Wesleyan, Berggren was a member of the Jazz Ensemble and Wind Ensemble, and traveled and performed with the International Chamber Music Festival in Bulgaria. Currently studying with Dr. Tuyen Tonnu in the pursuit of his Master of Music in collaborative piano from Illinois State University, Mr. Berggren resides in Normal, IL, and is staff accompanist for the IWU School of Music Theatre.



**CARLSON**

**Karyl Carlson** is in her eleventh year as Director of Choral Activities at Illinois State University where she conducts the Concert Choir, Madrigal Singers, Civic Chorale, and teaches graduate conducting. She served previously as Director of Choral Activities and Associate Chair of the music department of Central Washington University, where she conducted the Chamber Choir and taught music education. She received music education degrees from the University of Michigan and the University of Illinois. Prior to earning her DMA from Michigan State University, for fourteen years she taught junior high and high school including at the New World School of the Arts in Miami, FL. Dr. Carlson has sung and recorded in ensembles with Robert Shaw in France and at the Professional Training Workshops at Carnegie Hall. Dr. Carlson is a pianist and solo vocalist, and is actively supportive of new choral works. She is an active choral adjudicator and honor choir conductor, and is active in MENC, NATS, and ACDA, currently serving as the IL-ACDA President.



**CHIYOZAKI**

**Moeko Chiyozaeki** was born in Hiroshima, Japan, and started playing the piano at the age of three. With full scholarship, she received her B.M. from Elisabeth University of Music in Hiroshima, and also attended Sophia University in Tokyo as an exchange student, majoring in philosophy. Moeko is currently pursuing a M.M. degree in Piano Performance at ISU, where she also teaches group piano as her graduate assistantship. Her primary teachers have been Kumiko Hirozawa, Miho Shibata, Dr. Joshua Russell, Dr. Tuyen Tonnu, and Dr. Geoffrey Duce.



**COLLIER**

**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. Dr. Collier is currently principal timpanist with the Illinois Symphony Orchestra, the Illinois Chamber Orchestra and the Peoria Symphony 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 Mannheim Steamroller, Marvin Hamlisch, Joel Gray, Mitzi Gaynor, Henry Mancini, Johnny Mathis, Tony Bennett, Petula Clark, Aretha Franklin, Tommy Tune, Roger Williams, Shirley Jones and Bobby Vinton. Dr. Collier has received degrees from Florida State University (B.M.), Indiana University (M.M.), and the University of Illinois, where he was awarded his doctorate in Percussion Performance and Electronic Music. Dr. Collier is a Performing Artist for Yamaha and an artist/clinician for Sabian, Innovative

Percussion, Grover Pro Percussion, Evans and Latin Percussion, and has served as an adjudicator for Drum Corps International and Bands of America.



**DUCE**

**Geoffrey Duce** is Assistant Professor of Piano at Illinois State University. He has performed in New York's Carnegie Hall, Berlin's Philharmonie and Konzerthaus, London's Wigmore Hall, Manchester's Bridgewater Hall and Edinburgh's Queen's Hall, across Europe and in Japan, Hong Kong and Canada. As a concerto soloist he has appeared with the Sinfonie Orchester

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



**GENTRY**

**Sarah Gentry** is Associate Professor of Violin at Illinois State University, where she also serves as a music academic advisor. A Louisiana native, Gentry began playing the violin as a Suzuki student at age 6. After graduating magna cum laude from Louisiana State University, she earned degrees from Yale University (M.M.) and Indiana University (D.M.). She studied violin

under Franco Gulli, Sally O'Reilly, Sidney Harth, and Henryk Kowalski, and chamber music with the Tokyo String Quartet. Gentry currently performs as Concertmaster of the Heartland Festival Orchestra, and has held concertmaster positions with Opera Illinois, Baroque Artists of Champaign-Urbana, Sugar Creek Music Festival, and served as Associate Concertmaster for the Peoria Symphony Orchestra from 1992-2000. Gentry has performed as a soloist with the Kansas City Civic Symphony, the Heartland Festival Orchestra, the Lake Charles Symphony, the Baroque Artists of Champaign-Urbana, and the Millennium Strings of Morris, New York. As a chamber musician she performs as first violinist of the ISU Faculty Quartet. Dr. Gentry is active throughout the state and region as a clinician in schools and as an adjudicator for events such as Illinois Music Educators Association auditions. During the summer, Dr. Gentry has taught at the Music for All Symposium and the Blue Lake Fine Arts Camp.





Clarinetist **David Gresham** has appeared as a recitalist, soloist, and chamber musician across the United States and in over thirty countries, including China, Japan, England, Italy, and Canada. As an Artistic Ambassador sponsored by the United States Information Agency, he gave a nine-concert recital tour of South America, and has presented five recitals at Lincoln Center's

Bruno Walter Auditorium in New York. Always active in new music, Dr. Gresham gave the New York premieres of many works including David Rakowski's *Cerberus concerto* for clarinet (doubling on bass clarinet) and orchestra, Osvaldo Golijov's *Yiddish Ruakh* (version for clarinet and chamber orchestra), and Yevhen Stankovich's concerto for clarinet and chamber orchestra, *Secret Calls*. Composers who have composed solo and chamber works for Dr. Gresham include Carl Schimmel, John Orfe, David Maslanka, Paul Harvey, Virko Baley, Valentin Bibik, Tanya Leon, and Oleg Felzer. From 1992 to 2009 he performed with the NY-based new music group, Continuum, with which he appeared frequently in New York, and on tour throughout North and South America, Eastern and Western Europe, and Central Asia. With Continuum he also recorded several CDs of contemporary music. Dr. Gresham is Professor of Music at Illinois State University.



**Paul Nolen** currently serves as Associate Professor of Saxophone at Illinois State University. He has appeared as soloist, chamber musician, and jazz artist throughout the United States, Canada, and the UK, and with diverse groups such as the Illinois Symphony Orchestra, Rasa Saxophone Quartet, Folias Tango Ensemble, the Illinois Jazz Train Orchestra, and the Illinois

State Faculty Jazz Quartet. He participated in the 2008 Aberystwyth International Musicfest in Wales as performer, teacher, and conductor of the Musicfest Jazz Orchestra, has served as the saxophone clinician for the 2008 Music For All National Honor's Band Festival (IN), and has presented classes at the University of Missouri-Kansas City Conservatory, the University of New Mexico, and Brevard Music Festival (NC). As soprano saxophonist with the Rasa Saxophone Quartet, he won first prize in the 2003 MTNA National Chamber Music Competition and was a semi-finalist in the 2004 Concert Artist Guild International Competition in New York. As a soloist he was awarded first prize in the 2003 Lansing Matinee Musicale Woodwind competition. He received both the DMA and MM degrees in performance from Michigan State University, and the BM from the University of Missouri at Kansas City. His teachers and mentors have included Joseph Lulloff, Tim Timmons, Gary Foster, Hal Melia, Jackie Lamar, and Ron Blake.



As piano soloist and collaborative artist, **John Orfe** has earned critical acclaim for his interpretations of five centuries of keyboard repertoire ranging from the canonic to the arcane. As the core pianist and a founding member of critically-acclaimed new music ensemble Alarm Will Sound, he has performed in Carnegie Hall, Miller Theatre, Roulette, the World Financial Center, and Symphony Space in New York; Disney Hall, Mondavi Hall, and Hertz Hall in California; and music series and festivals across the United States and Europe including Harvard University, Moscow, St. Petersburg, Amsterdam, Berlin, Bremen, Bolzano, Cork, Hamburg, London and Krakow. *The New York Times* praised his "virtuosic ardor" in performances of György Ligeti's *Piano Etudes* and *Concerto*. His solo piano transcription of John Adams' *Short Ride in a Fast Machine* was hailed as "a knockout" by the *Boston*

*Globe* and "breathtaking" by the *San Francisco Chronicle*, which also praised his "hypervirtuosic" performances of Nancarrow. In 2013, Dr. Orfe gave the US premiere of Steve Reich's *Piano Counterpoint* at Stanford University's Bing Hall as well as the work's East Coast premiere at the Metropolitan Museum of Art. He has recorded on Canteloupe, Nonesuch, and Parma labels. As a composer, he has received numerous prizes and commissions, and has earned praise from *The New York Times*, *LA Weekly*, *San Francisco Chronicle*, *Boston Globe*, *Die Welt*, and *Hamburger Abendblatt*. He holds degrees from the Eastman School of Music (B.M.), the University of Rochester (B.A. in Religion), and the Yale School of Music (M.M., M.M.A., and D.M.A.).



