

ILLINOIS STATE UNIVERSITY SCHOOL OF MUSIC

RED NOTE

NEW MUSIC FESTIVAL 2014

SUNDAY, MARCH 30TH – THURSDAY, APRIL 3RD

CO-DIRECTORS

YAO CHEN & CARL SCHIMMEL

GUEST COMPOSER

LEE HYL A

GUEST ENSEMBLES

**ENSEMBLE DAL NIENTE
CONCORDANCE ENSEMBLE**

CALENDAR OF EVENTS



SUNDAY, MARCH 30TH

3 PM, CENTER FOR THE PERFORMING ARTS

Illinois State University Symphony Orchestra and Chamber Orchestra

Dr. Glenn Block, conductor

Justin Vickers, tenor

Christine Hansen, horn

Kim Pereira, narrator

Music by David Biedenbender, Benjamin Britten, Michael-Thomas Foumai, and Carl Schimmel

\$10.00 General admission, \$8.00 Faculty/Staff, \$6.00 Students/Seniors

MONDAY, MARCH 31ST

8 PM, KEMP RECITAL HALL

Ensemble Dal Niente

Music by Lee Hyla (Guest Composer), Raphaël Cendo, Gerard Grisey, and Kaija Saariaho

TUESDAY, APRIL 1ST

1 PM, CENTER FOR THE PERFORMING ARTS

READING SESSION - Ensemble Dal Niente

Reading Session for ISU Student Composers

8 PM, KEMP RECITAL HALL

*Premieres of participants in the
RED NOTE New Music Festival Composition Workshop*

Music by Luciano Leite Barbosa, Jiyoun Chung, Paul Frucht, Ian Gottlieb,
Pierce Gradone, Emily Koh, Kaito Nakahori, and Lorenzo Restagno

WEDNESDAY, APRIL 2ND

8 PM, KEMP RECITAL HALL

Concordance Ensemble

Patricia Morehead, guest composer and oboe

Music by Midwestern composers Amy Dunker, David Gillingham,
Patricia Morehead, James Stephenson, David Vayo, and others

THURSDAY, APRIL 3RD

8 PM, KEMP RECITAL HALL

ISU Faculty and Students

Music by John Luther Adams, Mark Applebaum, Yao Chen, Paul Crabtree, John David Earnest,
and Martha Horst as well as the winning piece in the RED NOTE New Music Festival
Chamber Composition Competition, *Specific Gravity 2.72*, by Lansing McLoskey

2014 RED NOTE NEW MUSIC FESTIVAL COMPOSITION COMPETITION

CATEGORY A (Chamber Ensemble)

There were 355 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:

Lei Liang (University of California, San Diego)
David Rakowski (Brandeis University)
Barbara White (Princeton University)

WINNER:

Specific Gravity: 2.72, by **Lansing McLoskey** (Miami, FL)

RUNNERS-UP:

Trial and Error, by **Ricardo Eizirik** (Zurich, Switzerland)
Skyscapes III, by **Brian Fennelly** (Kingston, NY)

HONORABLE MENTION:

Series Imposture, by **David Bird** (New York, NY)
Tethered Within, by **Nina C. Young** (New York, NY)
Albertson-Variations, by **Paolo Longo** (Trieste, Italy)

Mr. McLoskey's winning work will be performed on April 3, 2014, on the final concert of the 2014 RED NOTE New Music Festival in Normal, IL.

CATEGORY B (Chamber Orchestra)

There were 90 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 ***Lady Dark*** by **Michael-Thomas Foumai** of Ann Arbor, MI. Dr. Block will conduct the Illinois State University Chamber Orchestra in a performance of Mr. Foumai's winning work on March 30, 2014, at the opening concert of the 2014 RED NOTE New Music Festival in Normal, IL.

The runner-up in the Composition Competition is ***Schism*** by **David Biedenbender** of Novi, MI. Dr. Block has chosen to include Mr. Biedenbender's work on the opening concert as well. We are excited to have the opportunity to include both pieces on the Festival.