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

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



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

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



**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 ISU.



**SEGSELKE**

**Martin H. Seggelke** is Associate Professor of Music and Director of Bands at Illinois State University. He is also the Founding Artistic Director and Conductor of the San Francisco Wind Ensemble, and a member of the conducting faculties at the Performing Arts Institute at Wyoming Seminary and at the SUNY Fredonia Summer Music Festival. Dr. Seggelke has

taught at San Francisco State University, College of Marin, the University of Minnesota Morris, the Eastman School of Music, the State University of New York Fredonia and the University of Bremen, Germany, and has held several positions as music director and conductor, including the New Opera Theatre Ensemble (NOTE) Bremen, Germany, OSSIA – the New Music Ensemble at the Eastman School of Music, the Symphonic Wind Band Norderstedt, Germany and the Norderstedt Youth Wind Orchestra. Dr. Seggelke holds degrees from the Eastman School of Music (D.M.A.), SUNY Fredonia (M.M.), the University of Calgary (Diploma of Fine Arts), and the University of Bremen in Germany (M.M. in Music Education and M.S. in Geography). Among his many honors and awards are the University of Minnesota Award for Outstanding Student Leadership and the Eastman School of Music Teaching Assistant Award for Excellence in Teaching. He served as a board member of the German Section of the World Association of Symphonic Bands and Ensembles (WASBE). Other professional memberships include CBDNA, CMS, IGEB, NBA, MENC and Mensa. An advocate of contemporary music, Dr. Seggelke has commissioned and premiered many new works for wind ensemble.



**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. He has taught at Centre College (KY) and at 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 with chamber music ensembles in Australia and Taiwan. He also served as the Vice President of the Kentucky chapter of the Percussive Arts Society (PAS) from 2010-2011. Dr. Stiers is a member of PAS, 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.



**TONNU**

**Tuyen Tonnu**, a native of Vietnam, is Associate Professor of Piano at Illinois State University. She received her B.M., M.M., and Artist Diploma respectively from Pacific Lutheran University, the Eastman School of Music, and the Cleveland Institute of Music. Her doctoral studies were completed at Stony Brook University. Performing both solo and chamber music, Dr. Tonnu gives

regular recitals throughout the United States as well as in Europe and Asia, presenting and premiering works by Hans Otte, Jeffrey Mumford, Akin Euba, Libby Larsen, Sheila Silver, Lukas Ligeti, and others. Since the 1990s, Dr. Tonnu has been the foremost interpreter of the piano music of Halim El-Dabh, presenting the premiere performances of many of his works. In 2002, she was one of ten musicians selected from the US to perform in Alexandria, Egypt, for the opening of the Bibliotheca Alexandrina (the Library of Alexandria). In 2005, she presented a two-hour concert at the Opera House in Hanoi, Vietnam, performing for a group of world ambassadors. A recipient of numerous awards and fellowships, Dr. Tonnu was named "Vietnamese Woman of the Year" in 1993, as listed in *Women Magazine* in Hanoi, Vietnam.



**VICKERS**

Lyric tenor **Justin Vickers** has performed at Carnegie Hall, Alice Tully and Avery Fisher Halls at Lincoln Center, The Kennedy Center, San Francisco's War Memorial Opera House, Moscow's International House of Music, Beijing's Forbidden City Concert Hall, and Vienna's Stephansdom. With more than 70 standard leading tenor operatic and oratorio roles, he

has sung the world premieres of operas by Daniel Catán, Seymour Barab, Alexander Zhurbin, Jerrold Morgulas, William Banfield, and Francis Thorne. He has recorded for Albany Records and Parma Recordings, and he has multiple forthcoming CD releases of contemporary and 20th century works. Upcoming engagements include concert and recital tours in England and Asia. A specialist in Britten and 20th century British music, Vickers is frequently engaged to lecture, concertize, and present papers on the subjects throughout the US and internationally. Vickers' DMA was awarded the 2014 Nicholas Temperley Prize for Excellence in a Dissertation from the University of Illinois at Urbana-Champaign. He is Artist Teacher of Voice and Assistant Professor of Music at Illinois State University, where he was recently co-director with Dr. Karyl Carlson of the symposium *Benjamin Britten at 100*.

## CONCERT IV

8 pm, April 1, 2015, Kemp Recital Hall

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THE RED NOTE NEW MUSIC FESTIVAL COMPOSITION WORKSHOP  
Seven world premieres by graduate student composers from around the country  
Featuring the City of Tomorrow and Momenta Quartet

Memos (2015)	Weijun Chen (b. 1990)
Saenggak (2015)	Jae-Goo Lee (b. 1977)
Ritornello (2015)	Carolyn O'Brien (b. 1968)
Skyrocket (2015)	Corey Rubin (b. 1983)

### MOMENTA QUARTET

Emilie-Anne Gendron and Adda Kridler, violins  
Stephanie Griffin, viola Michael Haas, cello

### INTERMISSION

Teapot Tempest (2015)	Viet Cuong (b. 1990)
Scorrevole (2015)	Brian Heim (b. 1993)
Word Salads (2015)	Ryan Lindveit (b. 1994)

I. the seething city overflows the saucepan of its eyelids  
II. colorless green ideas sleep furiously  
III. grug pubbawup zink wattooom gazork

### THE CITY OF TOMORROW

Elise Blatchford, flute Stuart Breczinski, oboe  
Camila Barrientos Ossio, clarinet Laura Miller, bassoon  
Leander Star, horn

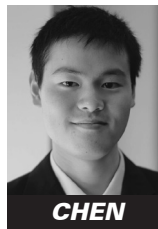
The composers featured on this concert were selected to take part in the RED NOTE New Music Festival Composition Workshop, from March 30th to April 1st. Each composer was asked to write a brand new work for featured guest ensembles Momenta Quartet and the City of Tomorrow. The compositions have been carefully rehearsed by the ensembles during the Festival, under the supervision of featured guest composer Steven Stucky.

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### PROGRAM NOTES

**Memos** - I have been using poetry as the impetus of my instrumental works for more than three years. Poetry simply serves as my stimuli: The words provoke certain emotions inside me, creating a strong desire to express them through my music. After *Canoe*, I challenged myself to write a large-scale instrumental work without any poems behind it. One day, as I was toying around with the D-C#-Eb-D tetrachord by stretching or compressing the interval distance in between, I discovered that some of these tetrachords have strong implication to my ears, such as the "Bach motif," the theme of Bach's C#-minor Fugue from *WTC I*, the opening theme of Bartók's *Music for Strings, Percussion and Celesta*, or the opening theme of Beethoven's String Quartet op. 131. While these "musical moments" unmasked themselves in front of me, memories surfaced, as I started to relive my listening experience of these pieces, recalling my first or latest encounters with them, the places, the people... Just like poetry, these musical moments became my stimuli; they stirred up something inside me, as memories of these musical moments triggered intense emotions, creating a desire of expression. This is the birth of *Memos*. Yet *Memos* is not meant to be a piece of quotations or collage. It is simply a place to let my memories and thoughts

flow freely. In the end, memories and thoughts dissolve into each other, indistinguishable, and reconciled. *Memos* is an ongoing project, as I am in the process of revising, extending, and rewriting it for various instrumentations.



**Weijun Chen** (b. 1990) is a Chinese composer of contemporary concert music. His music has been performed and read by ensembles such as Eastman Wind Ensemble, Arditti Quartet (UK), TALEA Ensemble, Uusinta Ensemble (Finland), Deviant Septet, Freya String Quartet, Cuong Vu Trio, Ensemble Son (Sweden), and Eithor/OR, among others. A Presidential Fellow, Weijun is currently pursuing his PhD at the State University of New York at Buffalo, where he studies composition with David Felder. He has studied composition with Ricardo Zohn-Muldoon, Lisa Bielawa, David Liptak, Carlos Sanchez-Gutierrez, and Robert Morris. Weijun holds two BMs from the Eastman School of Music in both composition and music theory (Highest Distinction), as well as an Arts Leadership Certificate. For more information, please visit <http://www.weijunchen.com>.

This work, **Saenggak** (translated as “thinking about”) for string quartet, was written in memory of the Sewol ferry disaster, which occurred on the morning of 16 April 2014 en route from Incheon to Jeju Island, causing over 300 casualties. In the piece, rather than attempting to musically narrativize the whole incident, I concentrated on the psychological description of a high school student victim’s father. I came up with the idea from his interview with a broadcasting company in which I could notice his complex psychological variation due to the grief for his lost child. The father’s inner conflict with the agony was summarized in the introductory section, which consists of several subsections, through the abrupt tempo changes and the extreme timbral contrast between the gestures. Each of the remaining sections of the piece is an extension of subsections of the introduction, corresponding in various ways such as tempo, timbre, melody, and gesture.



**Jae-Goo Lee** was born in Seoul, Korea. After receiving his B.A. degree in Biological Science and his B.M. in Music Composition in Korea, he came to the U.S. for his graduate studies. At Queens College, CUNY, he earned his M.A., studying composition with Bruce Saylor, computer music with Hubert Howe and theory with Jeff Nichols. Jae-Goo Lee is currently a doctoral student at the University of Chicago where he is studying composition with Shulamit Ran and Marta Ptaszyńska and transformational theory as his minor field with Steven Rings. Jae-Goo’s music has been awarded for excellence at the Seoul Contemporary Music Festival (2005, 2006) and the Korean Art Song Festival (2006), Third Prize at the 33rd Joong-Ang Music Competition (2007), and the Presidential Scholarship from Kyungwon University (2005). From Queens College, CUNY, he received the Marvin Hamlisch Composition Award (2009) and the Luigi Dallapiccola Composition Award (2010). His compositions have been performed by various musicians in South Korea, U.S. and Europe and he is currently working on a series of works, *Ma’um* (translated as “heart” or “spirit”), for various kinds of instrumental media, in which he reinterprets Korean traditional folk tunes in the contemporary western musical context.

**Ritornello** is a nod to the Baroque ritornello form, which typically employs an alternating tutti-solo pattern, with the tutti section representing a recurring chorus or refrain and alternating with a varied solo passage. In this reinterpretation of the form, the recurring tutti narrative acts as a slingshot, stretching and straining the musical material to its most taut position, then held poised to shoot a projectile across the sky. The alternating and more soloistic sections often serve as a release to the mounting stress of the recurring, stretching gestures. However, there are times they resist in their logical, kinetic reactions. What will become of these projectile soloists? How far will they travel? Will their flights and landings be graceful, or are they always doomed to find themselves more dysfunctional after every crash landing? All answers lie within the listener.



After a career as a public school orchestra director and violist, **Carolyn O’Brien** began studies in music composition in 2000. Her works have been performed by Bent Frequency, Emyrean Ensemble, International Contemporary Ensemble, ensemble dal niente, A/B Duo, Anubis Saxophone Quartet, Ari Streisfeld and Trio Phonos directed by Harry Sparnaay, among others. She was a chosen fellow at the MusicX Festival

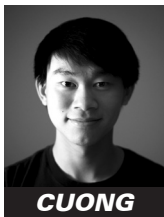
with eighth blackbird in 2006 and 2010, at the Composers Conference at Wellesley College in 2007 led by Mario Davidovsky, and held residencies at the MacDowell Colony in fall 2013 and the Blue Mountain Center in summer 2014. In 2007-08 she served as composer in residence for American Composers Forum’s 21st Century Music for The People. Ms. O’Brien won second place in the 2006 SCI/ASCAP student competition, the 2007 Libby Larsen Prize, the William T. Faricy Prize in 2011, and the Charles Ives Scholarship via the American Academy of Arts and Letters in 2009. In 2007, Ms. O’Brien earned an MA in music theory and composition at University of California at Davis, and is currently a doctoral candidate in music composition at Northwestern University. Principal teachers for Ms. O’Brien are Carlos Sanchez-Gutierrez, Yu-Hui Chang, and Lee Hyla.

**Skyrocket**, for string quartet, is based on a simple, five-note motive spanning a colossal leap. Throughout the piece, the leaping motive acts as a portal of sorts, allowing each player to transfer between two worlds: the earthly realm of low notes and the stratosphere of high tessitura. The five-note motive may leap upwards or down, but only via this mechanism can the instruments escape from one realm to the other.



**Corey Rubin** (b. 1983) is a composer, conductor, and vocalist, whose music has been presented across the United States and Europe, most recently at the 2014 highSCORE Festival in Pavia, Italy, and the 2014 Zodiac Festival in Valdeblore, France. Earlier in 2014, his work *After the Dazzle of Day*, for chorus, wind ensemble, and strings, was premiered at Carnegie Hall in New York City by high school musicians from Duxbury, Massachusetts. Rubin’s works have been recorded professionally by such artists as violinist Rolf Schulte, pianist Geoffrey Bursleson, clarinetist Pat O’Keefe, and cellist David Russell. His music has been performed by Ensemble Dal Niente, the Slee Sinfonietta, the Meridian Arts Ensemble, the Janus Trio, and the Genkin Philharmonic. In 2012, his *Broken Pearls*, for string orchestra, won him the Young and Emerging Composers Competition of the Cleveland Chamber Symphony, and in 2010, he won the Commission Competition of the NO EXIT New Music Ensemble, for whom he composed the string trio *Skin and Bones*. Currently pursuing a Master of Music degree in composition at the Jacobs School of Music at Indiana University, his teachers include Claude Baker, Don Freund, and Sven-David Sandström. Previously, he earned a Bachelor of Music degree in composition from Cleveland State University in his hometown of Cleveland, Ohio, where he studied with Andrew Rindfleisch and Greg D’Alessio. An avid choral musician, Rubin is a member of NOTUS: the IU Contemporary Vocal Ensemble; before that, he was a long-time member of the Cleveland Orchestra Chorus. He is also an occasional contributor of crossword puzzles to *The New York Times* and *Los Angeles Times*. He currently resides in Bloomington, Indiana.

**Teapot Tempest**, inspired by the idiom “tempest in a teapot,” takes a tiny morsel of music and blows it out of proportion. The piece gathers intensity by fluctuating between undulating waves of smooth, dovetailed lines and a plethora of climbing overblown flute harmonics. Eventually this energy has no choice but to burst, and the piece almost collapses on itself, perhaps revealing how simple the original morsel actually is.



**CUONG**

The music of Viet Cuong has been performed in venues such as Carnegie Hall, the Aspen Music Festival, International Double Reed Society Conference, the Bowdoin Music Festival, and the US Navy Band International Sax Symposium, by performers such as the PRISM Saxophone Quartet, Dolce Suono Ensemble, Music From Copland House Ensemble, American Contemporary Ensemble, Nash Ensemble of London, pianist Lisa Moore, clarinetist Anthony McGill, flutist Mimi Stillman, guitarists Krystin O'Mara and Xavier Jarra, the Aspen Contemporary Ensemble, and Great Noise Ensemble, among others. Viet's works for winds have amassed over sixty performances throughout the world. Upcoming projects include new works for Sō Percussion, Winston-Salem Symphony, and Buffalo Chamber Players. Viet is currently a PhD candidate at Princeton University, where he received his MFA and has studied with Steve Mackey, Donnacha Dennehy, Dan Trueman, Dmitri Tymoczko, and Paul Lansky. He studied with Kevin Puts and Oscar Bettison while at the Peabody Conservatory (B.M., M.M.). He has received artist residencies at the Atlantic Center for the Arts, Ucross, and Yaddo. Viet was a winner of the ASCAP Morton Gould Composers Award, Theodore Presser Foundation Music Award, Dolce Suono Ensemble Young Composers Competition, Boston GuitarFest Composition Competition, Walter Beeler Memorial Prize, Atlantic Coast Conference Band Directors Association Grant, National Band Association Young Composer Mentor Project, the Prix d'Été Composition Competition, and the Trio La Milpa Composition Competition, and received honorable mentions in the Harvey Gaul Composition Competition and the ASCAP/CBDNA Frederick Fennell Prize.

**Scorrevole** (in Italian: "flowing", "gliding") is a work about just that: fluidity and motion. This is not to say that the piece is a stream of consciousness, or that its dimensions are in constant or continuous flux. On the contrary, at many points the energy of the music comes up against obstacles, and must suddenly rearrange itself in a new formation. In this way, the piece is also about energy gliding between "states of matter," whether the process of transformation is evaporation, or sublimation, or solidification. The melodies and harmonies in *Scorrevole* come from this concept: rather than use musical pitch intervals (such as major thirds and perfect fifths) to determine the relationships among notes, I instead developed a system where the differences in frequencies among notes are restricted to a small list of possible values, expressed in Hertz. This has surprising results: because frequency is a logarithmic scale relative to pitch (for example, a semitone up from middle C is a change of 15.6 Hertz, but a semitone down is only 14.7), an interval of 70 Hertz may be an octave for the bassoon, but only a semitone for the flute at the top of its range. Naturally, because not every frequency corresponds precisely to a note on the piano, I had to go outside of the standard twelve-note scale and make use of quarter-tones and eighth-tones. This is not something that is necessarily meant to be audibly perceived – after all, I think I would get quite bored if I tried to identify every interval in a Mozart sonata. Nonetheless, this method of working is very flexible and gives the whole work a certain unpredictable flavor, and I find that very colorful and attractive.