There were a large number of outstanding submissions in both the semi-final and final rounds. We are pleased to announce the names of the other finalists:

Aphorisms and Annotations, by **Arne Gieshoff**, London, UK
Gharra, by **Christopher Dietz**, Perrysburg, OH
In Memory, by **Keith Fitch**, Cleveland Heights, OH
Nimbus, by **Paul Hembree**, La Jolla, CA
Ripple Effect, by **Takuma Itoh**, Honolulu, HI
Skeumorphic Tendencies, by **Ryan Carter**, New York, NY
Slant Apparatus, by **Peter Van Zandt Lane**, Belmont, MA
White Darkness, by **Amit Gilutz**, Ithaca, NY

RED NOTE NEW MUSIC FESTIVAL COMPOSITION WORKSHOP

This year at the RED NOTE New Music Festival we are pleased to host 8 talented student composers who are taking part in the first RED NOTE New Music Festival Composition Workshop. The students will have their new compositions rehearsed and performed by Ensemble Dal Niente. Rehearsals are free and open to the public. In addition, they will give brief presentations on their music.

OPEN REHEARSALS

Sunday, March 30th, Center for Performing Arts, 7 pm - 9:45 pm

Monday, March 31st, Kemp Recital Hall, 9 am - 12 pm

Tuesday, April 1st, Kemp Recital Hall, 10 am - 12 pm

COMPOSER PRESENTATIONS

Monday, March 31st, Centennial East Building Room 229, 2 pm - 4:30 pm

Tuesday, April 1st, Centennial East Building Room 229, 3 pm - 4:30 pm

FEATURED GUESTS



ENSEMBLE DAL NIENTE

Ensemble Dal Niente is a 20-member Chicago-based contemporary music collective that presents and performs new music in ways that redefine the listening experience and advance the art form. The programming, brought to life by a flexible repertoire-based instrumentation, seeks to challenge convention and create engaging, inspiring, and immersive experiences that connect audiences with the music of today.

Described as “super-musicians” and noted for “bracing sonic adventures by some of the best new-music virtuosos around” (*Chicago Tribune*), Ensemble Dal Niente became the first-ever ensemble recipient of the coveted Kranichstein Music Prize – the top award for music interpretation – at the 2012 International Summer Courses for New Music in Darmstadt, Germany.

The ensemble has commissioned or premiered hundreds of works and has collaborated with visual artists and playwrights to create rich new experiences for audiences and people of diverse creative disciplines. Equally at home working with major international figures as with younger composers, recent collaborators include Brian Ferneyhough, Chaya

Czernowin, George Lewis, Marino Formenti, Kaija Saariaho, Marcos Balter, Greg Saunier, Deerhoof, Hans Thomalla, Lee Hyla, Johannes Kreidler, Mark Andre, Evan Johnson, Aaron Einbond, Morgan Krauss, and Jay Alan Yim.

The ensemble’s name, Dal Niente (“from nothing” in Italian), is a tribute to Helmut Lachenmann’s work for clarinet *Dal niente (Interieur III)*, the courageously revolutionary style of which serves as an inspiration for its musicians. The ensemble’s name also references its humble beginnings – founded in 2004 by a group of music students at various Chicago schools, the ensemble has risen from obscurity to a position as one of North America’s most prominent new music groups. (www.dalniente.com)