**HEIM**

**Brian Heim** (b. 1993) is a composer, programmer, and pianist, and currently studies with Hannah Lash at the Yale School of Music. He began writing music in high school, and is largely self-taught in theory, harmony, and counterpoint. Brian holds a Bachelor of Music from the University of Texas at Austin, where

he studied with Dan Welcher, Yevgeniy Sharlat, and Donald Grantham, and is a first year Master's student at the Yale School of Music, where he has studied with Aaron Jay Kernis, Hannah Lash, and Chris Theofanidis. His current interests include microtonality, electro-acoustic music, unusual performance situations, and unconventional systems of notation. As a composer, Brian has written for a variety of ensembles ranging from solo instruments to large chamber ensembles. His music has been performed by the UT-Austin New Music Ensemble, by Minneapolis-based new music ensemble Zeitgeist, and on the Schubert Club's Courtroom Concerts series. His music was recently heard in Italy at the soundSCAPE (Maccagno) and highSCORE (Pavia) Festivals, and in Oregon at the Oregon Bach Festival Composers Symposium. Upcoming collaborations include a work for large ensemble with electronics for Yale's New Music New Haven series, a work for solo violin and electronics for Hanna Hurwitz, and an orchestral work which will receive its premiere from the Yale Philharmonia in the fall.

**Word Salads** was written for the City of Tomorrow wind quintet to be premiered at the 2015 RED NOTE New Music Festival Composition Workshop. A word salad is "a confused or unintelligible mixture of seemingly random words and phrases, specifically (in psychiatry) as a form of speech indicative of advanced schizophrenia." Each movement of this three-movement wind quintet is titled after a word salad. The first movement, "the seething city overflows the saucepan of its eyelids," takes its title from "Vult" by surrealist poet Tristan Tzara. The second movement's title, "colorless green ideas sleep furiously," is a sentence invented by famed linguist Noam Chomsky, who aimed to make a sentence that was grammatically correct but semantically meaningless. The title of the last movement, "grug pubbawup zink wattoo gazork," comes from a *Calvin and Hobbes* comic strip; it is part of Calvin's answer when prompted to "Explain Newton's First Law of Motion in [his] own words." While the context of each title served as early forms of inspiration to me while composing, I ultimately crafted each movement simply as a sonic portrait of the poetic absurdity of its title.



**LINDVEIT**

**Ryan Lindveit** (b. 1994, Houston, TX) writes music that crackles with vitality—blending craft with exuberant invention. Pluralistic in approach, he is motivated by music's amazing power to communicate myriad emotions in diverse contexts. Lindveit currently studies at the University of Southern California Thornton School of Music, where his teachers have included Andrew Norman, Frank Ticheli, Donald Crockett, and Stephen Hartke. He was the Grand Prize Winner of the 2011 State Farm Original Score Contest and Runner-Up in the 2014 Donald Sinta Quartet National Composition Competition. He was recognized as an "Emerging Composer" in the 2013 Tribeca New Music Young Composer Competition. His music has been performed or commissioned by such groups as FearNoMusic, the Donald Sinta Quartet, the City of Tomorrow Wind Quintet, the Brazoswood High School Symphonic Band, and by performers at the USC Thornton School of Music and the Cleveland Institute of Music. Lindveit is looking forward to upcoming collaborations with the Donald Sinta Quartet and pianist Evan Pensis. In addition to composing, he also plays euphonium in the USC Thornton Wind Ensemble and frequently conducts student ensembles.

**PERFORMER NOTES**

(please see page 4 for notes on the performers)

**CONCERT V**

8 pm, April 2, 2015, Kemp Recital Hall

**MOMENTA QUARTET**Emilie-Anne Gendron and Adda Kridler, violins  
Stephanie Griffin, viola Michael Haas, cello

Four to One (2011)

Eric Nathan (b. 1983)

More Venerable Canons (2013)

Matthew Greenbaum (b. 1950)

- I. Scherzoso
- II. Delicato, freely
- III. Scherzoso: light bowing
- IV. Cantabile e semplice
- V. Alla Giga
- VI. Feroce

Canoe (2014)

Weijun Chen (b. 1990)

String Quartet No. 1 "Wrong Ocean" (2012)

Guy Barash (b. 1982)

- I. Brack
- II. Rush
- III. High Water
- IV. Torrent
- V. Dissolve
- VI. Stream
- VII. Counterstreams
- VIII. Feed
- IX. Low Water
- X. Source

**INTERMISSION**

Nanotudes (2013): three appetizers for string quartet

Elizabeth Brown (b. 1953)

- I. two bald men fighting over a comb
- II. Chihuahua
- III. molecule

String Quartet No. 2 (1911-13)

Charles Ives (1874 – 1954)

- I. Conversations and Discussions
- II. Arguments
- III. The Call of the Mountains

The Momenta Quartet's 2014-2015 season is made possible through the generous support of the Aaron Copland Fund for Music, the Amphion Foundation, New Music USA's Cary New Music Performance Fund, and the New York State Council on the Arts with support of Governor Andrew Cuomo and the New York State Legislature.

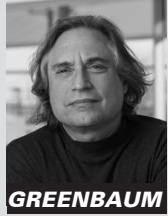
**PROGRAM NOTES**

**Four to One** is inspired by the blazing colors and raw intensity of an autumnal sunset in upstate New York. The opening texture of the work reflects this image of the setting sun – an intense, fiery core illuminated by a halo of light. At the outset of the work, the cello sounds a central, expressive line around which the other strings play, creating an aura of sound around the cello line. This texture develops over the course of the piece, the expressive line running throughout the work, passing between the different instruments, and moving in and out of focus from areas of density to those of clarity and unity. The work also explores various permutations of setting the four string voices in dialogue: four voices functioning as one larger voice, three voices competing in conflict against one, two voices against two, and solo voices emerging from four. *Four to One* is dedicated to the Momenta Quartet.

**NATHAN**

**Eric Nathan**, a 2013 Rome Prize Fellow and 2014 Guggenheim Fellow, has garnered acclaim internationally through performances at the New York Philharmonic's 2014 Biennial, Carnegie Hall, Aldeburgh Music Festival, Tanglewood Festival of Contemporary Music, Aspen Music Festival, Cabrillo Festival of Contemporary Music, Ravinia Festival Steans Institute, Louvre Museum, Yellow Barn, 2012 and 2013 World Music Days. His music has additionally been featured by the Berlin Philharmonic's Scharoun Ensemble, Boston Symphony Chamber Players, Nouvel Ensemble Moderne, American Composers Orchestra, Omaha Symphony Chamber Orchestra, A Far Cry and the JACK Quartet. Recent projects include commissions from the New York Philharmonic for its CONTACT! series, Boston Symphony Orchestra for its Chamber Players, Tanglewood Music Center, and violinist Jennifer Koh for a new solo work to premiere in 2016-17. Nathan has served as Composer-in-Residence at the Chelsea Music Festival (New York) and Chamber Music Campania (Italy). He received his doctorate from Cornell and holds degrees from Yale (B.A.) and Indiana University (M.M.). He serves as Visiting Assistant Professor at Williams College.

**More Venerable Canons** for string quartet was written for and dedicated to the Momenta Quartet. It was composed over the summer of 2013 in Tokyo, where Greenbaum was teaching. The quartet takes a previous piece as a point of departure (*Venerable Canons* for flute and violin); *More Venerable Canons* is more fugal than canonic. A curious aspect of the work is the way canonic passages are treated as motives in themselves and broken up, interrupted, transposed and reworked. The piece often takes advantage of the capacity of canons to take on a manic, garrulous energy.



**Matthew Greenbaum** (Ph.D., CUNY) studied composition with Stefan Wolpe and Mario Davidovsky. His awards, fellowships and commissions include the Serge Koussevitzky Music Fund/Library of Congress, the Mary Flagler Cary Charitable Trust, the American Academy of Arts and Letters, Meet the Composer, the Fromm Foundation, the Guggenheim Foundation, the Martha Baird Rockefeller Fund, the New York Foundation for the Arts, and the Penn Council on the Arts. His works have been performed at festivals such as the Japan Society of Sonic Arts (Tokyo), the BEAMS Festival (Boston), the Darmstadt Summer Festival, the Leningrad Spring Festival, and the Jakart Festival (Indonesia), by performers such as the Da Capo Chamber Players, Cygnus, Parnassus, Fred Sherry, Marc-André Hamelin, Network for New Music, the Riverside Symphony, and the Houston Symphony. Greenbaum's video animation works include *ROPE AND CHASM* for mezzo and video animation; *EFFACEMENT* for piano and video animation; and *BITS AND PIECES*, for tenor sax and video animation. Dr. Greenbaum is a professor of composition at Temple University.

**Canoe** is inspired by Gu Cheng's poem of the same name, which serves as the impetus for this work. The first line of the poem resonates deeply with me: "I am the canoe, floating in the midst of the ocean." The sense of loss and search is apparent – a typical theme for the generation of poets who came of age after the Cultural Revolution. The music of *Canoe* is not only an illustration of the poem, but also a reflection of my own artistic journey. Where am I going? What is my "harbor," my "shore," for which the canoe is longing? Perhaps the answer is buried underneath the songful melodies and the desolate harmonies, which await me for deeper exploration.