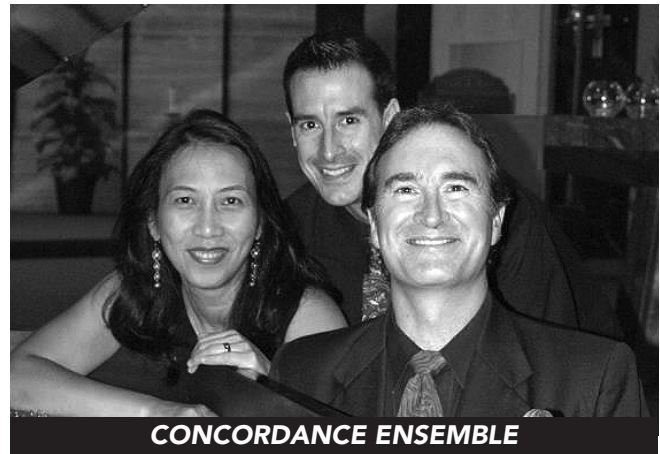


LEE Hyla, GUEST COMPOSER

Lee Hyla was born in Niagara Falls, New York (August 31, 1952), and grew up in Greencastle, Indiana. He studied composition with Malcolm Peyton and John Heiss at the New England Conservatory, and at S.U.N.Y. Stony Brook with David Lewin. His musical background also includes extensive experience as a pianist in new music, rock, and free improvisation. He is writing or has written for numerous performers including the Midori/Vadim Repin commissioning project, the St. Paul Chamber Orchestra, the Orpheus Chamber Orchestra, the Kronos Quartet (with Allen Ginsberg), The Chamber Music Society of Lincoln Center, Speculum Musicae, the Boston Modern Orchestra Project, the Lydian String Quartet, Triple Helix, the Firebird Ensemble, Tim Smith, Tim Berne, Rhonda Rider, Stephen Drury, Mia Chung, Judith Gordon, Mary Nessinger, and Boston Musica Viva. Current commissions include a piece for solo marimba for She-e Wu, and pieces for eighth blackbird, the Callithumpian Ensemble, and the Spektral Quartet.

His honors include the Stoeger Prize from the Chamber Music Society of Lincoln Center, Guggenheim and National Endowment for the Arts fellowships, the Goddard Lieber-son Award from the American Academy of Arts and Letters, the St. Botolph Club Award, and the Rome Prize. Hyla has served as Resident Composer of the American Academy in Rome and was a composition fellow at the Camargo Foundation in Cassis, France.

His music has been recorded on Nonesuch, New World, Avant, Tzadik, and C.R.I., and is published exclusively by Carl Fischer. For several years he was chairman of the composition department at the New England Conservatory, where he taught from 1992 to 2007. He currently lives in Chicago where, in September 2007, he began an appointment as the Wyatt Chair of Music Composition at the Bienen School of Music at Northwestern University.



CONCORDANCE ENSEMBLE

Concord = agreement
Cor = horn
Cord = strings
Dance = dance

con•cor•dance (kn-kôrdns) n.

1. Agreement; concord.
2. An alphabetical index of all the words in a text or corpus of texts, showing every contextual occurrence of a word: a concordance of Shakespeare's works.
3. *Genetics* The presence of a given trait in both members of a pair of twins.

Like many well-known chamber ensembles, the Concordance Ensemble presents masterworks in the classical tradition. Unlike most other groups however, there is flexibility in instrumentation and programming. With pianist Bang Lang Do at the core, Concordance has presented sonatas of Beethoven and Brahms, augmented by violinist Wes Luke, and trios of contemporary masters Eric Ewazen, David Gillingham, and James Stephenson with trumpeter James Sherry. Concordance is active in commissioning new works for small ensemble and has a partnership with composer/oboist Patricia Morehead, 2003 Chicago Tribune "Musician of the Year" and founder of CUBE Ensemble Chicago.

Concordance has undertaken theatrical productions, as well, including works with dance and narration for the following: *Alice in Oz*, *Musical Spooktacular*, *Requiem for Peace*, *Wiley and the Hairy Man*, *Snoopy*, and Anthony Plog's *Animal Ditties*, a jazz-influenced setting of Ogden Nash's poems. Many of these have been collaborations with Amy Ressler, theatre professor and Artistic Director of the Great Midwestern Educational Theatre Company. With the underlying principles of flexibility and collaboration, Concordance promotes and presents free improvisation as well as hybrid styles, including concerts with the Chicago Latin Jazz All-Stars, Argentina's Los Pinguos, Madison Soundpainting Ensemble, the Unstrung Heroes Bluegrass Band, and MICE (Multimedia Improvisational Computer Ensemble). Concordance is exploring collaborations with groups such as The Orchid Ensemble, blending ancient musical instruments and traditions from Asia and beyond.

CONCERT I

Sunday, March 30th, 3 pm, Center for the Performing Arts

Illinois State University Symphony Orchestra and Chamber Orchestra

Two Variations on Ascent Carl Schimmel
into the Empyrean (2012) (world premiere)
for full orchestra
 I. *Rainbow for Mama, with Door*
 II. *Rocketship*

Two Variations on Ascent Carl Schimmel
into the Empyrean (2012) (repeated)
for full orchestra
 I. *Rainbow for Mama, with Door*
 II. *Rocketship*

ISU Symphony Orchestra
 Glenn Block, conductor

Serenade for Tenor, Horn, and Strings (1943) Benjamin Britten
(Performed in commemoration of the centennial celebrations of Britten's birth)
 I. *Prologue*
 II. *Pastoral (Cotton)*
 III. *Nocturne (Tennyson)*
 IV. *Elegy (Blake)*
 V. *Dirge (anonymous, 15th Century)*
 VI. *Hymn (Jonson)*
 VII. *Sonnet (Keats)*
 VIII. *Epilogue*

Justin Vickers, tenor
 Christine Hansen, horn

ISU Chamber Orchestra
 Glenn Block, conductor

-INTERMISSION-

Schism (2010) David Biedenbender
for chamber orchestra

ISU Chamber Orchestra
 Glenn Block, conductor

Lady Dark (2013) Michael-Thomas Foumai
for chamber orchestra

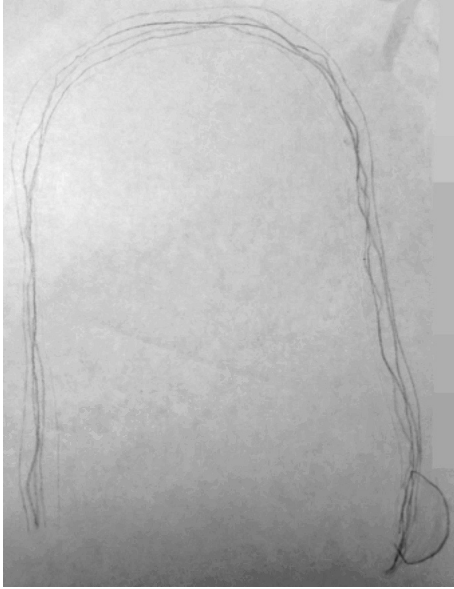
- I. *Black Beauty (Sonnet #127)*
- II. *Gentle Doom (Sonnet #145)*
- III. *Raven Black (Sonnet #129)*

(Winner, RED NOTE Composition Competition)

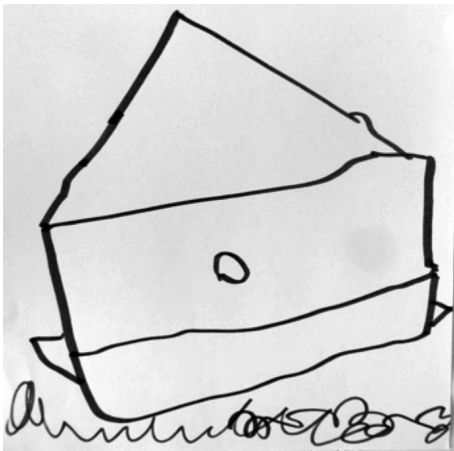
Kim Pereira, narrator
 ISU Chamber Orchestra
 Glenn Block, conductor

Two Variations on Ascent into the Emyrean (2014)
by Carl Schimmel
for full orchestra

Two Variations on Ascent into the Emyrean is a pair of short orchestral movements inspired by my children's artwork:



"Rainbow for Mama, with Door"
(Thora, age 3 yrs. 9 mos.)



"Rocketship and Blast-off Fire"
(Otto, age 3 yrs. 11 mos.)

The drawings, for me, reflect the children's fascination with the immensity of our world and provide a glimpse into the immensity of the worlds inside their minds. Both transport us into the heavens – the Emyrean – and beyond. But while Thora enters this realm via a small golden portal, Otto is propelled skyward by the colossal power of a rocket, leaving in his wake a spectacular rush of fire and smoke.



Carl Schimmel (b. 1975)

Carl Schimmel is a composer based in Iowa and Illinois. Praised by *The New York Times* as "vivid and dramatic," his recent music is dense with literary and musical references, often humorous, and combines intensity of expression with a structural rigor which draws upon his mathematics background. In infusing his music with extra-musical influences such as poetry, art, and even unusual words, he strives to construct nexuses of experience which reflect both the inner life of emotions and the outer physical world which shapes us and is shaped by us. Winner of Columbia University's Joseph Bears 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. He is currently Assistant Professor of Music Theory and Composition at Illinois State University in Normal, IL. Please visit <http://www.carlschimmel.com>.