(please see page 18 for **Weijun Chen's** biography)

**String Quartet No. 1 "Wrong Ocean"** is a personal meditation on the fluidity of our perception, mindfulness amid a hyperactive society and the cyclical nature of being. In his first string quartet, Barash explores simultaneity and synchronicity as musical phenomena within the context of a psychologically disorienting microtonal environment. Ocean tides and currents are a metaphor for the human consciousness within a frantic urban environment. The world of electronic music inspired his original sound palette. By preserving sonic features idiomatic to the live, acoustic ensemble, alongside concepts appropriated from electronic composition, Barash exploits characteristics latent in, but less commonly associated with quartet writing. *Wrong Ocean* often sounds aleatoric or modular, but is completely and conventionally notated. Tumultuous, sometimes frightening effects, simple in isolation, are arranged into complex combinations and kaleidoscopic landscapes. *String Quartet No. 1 "Wrong Ocean"* was commissioned by CBD Music, Inc.



**Guy Barash** is a composer of orchestral, chamber, vocal, and electroacoustic compositions, as well as music for theater. In his music, Barash generates a multi-metric environment where he explores concepts of time such as simultaneity, synchronicity, and geometricity. Barash often incorporates text in various settings and arrangements, and uses computer processing to exploit latent characteristics of acoustic instruments and alter the relationship between foreground and background. He collaborates with poets, video-artists, musicians and choreographers on innovative, multidisciplinary projects. Mr. Barash's work for lyric theater includes the opera *Alice Invents a Little Game* and *Alice Always Wins*, currently in workshop and development as part of his fellowship in the American Opera Projects Composers & the Voice program. His multimedia theater piece *Hildegard (Vision Cycle)* was presented in 2013 at La MaMa Experimental Theatre Club. In 2010 Barash founded Eavesdropping, a new music series at The Tank, now at Spectrum. His debut album, *Facts About Water*, was released in 2014 on Innova Recordings.

I wrote the **Nanotudes** in winter 2013, as a respite from working on a longer and more serious quartet (*Just Visible in the Distance*) for Momenta. I often cook for the quartet, and we've laughed our way through quite a few meals. I hope these tiny pieces convey some of the silliness, as well as the beauty, of collaborating with these wonderful musicians.

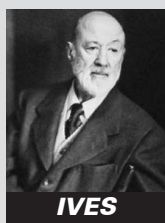


**Elizabeth Brown** combines a composing career with an extremely diverse performing life, playing flute, shakuhachi, and theremin in a wide variety of musical circles. Her chamber music, shaped by this unique group of instruments and experiences, has been called luminous, dreamlike and hallucinatory. A Juilliard graduate and Guggenheim Fellowship recipient, Brown's music has been heard in Japan, the Soviet Union, Colombia, Australia, South Africa and Vietnam as well as across the US and Europe. She has received grants, awards and commissions from Orpheus, St. Luke's Chamber Ensemble, Newband, the Asian Cultural Council, the Japan/US Friendship Commission, Meet the Composer, the Electronic Music Foundation, the Cary Trust, and NYFA. A solo CD, *Elizabeth Brown: Mirage* was recently released by New World Records. She is Composer-in-Residence at Montclair State University.

Charles Ives's **String Quartet No. 2** occupied him from 1911 until 1913, and it was born of a typical Ives rage against what he perceived as the effeminacy of standard string quartet performances. "After one of those Kneisel Quartet concerts," Ives later recalled, "I started a string quartet score, half mad, half in fun, and half to try out, practice, and have some fun with making those men fiddlers get up and do something like men." The completed score reflects this combination of anger and fun as well as Ives's lifelong spiritual quests. In a sketch for the work, he summarizes the work's program as "four men – who converse, discuss, argue... fight, shut up – then walk up the mountainside to view the firmament." That the initial creative impetus of anger gives way to a final gesture of revelation is typical of Ives.

Much of this piece uses original material, and when familiar hymns and patriotic tunes appear in the first two movements, they appear in such quick, polyphonic, and densely chromatic snatches as to be virtually unrecognizable. This

is reflective of the work's conversational and sometimes confrontational program, indicated by the titles of the three movements: "Discussions," "Arguments," and "The Call of the Mountains." "Columbia, the Gem of the Ocean," one of Ives's favorite patriotic tunes, appears in the first two movements; in the second movement, it appears as part of a four-part canon. This canon suggests that part of the argument inferred by the movement's title might be about American versus European art: Ives gingerly contrasts popular American tunes with fleeting moments from Tchaikovsky's Sixth Symphony, Beethoven's Ninth Symphony, and Brahms's Second Symphony. The last movement begins with a dissonant, almost atonal passage that slowly yields to a whole-tone scale surrounded by snippets of hymn tunes; as the whole-tone scale in turn brings a tonal center of D, the score exudes a tranquility that suggests the arguing foursome have forgotten their differences as they contemplate the eternal from a spot in the mountains. The final moments of this quartet are surely among Ives's most transcendent utterances.



**Charles Ives**, a New Englander by birth and character, was greatly influenced by his father, a bandleader during the Civil War and a teacher and performer of music afterwards. Years after an outdoor religious camp meeting, Ives recalled his father leading "thousands of 'let out' souls" in hymns, noting that the elder Ives would always "encourage the people to sing

their own way." "Don't pay too much attention to the sounds," his father once commented, "for if you do, you may miss the music." Charles Ives never missed the music, and the exuberantly sung hymns that he heard at those camp meetings remained forever influential to his compositions. George Ives trained his son in harmony, counterpoint and music history, as well as in American hymns, marches, and popular patriotic music. He also encouraged young Charlie, who began composing at age eleven and was a paid church organist at fourteen, to experiment in unconventional techniques such as polytonality (playing simultaneously in more than one key), microtones (exploring intervals less than a semitone apart), and spatial performance (placing musicians in physical settings other than those expected in common practice). But after studying composition with Horatio Parker at Yale, Ives went on to begin a highly successful career in insurance, allowing him the freedom to compose however he wanted.

#### PERFORMER NOTES

(please see page 4 for **Momenta Quartet's** group biography)

Lauded by the *New York Times* as a "brilliant soloist" and by France's *ClassiqueInfo* for her "excellent technical mastery" and "undeniable sensitivity", **Emilie-Anne Gendron** enjoys an active freelance career based in New York. A deeply committed chamber musician, Ms. Gendron is a core member and frequent leader of the Sejong Soloists; a member of the Toomai String Quintet; and on the roster of the Marlboro Music Festival and the touring Musicians From Marlboro. Ms. Gendron is a past winner of the Stulberg String Competition and took 2nd Prize and the Audience Prize at the 2009 Sion-Valais International Violin Competition. She holds degrees from Columbia University (B.A. in Classics) and the Juilliard School (A.D., M.M.) where her teachers were Won-Bin Yim, Dorothy DeLay, David Chan, and Hyo Kang.

Violinist **Adda Kridler**, lauded in the *Miami Herald* for her "incisive energy and lovely tone," debuted with the Knox County Symphony at age seven. An Ohio native based in New York, she completed her Masters of Music at the New England Conservatory after graduating cum laude from Harvard University. Ms. Kridler serves as concertmaster of several groups, including Miami's Firebird Chamber Orchestra and CounterPoint in Washington, DC. An avid teacher, she has served as Visiting Professor of Violin at Ball State University. She has recorded for Seraphic Fire, Mapleshade, Mode and Naxos Records. Ms. Kridler performs with Project 440, a non-profit organization presenting classical music to children and adults throughout the east coast. She has made solo appearances with the Charleston Symphony and the Firebird Chamber Orchestra, and at Charlotte Chamber Music Series and the Piccolo Spoleto Festival.

Acclaimed by *The New York Times* for her "fiery, full-throated performance" and described as "enthraling" by the *Los Angeles Times*, violist **Stephanie Griffin** has performed internationally as a soloist, chamber and avant-jazz musician. As a soloist, she has worked closely with numerous composers, among them Tony Prabowo; Kee Yong Chong; Matthew Greenbaum; Arthur Kampela; Ursula Mamlok and Tristan Murail. Ms. Griffin is a regular guest with Continuum, and member of the Argento Chamber Ensemble, the Riverside Symphony and the Princeton Symphony, where she serves as principal violist. As an improviser, she was a 2014 fellow at Music Omi, and is a member of Carl Maguire's Floriculture, Gordon Beeferman's Other Life Forms, Hans Tammen's Third Eye Orchestra, Adam Rudolph's Go: Organic Orchestra and the composer/improviser collective the Brooklyn Infinity Orchestra. Ms. Griffin has recorded for Firehouse 12, Aeon, Albany, Koch, Arte Nova, Centaur and Siam Records. She studied viola with William Gordon, Paul DeClerck, Wayne Brooks and Samuel Rhodes and holds a DMA from The Juilliard School. She serves on the viola faculty at Brooklyn College.