Serenade for tenor, horn, and strings, Op. 31 (1943)
by Benjamin Britten

At the height of World War II, on 15 October 1943, Benjamin Britten's *Serenade for tenor, horn, and strings*, Op. 31, was premièred in London's Wigmore Hall. The date was less than twenty months before Britten would be catapulted to international stardom when his partner, the tenor Peter Pears, would sing the first performances as the eponymous operatic character *Peter Grimes* at Sadler's Wells. In an April 1943 letter, it is clear that Britten had conceived of a night-based extended work, when the British composer wrote of the "6 Nocturnes" — which would become the *Serenade* — he had penned with two specific artists in mind: Pears's expressive voice alongside the French horn of Dennis Brain, the twenty-two year old *Wunderkind*. Collaborating again in January 1955, Pears and Brain would reify Britten's *Canticle III: Still falls the rain*, Op. 55 — a setting of Edith Sitwell's response to the German air raids over London — for tenor, horn, and piano.

A serenade is a genre of musical performance typically associated with the nighttime. Corresponding to subjects and settings that are hallmarks within the preponderance of his output, Britten's *Serenade* explores vivid facets of the human experience set against a backdrop of nightfall and long shadows. Britten creates an anthologized cycle of texts that span five centuries, featuring the poetry of Charles Cotton, Lord Alfred Tennyson, William Blake, Ben Jonson, and John Keats, in addition to the anonymous Lyke-Wake Dirge.

The eight-movement cycle is enveloped by a Prologue and Epilogue of two unaccompanied horn calls, for which

Britten specifically denotes each is to be played on natural harmonics — without the use of the instrument's valves — thus creating an unnerving and plaintive timbre that is as seemingly out-of-tune as it is otherworldly.

The "Pastoral" describes the fainting of the sun at the end of a day, in which the voice and horn share antiphonal responses one with the other, principally in descending phrases to evoke the setting sun. The song is summated poignantly in the metaphor to Apollo the sun god in the parting incantation: "Till Phoebus dipping in the West, shall lead the world the way to rest."

The "Nocturne" allows us scintillicent glimpses of darkness embracing the landscape, evoked by the violins' rhythmic sixteenth-note to double-dotted quarter figure that dominates the texture of strings. The protagonist describes the immediacy of the *mise en scène*: "The splendour falls on castle walls / And snowy summits old in story..." The horn replies to a triplet motif intoned by the voice, thereafter retaining the euphonious call of a bugle both near and from afar. The remainder of the "Nocturne" is eclipsed by the narrator's impulse to focus on the decay of sound in the bugle's echoes, its "dying" decrescendos into the still of night.

The "Elegy" evinces a line of Blakean verse appurtenant with death. The movement is horn-driven and primarily atmospheric in the creation of a soundscape surrounding the internal text. The opening vocal line echoes the entrance of the horn, foreshadowing the concluding pitches of the horn, which aptly give way to the opening of the "Dirge." Perhaps the most introspective statement in the orchestral cycle bespeaks an allusion to sin, concluding that its "dark, secret love / Does thy life destroy."

The unaccompanied exordium of the "Dirge" is built upon the final horn tones of the "Elegy," thus droning an almost incessant entreaty that is at the heart of the fifteenth century lament, replete with visions of death, purgatory, passing from this world to the next, and a relentless return to the plea that: "Christe receive thy soule." As the coffin lay under the covered gate to the churchyard where the body will be interred at daybreak, this hauntingly mournful cry is sung with the hope that indeed the soul will be received into Heaven.

Ben Jonson's "Hymn" is a celebratory anthem to Diana, Roman goddess of the moon. Creating the utmost Baroque sensibility in the cycle, Britten's goddess-focused lunar canticle also invokes the Greek Cynthia, self-same "shining orb" personified. Hesperus is the Evening Star of Greek origin, consubstantial with the planet Venus, who calls for the light of the moon to shine and turn "the day of night excellently bright!" The ornamentation and melismatic passages shared between the horn and the tenor offer a frenzy of cyclical rotations that are amorously suggestive of the moon's orbit.

The only movement of the *Serenade* that is strictly voice and strings is the setting of Keats's "Sonnet" to the night's cumulative act: sleep. The second quatrain of the couplet is transposed up a minor-third, and apart from Britten's use of word-painting on the sustained "lulling charities" of the poppy — that flower concomitant with sleep and death — the "Sonnet" functions as a pair of strophes. Largely driven by triadic movement, the disquieting chromatic tension surrenders to a corporeal release into slumber. This sixth song is rife with quotations from earlier movements of the *Serenade*, expressly in the inherent intervallic structure.

The final movement, the "Epilogue" of the *Serenade*,

is for unaccompanied horn *da lontano*, or from a distance. Therefore the horn player leaves the stage in between the "Hymn" and the "Sonnet" in order to achieve Britten's desired affect. Once again, the shared memory of the palate of sonorities the listener has experienced during the performance is recalled as if a faint recollection or imprint from the past remains in the ear... unifying the cycle, or perchance symbolizing its nightly repetition.

Of note, there exists a seventh piece — "Now sleeps the crimson petal" — that the composer excised from the present cycle, to which he returned, however, for the motivic material that structured the first song of the *Serenade's* companion orchestral cycle: Nocturne, Op. 60 (1958), for tenor, seven obbligato instruments, and strings.

This performance joins with the hundreds of other spring 2014 concerts to mark the conclusion of the 2012-2013 and 2013-2014 international festivities that framed the 2013 Benjamin Britten Centenary Year.

(Justin Vickers)

"The Evening Quatrains" by Charles Cotton (1630–1687)

The day's grown old; the fainting sun
Has but a little way to run,
And yet his steeds, with all his skill,
Scarce lug the chariot down the hill.
The shadows now so long do grow,
That brambles like tall cedars show;
Mole hills seem mountains, and the ant
Appears a monstrous elephant.
A very little, little flock
Shades thrice the ground that it would stock;
Whilst the small stripling following them
Appears a mighty Polypheme.
And now on benches all are sat,
In the cool air to sit and chat,
Till Phoebus, dipping in the west,
Shall lead the world the way to rest.

"Blow, bugle, blow" by Alfred, Lord Tennyson (1809–1892)

The splendour falls on castle walls
And snowy summits old in story:
The long light shakes across the lakes,
And the wild cataract leaps in glory:
Blow, bugle, blow, set the wild echoes flying,
Bugle blow; answer, echoes, dying, dying, dying.
O hark, O hear! how thin and clear,
And thinner, clearer, farther going!
O sweet and far from cliff and scar
The horns of Elfland faintly blowing!
Blow, let us hear the purple glens replying:
Blow, bugle; answer, echoes, answer, dying, dying, dying.
O love, they die in yon rich sky,
They faint on hill or field or river:
Our echoes roll from soul to soul,
And grow for ever and for ever.
Blow, bugle, blow, set the wild echoes flying,
And answer, echoes, answer, dying, dying, dying.

"The Sick Rose" by William Blake (1757–1827)

O Rose, thou art sick!
The invisible worm,
That flies in the night
In the howling storm,

Has found out thy bed
Of crimson joy:
And his dark secret love
Does thy life destroy.

“Lyke-Wake Dirge” (anonymous, 15th century)

This ae nighte, this ae nighte,
Every nighte and alle,
Fire and fleet and candle-lighte,
And Christe receive thy saule.
When thou from hence away art past,
Every nighte and alle,
To Whinny-muir thou com'st at last;
And Christe receive thy saule.
If ever thou gavest hosen and shoon,
Every nighte and alle,
Sit thee down and put them on;
And Christe receive thy saule.
If hosen and shoon thou ne'er gav'st nane
Every nighte and alle,
The whinnes sall prick thee to the bare bane;
And Christe receive thy saule.
From Whinny-muir when thou may'st pass,
Every nighte and alle,
To Brig o' Dread thou com'st at last;
And Christe receive thy saule.
From Brig o' Dread when thou may'st pass,
Every nighte and alle,
To Purgatory fire thou com'st at last;
And Christe receive thy saule.
If ever thou gavest meat or drink,
Every nighte and alle,
The fire sall never make thee shrink;
And Christe receive thy saule.
If meat or drink thou ne'er gav'st nane,
Every nighte and alle,
The fire will burn thee to the bare bane;
And Christe receive thy saule.
This ae nighte, this ae nighte,
Every nighte and alle,
Fire and fleet and candle-lighte,
And Christe receive thy saule.