**Michael Haas** is a sought-after chamber musician, performing in New York City and around the world. In a recent performance his playing was noted as "refined and attractive" by *The New York Times*. He has recently appeared performing chamber music at Alice Tully Hall, the Kennedy Center, and as a guest at the Philadelphia Chamber Music Society. He is also a member of the New Haven Symphony, and performs regularly with the Orchestra of St. Luke's and the Princeton Symphony. Mr. Haas holds degrees from the Curtis Institute of Music and the Juilliard School studying with David Soyer, Peter Wiley, Joel Krosnick, and Darrett Adkins. He has taught at the CUNY Bronx Community College, and given masterclasses at Williams College, the University of Hawaii at Manoa, and at the Cincinnati College-Conservatory of Music's Accent12 Festival.



## CONCERT VI

8 pm, April 3, 2015, Kemp Recital Hall

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Illinois State University Faculty and Students  
with special guests Duo Striata, R. Kent Cook, and John Orfe

Draconids (2011)

Amy Mikalauskas, bass clarinet  
Veronica Dapper, bassoon  
Joshua Keeling, electronics

Joshua Keeling (b. 1982)

Composition Machine #1 (2014)

Ben Stiers, percussion

Mark Applebaum (b. 1967)

Prelude No. 3, "Le jeu des contraires" (1988)

Geoffrey Duce, piano

Henri Dutilleux (1916 - 2013)

Amore cieco (2014)

Justin Vickers, tenor  
R. Kent Cook, piano

Jonathan Green (b. 1964)

### INTERMISSION

Om Kjaerlighet (1975)

Øistein Sommerfeldt (1919 - 1994)

The Love Poems of Marichiko (1994)

- I. I sit at my desk
- II. If I thought...
- III. Oh the Anguish
- IV. You Ask Me
- V. Autumn
- VI. Just Us

Lori Laitman (b. 1955)

Duo Striata

Karen Archbold, mezzo-soprano  
Timothy Archbold, cello

An Illustrated Ontogeny of the Flower Snark (2013)

David Gresham, clarinet  
John Orfe, piano

Carl Schimmel (b. 1975)

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### PROGRAM NOTES

**Draconids** - In October 2010, I had the pleasure of seeing my first meteor shower from a beautiful North Florida beach. In the extreme early morning hours, hundreds of meteors flooded the sky from all directions, most of them emerging from the direction of the constellation Draco. Some were quick and dazzling; others, to my surprise, drifted on slow, winding paths across the sky before dissipating into the night. The sense of tranquility and amazement I felt while watching one of nature's most beautiful phenomena is one that I will never forget. In *Draconids*, I have ventured to render my impressions of this experience in musical form, not so much as a sonic mimicking of the meteors' motion, but as an attempt to re-create the atmosphere of that awe-inspiring event. To make the electronic part flexible and completely responsive to the performers, I programmed it to track the pitches of the instrumentalists, leaving them free to interpret the piece at their own pace. The instrumentalists act partly as illustrators, establishing the sonic materials to which the computer adds motion and color, and as observers, reacting both to one another and to the overall soundscape. Multiphonics in the bassoon part introduce an altered harmonic spectrum for the

computer's manipulation. The multiphonics are also reflected melodically through microtonally-tuned modes. Sometimes the instrumentalists' melodic lines fit with the multiphonics, but other times I was fascinated by the sound of notes just outside the multiphonic spectrum. This effect can be heard especially in the final section, where the instrumentalists' sound is convolved in real time with bassoon multiphonics, leaving behind long, sonic trails.



**Joshua Keeling's** musical compositions blend unique harmonic and rhythmic materials into engaging sonic tapestries. His repertoire includes chamber, orchestral, wind ensemble, and interactive electroacoustic compositions, as well as collaborations with filmmakers, choreographers, and playwrights. His piece *Flying Machines* received the 2013 Emil and Ruth Beyer Award. His music has been performed at a number of venues and festivals, including: the Society of Electro-Acoustic Music (SEAMUS) National Conference, the Toronto Electro-acoustic Symposium, the San Francisco Festival of Contemporary Music, Prospectives International Festival of Digital Art,

and the Accidental Music Festival. Joshua received his D.M. from Florida State University and has studied at the University of Texas at Austin (M.M.), the Hochschule für Musik Carl Maria von Weber (Dresden, Germany), and Belmont University (B.M.) and is an Instructional Assistant Professor of Music Composition and Theory at ISU.

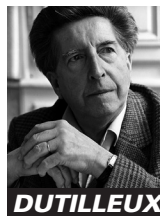
**Composition Machine #1** is a logical response to – almost a synthesis of – two prior works. *The Metaphysics of Notation* is an elaborate graphic score that included no instruction about the interpretation of its various pictographs. In this regard it was an open-ended provocation or stimulus for intrepid performers. The score was fixed, but the resulting sound was indeterminate, diverse, and personal. The fourth and final movement of *Straitjacket* – in which players draw given pictures on amplified easels in a specified rhythm – is conceptually the reverse: the performers' strictly guided drawing actions are sonic events whose consequence is a picture – a score that could potentially be interpreted (but never is during *Straitjacket*). *Composition Machine #1* includes both aspects in a causal, looping narrative: the performer draws his or her own score and then interprets it. Where most composers supply a score and its method of interpretation (whether explicit or via cultural implication), I provide neither. I simply tell the performer how to draw a score and then leave them to interpret it.



**Mark Applebaum** is Associate Professor of Composition and Theory at Stanford University. He received his Ph.D. in composition from the University of California at San Diego where he studied principally with Brian Ferneyhough. His solo, chamber, choral, orchestral, operatic, and electroacoustic work has been performed throughout the United States, Europe, Africa, and Asia with notable premieres at the Darmstadt summer sessions. He has received commissions from Betty Freeman, the Merce Cunningham Dance Company, the Fromm Foundation, the Paul Drescher Ensemble, the Vienna Modern Festival, Antwerp's Champ D'Action, Festival ADEvantgarde in Munich, Zeitgeist, MANUFACTURE (Tokyo), the St. Lawrence String Quartet, the Jerome Foundation, and the American Composers Forum, among others. In 1997 Applebaum received the American Music Center's Stephen Albert Award and an artist residency fellowship at the Villa Montalvo artist colony in Northern California. Applebaum is also active as a jazz pianist and builds electroacoustic instruments out of junk, hardware, and found objects for use as both compositional and improvisational tools. His music can be heard on recordings on the Innova, Tzadik, Capstone, and SEAMUS labels. Prior to his current appointment, he taught at UCSD, Mississippi State University, and Carleton College.

**Prelude No. 3** (1958) reflects his later style in its freedom of gesture and original harmonic language. Influences of earlier French impressionist music can be heard in the emphasis on resonance in different registers of the piano, in the free flowing motion, where rhythm is often not defined in a clear metrical pattern, and in the use of pedal effects. The title, which translates as "The Game of Opposites," refers to the tactile sense of the hands: many mirroring gestures occur between right and left hands, sometimes simultaneously, sometimes answering or chasing after one another. There are three main sections – an initial one which begins softly, becomes active and then dies down, a central one consisting of dry running gestures which builds to a violent climax,

and a final coda section where florid gestures in the upper registers explore the pedal resonance, and break down any sense of meter.



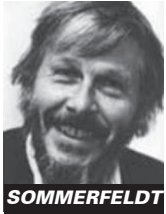
The music of **Henri Dutilleux** is recognized in particular for its careful construction, detail, and color. Following an education at the Paris Conservatory, he worked for the Paris Opéra and Radio France, then taught composition at the École Normale de Musique and at the Paris Conservatory, after which time he devoted himself entirely to composing. Dutilleux published a relatively small number of works and disowned his early compositions. His music suggests the influence of French masters Debussy, Ravel, and Roussel, as well as that of Stravinsky and Bartok; he shared with the latter composer an affinity for formal symmetry, and compared his unearthing of the potential within motivic material to the enigma of memory as described by the novelist Marcel Proust. His large-scale works include his *Symphony No. 2* ("Le Double") (for the Boston Symphony Orchestra); *Métaboles* (for the Cleveland Orchestra); his cello concerto *Tout un monde lointain* (for Mstislav Rostropovich); his string quartet *Ainsi la nuit* (commissioned by the Koussevitzky Foundation); *Timbres, espace, mouvement* (for the National Symphony Orchestra conducted by Rostropovich); his violin concerto *L'Arbre des songes* (for Isaac Stern); and his orchestral song cycle *Le Temps l'horloge* (for Renee Fleming). Dutilleux was the recipient of many awards, including the Prix de Rome, the Grand Prix National de la Musique, and the prestigious Ernst von Siemens Music Prize. He was a Commander of the Legion of Honour, and was made an honorary member of the American Academy of Arts and Letters.