“Hymn to Diana” by Ben Jonson (1572–1637)

Queen and huntress, chaste and fair,
Now the sun is laid to sleep,
Seated in thy silver chair,
State in wonted manner keep:
Hesperus entreats thy light,
Goddess excellently bright.
Earth, let not thy envious shade
Dare itself to interpose;
Cynthia's shining orb was made
Heav'n to clear when day did close:
Bless us then with wishèd sight,
Goddess excellently bright.
Lay thy bow of pearl apart,
And thy crystal shining quiver;
Give unto the flying hart
Space to breathe, how short so-ever:
Thou that mak'st a day of night,
Goddess excellently bright.

“To Sleep” by John Keats (1795–1821)

O soft embalmer of the still midnight,
Shutting, with careful fingers and benign,
Our gloom-pleas'd eyes, embower'd from the light,
Enshaded in forgetfulness divine:
O soothest Sleep! if so it please thee, close,
In midst of this thine hymn my willing eyes.
Or wait the “Amen” ere thy poppy throws
Around my bed its lulling charities.
Then save me, or the passèd day will shine
Upon my pillow, breeding many woes,
Save me from curious conscience, that still lords
Its strength for darkness, burrowing like a mole;
Turn the key deftly in the oilèd wards,
And seal the hushèd casket of my Soul.



BRITTEN

Benjamin Britten (1913–1976)

Benjamin Britten is widely regarded as the greatest British composer of his generation: a master of dramatic music in the forms of opera, choral and orchestral works. Often alienated by the prevailing musical establishment, Britten brought into his music influences from European and American contemporary composers, as well as Balinese gamelan. He was equally adept at writing for professionals, amateurs and children, and composed prolifically throughout his life until illness curtailed his activities. He was awarded a life peerage in 1976, becoming Baron Britten of Aldeburgh where he lived for more than thirty years and founded the famous festival in 1948.

(*Music Sales Classical*)

Schism (2010)

by David Biedenbender

for chamber orchestra

Schism is about divisions. I wrote *Schism* in 2010 in the midst of the turbulent national mid-term elections, a time that, in the context of more recent political turmoil, actually seems quite tame. I was overwhelmingly frustrated by the sophomoric mud-slinging and ridiculous lies being told by many politicians and the variously allied media, but I was also somewhat amused by what was nothing short of a nationwide goat rodeo. Much of the musical material is transcribed almost note for note from an improvisation I played on the piano and recorded in the early stages of sketching the piece. I remember being interested in combining the pointillism of Anton Webern's music with a bluesy rock groove, so much of the piece is based on a single, simple, eighth note based, divided melodic line that jumps around the piano in very large leaps. I think of the musical effect as similar to the compound melodies in J.S. Bach's Unaccompanied Cello Suites, where a single melodic line is perceptually transformed through large leaps into multiple voices, though, in the end, I used the ensemble to actually hold out the notes the piano could not to add color, character, and attitude to the independent voices. I also wanted to play with the notion of groove by dividing it in unusual and unexpected ways, almost like running a few of the licks and grooves through a meat grinder.


David Biedenbender (b. 1984)

A musical omnivore and a passionate collaborator, David Biedenbender is inspired by a diverse array of interests and experiences, and he seeks to fuse the energy and clarity of those influences with his own musical language. He has had the privilege of collaborating with many talented performers and ensembles, including

Alarm Will Sound, PRISM Saxophone Quartet, Stenhammar String Quartet, United States Navy Band, Philharmonie Baden-Baden, Vocal-Essence, the Eastman Wind Ensemble, bass trombonist Randy Hawes, and the Atlantic Chamber Ensemble. He recently completed a doctorate in music composition at the University of Michigan and has also studied at the Aspen Music Festival and School, the Swedish Collegium for Advanced Study, and carnatic music in Mysore, India. His musical mentors include Michael Daugherty, Bright Sheng, Evan Chambers, Stephen Rush, Kristin Kuster, Christopher Lees, and David R. Gillingham.