**Amore cieco** is a setting of three poems by the artist Michelangelo composed for the tenor, Justin Vickers. A gifted poet, Michelangelo wrote many of his verses on the backs of paintings and in the margins of sketches. Recurring themes include comparisons of his ugliness to the beauty of those with whom he was infatuated, the blindness of love and his own failing vision, and the bitterness of unrequited love. My goal in setting these poems was to emphasize his pervasive focus on the interaction between beauty and melancholy.



**Jonathan D. Green**, Provost and Dean of the Faculty at Illinois Wesleyan, is a conductor and composer. He is the author of seven music reference books and has received awards from ASCAP, the North Carolina Arts Council, and the Virginia Center for the Creative Arts for his compositions, which include numerous songs, choral works, three piano concertos, and seven symphonies. He received degrees from SUNY Fredonia, the University of Massachusetts as an Ornest Fellow, and the University of North Carolina at Greensboro where he was a University Excellence Fellow. His composition teachers were Robert Stern, Salvatore Macchia, and Eddie Bass. He was previously Dean of the College and Vice President for Academic Affairs at Sweet Briar College, where he received the 1999 Award for Excellence in Teaching. He has given numerous presentations on a variety of topics in higher education for the Council of Independent Colleges, the Annapolis Group, and the American Council on Education. He is a member of ASCAP, the Conductors Guild, and Phi Mu Alpha, and he serves on the boards of the Illinois Symphony and the Illinois Shakespeare Festival. He presently resides in Normal, IL with his wife, Lynn Buck.

**Om Kjaerlighet** is a setting of a poem written by Stein Mehren for which he won the Norwegian Critic's Prize for Literature. The first section of the piece blends the haunting and ethereal sounds of the cello with the darker timbre of the mezzo voice. The middle section is a heavy dance which builds to a dramatic cello solo, leading in turn to the final section, in which the haunting, ethereal, chant-like motion returns, drifting as a memory.



SOMMERFELDT

**Øistein Sommerfeldt** was a leading Norwegian pianist, composer, and journalist. After high school studies in mathematics and the natural sciences, he began studies in economics. He studied composition and orchestration at the Conservatory in Oslo with exams in choral conducting and musical direction in 1947, and studied for a time in Vienna and with the world renowned Nadia Boulanger in Paris, who encouraged him to draw from Norwegian folk music for inspiration. His composing has been characterized as minimalist and tonally oriented, with emphasis on melody and simple polyphony. He is particularly known for his songs; his larger works include his *Sinfonia La Betulla* ("Birch") (1974) and his piano concerto *Mot en længsel* ("Toward a yearning") (1977).

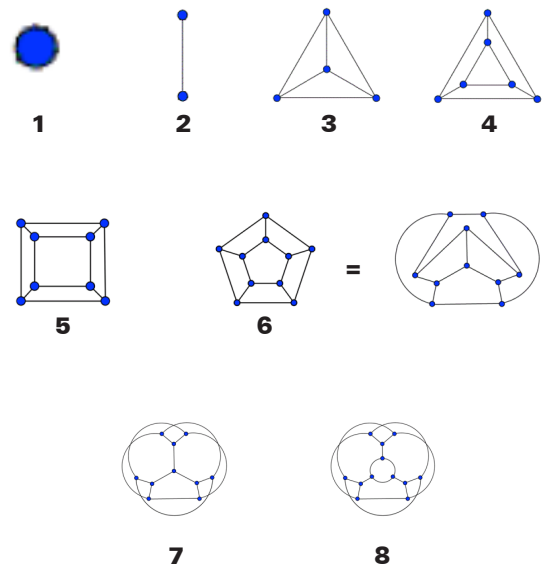
When **The Love Poems of Marichiko** was published in 1978, Kenneth Rexroth (1905-1982) purported to be translating the love poems of a Japanese woman poet named Marichiko. However, it is widely rumored that Rexroth himself wrote the poems. The poems tell the story of a young woman and her secret lover. I set the first six of these poems: they depict the woman's affair, her sadness at being apart from her lover, and her elation when they are together. The relationship between voice and cello shifts frequently throughout the cycle. Sometimes the voice and cello lines are contrapuntal; sometimes they echo each other's musical phrases; sometimes the cello line serves simply as an accompaniment; and sometimes they are equal partners, as in "Just Us." I employ bowing techniques such as *sul tasto* (bowing over the fingerboard for a feathery, soft quality), *sul ponticello* (bowing close to the bridge for a glassy, metallic sound) and tremolo (rapid, shallow bow changes for a nervous, intense quality) and combine them with special articulations such as *pizzicato* (plucking instead of bowing), *glissando* (audibly sliding into or away from a pitch) and double/triple stops (2 or 3 note chords) to enrich the timbral palette. The interval of a fifth is especially prominent in the cello part; from the opening notes, the interval threads its way through the songs, and finally ends the cycle a minor third down from the opening. As in the majority of my music, the meters are driven by the text, creating a fluid musical line. "Autumn" is the most atmospheric, interweaving a long descending vocal line with the rich colors of the cello. In this song, both voice and cello utilize pitch bending, a technique widely employed in and evocative of traditional Japanese koto music. "If I thought..." and "You Ask Me" contain the most rhythmic contrasts, while the melismatic qualities of the voice are explored in "You Ask Me" and "Just Us." The song cycle draws to a close as both voice and cello soar together in a combination of happiness and sadness.



LAITMAN

**Lori Laitman** is one of America's most prolific and widely performed composers of vocal music. She has composed three operas, an oratorio, choral works and over 250 songs, setting the words of classical and contemporary poets, among them the lost voices of poets who perished in the Holocaust. *The Journal of Singing* has written: "It is difficult to think of anyone before the public today who equals her exceptional gifts for embracing a poetic text and giving it new and deeper life through music." Her operas include *The Three Feathers*, a one-act children's opera with librettist Dana Gioia; *The Scarlet Letter*, for Opera Colorado, with librettist David Mason; and *Ludlow* (in development), about a 1914 Colorado mining disaster. Laitman's music has steadily gained recognition, both in the U.S. and abroad. She is included in *The Grove Dictionary of American Music* and her music was featured on Thomas Hampson's Song of America radio series and website.

**An Illustrated Ontogeny of the Flower Snark** - The Flower Snark develops via a series of geometric metamorphoses. No more than a dot in its first life stage, it matures rapidly into one of the more bizarre life forms known to science. While the Flower Snark's name is descriptive of its ornate appearance in the adult phase, it belies the voracious and aggressive nature of the creature. Discovered in 1975 by Rufus Isaacs, the "J5" subspecies is the most studied; the ontogeny of the more primitive "J3" subspecies is illustrated below:



SCHIMMEL

Praised by *The New York Times* as "vivid and dramatic," the music of **Carl Schimmel** is dense with literary and musical references, often humorous, and combines intensity of expression with a structural rigor which draws upon his mathematics background.

Winner of Columbia University's Joseph Bearns Prize and the Lee Ettelson Award, Schimmel has received honors and awards from many organizations, including the MacDowell Colony, Yaddo, Copland House, New Music USA, and ASCAP. His works have been performed in Carnegie Hall's Weill Hall, Merkin Hall in New York, Severance Hall in Cleveland, the National Arts Centre in Ottawa, St. Martin-in-the-Fields in London, Orchestra Hall in Minneapolis, and at other venues throughout North America,

Europe, Australia, and Asia. He has received performances and commissions from the California EAR Unit, the Left Coast Chamber Ensemble, the Minnesota Orchestra, North/South Consonance, saxophonist Taimur Sullivan, the Da Capo Chamber Players, Lucy Shelton, the Buffalo Philharmonic Orchestra, 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 Assistant Professor of Music Theory and Composition at ISU.

**PERFORMER NOTES**



**Duo Striata** was founded in 2005 out of Timothy and Karen Archbold’s love of making music. Timothy Archbold, cello, and Karen Archbold, voice, bring years of performance experience to the ensemble. Committed not only to performing new and exciting works written for their unique instrumentation, but to performing works in a variety of settings, Duo Striata takes its name from an Australian songbird. Timothy Archbold is a freelance cellist in the Chicago area. He currently performs with several area orchestras including the Wisconsin Chamber Orchestra and as assistant principal cellist in the Northwest Indiana Symphony. He is adjunct cello professor at Bradley University. Karen Archbold studied classical voice at the Hochschule für Künste in Bremen, Germany. She currently teaches and performs in the Chicago area. In 2014, she was a finalist for the American Prize.



**R. Kent Cook** is Associate Professor of Piano at Illinois Wesleyan University in Bloomington, IL. He has performed as soloist and chamber musician throughout the United States and Europe. R. Kent Cook hails from Odessa, TX, where he began to play the piano at age six. He attended Baylor University to pursue dentistry, but soon abandoned that goal to begin serious study of the piano. After finishing a Piano Performance Degree with honors under the guidance of Roger Keyes, he continued his studies at Indiana University (M.M., D.M.). He has worked with distinguished pianists Leonard Hokanson, Eteri Andjaparidze, Michel Block, James Tocco, and Karen Shaw, and in 1992-93, he studied with Herbert Seidel as a Fulbright Scholar at the Hochschule für Musik in Frankfurt, Germany. Dr. Cook has served on music faculties at DePauw University, the Indiana University Piano Academy, and the Blue Lake Fine Arts Camp. He is currently active as an adjudicator and master teacher throughout the Midwest, and during the summer he teaches at the Illinois Chamber Music Festival. In 2009, he joined the faculty of the International Chamber Music Festival in Kyustendil, Bulgaria. Cook’s recording on the Novitas label, *Nachtstück*, features Nocturnes by seven different composers including Chopin, Liszt, and Schumann.



**Veronica Dapper** has earned degrees from Harper College, Northern Illinois University, and is currently working on her Master of Music at Illinois State University. Her teachers include Gerik Fon-Revutzky, Collin Anderson, Amy Rhodes, and Michael Dicker. While attending NIU, Veronica performed with the Symphony Orchestra, Wind Ensemble, and multiple chamber ensembles. She is currently the bassoonist for the graduate woodwind quintet, performs in the Wind Symphony, and is the contrabassoonist for the Symphony Orchestra. Veronica is an active performer in the Chicagoland area and has performed with groups such as the Music Institute of Chicago’s Chamber Orchestra, Concordia University’s Wind Symphony, and the Stateline Music Foundation Chamber Orchestra.

(please see page 15 for **Geoffrey Duce’s** biography)

(please see page 16 for **David Gresham’s** biography)



**Amy Mikalauskas** is active as a saxophone performer, educator, and conductor. She is currently pursuing two Master’s degrees at Illinois State University (ISU) in Saxophone Performance and Conducting. Amy holds a Bachelor in Music Education from Slippery Rock University of Pennsylvania (SRU). Amy has performed at the Navy Band International Saxophone Symposium and was a semi-finalist in the 2014 North American Saxophone Alliance (NASA) Quartet Competition. As a soloist, Amy has premiered pieces at NASA region conferences and was the winner of the SRU Saxophone Concerto Competition. She has recorded CDs with the wind ensembles at SRU and ISU and the SRU Jazz Band. Amy directs the ISU University Band and has been a guest conductor with the ISU Symphonic Winds and Symphonic Band, and has twice been the winner of the SRU Conductor’s Competition. Amy is a member of NASA, Pennsylvania Music Educators Association, National Association for Music Educators, and Collegiate Band Director National Association. Her primary saxophone professors include Paul Nolen and Jason Kush. She has also studied with Otis Murphy, James Umble, and Greg Banasak.

(please see page 16 for **John Orfe’s** biography)

(please see page 17 for **Ben Stiers’** biography)

(please see page 17 for **Justin Vickers’** biography)

**Amore cieco (Blind Love)**  
Three Poems by Michelangelo

**I. Madrigal**

Perc'all'estremo ardore  
che toglie e rende poi  
il chiuder e l'aprir degli occhi tuoi  
duri più la mie vita,  
fatti son calamita  
di me, de l'alma e d'ogni mie valore;  
tal c'anciderm' Amore,  
forse perch'è pur cieco,  
indugia, triema e teme.  
C'a passarmi nel core,  
sendo nel tuo con teco,  
pungere' prima le tuo parte streme  
e perché meco insieme  
non mora, non m'ancide. O gran martire,  
c'una doglia mortal, senza morire,  
raddoppia quel languire  
del qual, s'it' fussi meco, sare' fora.  
Deh rendim' a me stesso, acciò ch'it' mora.

So that my life may better resist the extreme  
ardor  
That the closing and opening of your eyes  
takes away and then returns  
That have become such magnets for me, for  
my soul, and all my powers;  
That Love, perhaps because he is blind hesi-  
tates, lingers, trembles, and frets.  
Because I'm in your heart with you, to pene-  
trate mine,  
he would first need to pierce your outer parts;  
Therefore, so you won't die with me, he won't  
kill me.  
Oh great martyrdom that a deadly pain  
from which I do not die should double that  
slow languishing  
Of which, if it were with me, it would be  
pierced.  
O return me to myself, that I may die.

**II. Madrigal**

Ben tempo saria omai  
ritrarsi dal martire,  
ché l'età col desir non ben s'accorda;  
ma l'alma, cieca e sorda,  
Amor, come tu sai,  
del tempo e del morire  
che, contro a morte ancor, me la ricorda;  
e se l'arco e la corda  
avvien che tronchi o spezzi  
in mille e mille pezzi,  
prega te sol non manchi un de' suoi guai:  
ché mai non muor chi non guarisce mai.

The time is surely right to retreat from  
suffering,  
For age is not well suited to desire, my soul.  
If Love, as you know, blind and deaf to time  
and dying,  
Asks that you spare it not even one of its  
afflictions  
Even if you should cut your strings and break  
your bow  
Into thousands and thousands of pieces:  
For one who never recovers will never die.

**III. Sonnet**

Veggio co' be' vostr'occhi un dolce lume  
che co' mie ciechi già veder non posso;  
porto co' vostri piedi un pondo addosso,  
che de' mie zoppi non è già costume.  
Volo con le vostr'ale senza piume;  
col vostro ingegno al ciel sempre son mosso;  
dal vostro arbitrio son pallido e rosso,  
freddo al sol, caldo alle più fredde brume.  
Nel voler vostro è sol la voglia mia,  
i miei pensier nel vostro cor si fanno,  
nel vostro fiato son le mie parole.  
Come luna da sé sol par ch'io sia,  
ché gli occhi nostri in ciel veder non sanno  
se non quel tanto che n'accende il sole.

With your beautiful eyes I see a sweet light  
that I could never see with my blind ones;  
I carry, with your feet, a burden to which my  
crippled feet are unaccustomed.  
Lacking feathers, I fly with your wings,  
with your mind I am constantly moving toward  
heaven.  
You decide if I am pale or red, cold in the sun,  
hot in the depths of winter.  
My desire is in your will alone, my thoughts  
are made in your heart.  
My words are in your breath; I am alone like  
the moon by itself;  
For our eyes can only see as much of heaven  
as the sun illuminates.

**Om Kjaerlighet (On Love)**  
lyrics by Stein Mehren

Jeg holder ditt hode  
i mine hender, som du holder  
mitt hjerte i din omhet  
slik allting holder og blir  
holdt av noe annet enn seg selv  
Slik havet løfter en sten  
til sine strender, slik treet  
holder høstens modne frukter,  
slik kloden løftes gjennom kloders rom  
Slik holdes vi begge av noe og løftes  
dit gåte holder gåte i sin hånd

I hold your head  
in my hands, as you hold  
my heart in your tenderness  
as everything holds and is being  
held by something other than itself  
As the ocean lifts a stone  
to its beaches, as the tree  
holds the autumn's ripe fruits, as  
the globe is lifted through the space of globes  
In this way we both are held by something and are lifted  
to where mystery holds mystery in its hand

**The Love Poems of Marichiko**  
from *The Morning Star*, by Kenneth Rexroth

**I. I sit at my desk**

I sit at my desk.  
What can I write to you?  
Sick with love,  
I long to see you in the flesh.  
I can write only,  
"I love you. I love you. I love you."  
Love cuts through my heart  
And tears my vitals.  
Spasms of longing suffocate me  
And will not stop.

**II. If I thought....**

If I thought I could get away  
And come to you,  
Ten thousand miles would be like one mile.  
But we are both in the same city  
And I dare not see you,  
And a mile is longer than a million miles.

**III. Oh the Anguish**

Oh the anguish of these secret meetings  
In the depth of night,  
I wait with the shoji open.  
You come late, and I see your shadow  
Move through the foliage  
At the bottom of the garden.  
We embrace – hidden from my family.  
I weep into my hands.  
My sleeves are already damp.  
We make love, and suddenly  
The fire watch loom up  
With clappers and lantern  
How cruel they are  
To appear at such a moment.  
Upset by their apparition  
I babble nonsense  
And can't stop talking  
Words with no connection.

**IV. You Ask Me**

You ask me what I thought about  
Before we were lovers.  
The answer is easy.  
Before I met you  
I didn't have anything to think about.

**V. Autumn**

Autumn covers all the world  
With Chinese old brocade  
The crickets cry "We mend old clothes"  
They are more thrifty than I am.

**VI. Just Us**

Just us.  
In our little house  
Far from everybody,  
Far from the world,  
Only the sound of water over stone.  
And then I say to you  
"Listen. Hear the wind in the trees."



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