Lady Dark (2013)
by **Michael-Thomas Foumai**
for chamber orchestra

Lady Dark takes its title from a set of sonnets (sonnets 127–152) by William Shakespeare that are known as The Dark Lady Sonnets. Unlike Shakespeare's Fair Youth sonnets, the Dark Lady sonnets are much more sexual and passionate. They are so named The Dark Lady because the poems portray a female figure with black hair and shadowy skin. The work is scored for chamber orchestra and is cast into three continuous movements. Each movement explores the myriad of complex emotions of desire, lust and forbidden love that are expressed in Shakespeare's sonnets.


Michael-Thomas Foumai (b. 1987)

The music of Michael-Thomas Foumai has been described as "vibrant...cinematic" (*The New York Times*), "full of color, drama and emotion" (*Milwaukee Journal Sentinel*) and "exciting, energetic and full of vivid passages and picturesque moods" (*Honolulu Advertiser*). He has recently been named MTNA Distinguished

Composer of the Year and his music has received numerous awards including the 2013 American Prize for Orchestral Composition, Composer of the Year from the Sioux City Symphony, Jacob Druckman Prize from the Aspen Music Festival, three BMI composer awards and the Presser Foundation Award. Michael's orchestral works have been performed by the Milwaukee Symphony, Buffalo Philharmonic, American Composers Orchestra, Sioux City Symphony, New England Philharmonic, Cabrillo Festival Orchestra, Aspen Philharmonic and Alarm Will Sound among others. Michael holds degrees from the Universities of Hawaii (BM) and Michigan (MM) and is currently a doctoral fellow at the University of Michigan. His composition teachers have been Bright Sheng, Michael Daugherty, Syd Hodkinson, Paul Schoenfeld, Erik Santos, Peter Askim, Byron Yasui, Donald Reid Womack, Takeo Kudo and Thomas Osborne.

ILLINOIS STATE UNIVERSITY SYMPHONY ORCHESTRA AND CHAMBER ORCHESTRA


Glenn Block, conductor

Glenn Block has served as the Director of Orchestras and Opera and Professor of Conducting at Illinois State University since 1990. He is also the Music Director of the Central Illinois Youth Symphony, and served as Music Director of the Youth Symphony of Kansas City from 1983 - 2007. Prior to his appointment at ISU in

the 1990, Dr. Block served for 15 years as Director of Orchestras and Professor of Conducting at the Conservatory of Music of the University of Missouri - Kansas City and Music Director of the Kansas City Civic Orchestra. Born in Brooklyn, Dr. Block was educated at the Eastman School of Music. He received his Ph.D. from the University of California at San Diego. A frequent guest conductor, he has appeared in over 42 states with all-state and professional orchestras. Foreign guest-conducting have included concerts and master classes at the Fontainebleau Conservatoire in France, and concerts in Spain, Canada, Colombia, Brazil, Argentina, Paraguay, Estonia, Russia, Italy, Hungary, Austria and the Czech Republic. He has served on the Boards of Directors for both the Conductors Guild and the Youth Orchestra Division of the American Symphony Orchestra League. The Youth Symphony of Kansas City and Dr. Block made their Carnegie Hall debut in June 1997. Dr. Block has served as Resident Conductor of the World Youth Symphony Orchestra at the National Music Camp at Interlochen, Visiting Conductor at the Interlochen Arts Academy, and Music Director of the Summer Festival Orchestra at the Rocky Ridge Music Center in Estes Park (CO). In the summer of 2014, Dr. Block will conduct in Brazil, Argentina, and Paraguay, and will teach conducting and conduct at various festivals in Tuscany, Italy.


Justin Vickers, tenor

Justin Vickers, Assistant Professor of Voice at Illinois State University, maintains an active performance career nationally and internationally. Among his career highlights, the tenor has performed at Carnegie Hall, Avery Fisher and Alice Tully Halls at Lincoln Center, The Kennedy Center, Vienna's Stephansdom, and

Beijing's Forbidden City Concert Hall. A Benjamin Britten specialist, Vickers has spent recent years performing Britten's music throughout the United States. During the 2013 Britten centenary year Vickers was a guest lecturer and recitalist at Oberlin College Conservatory of Music, Drake School of Music, and the University of Nottingham, England. Vickers was invited by the Britten-Pears Foundation to record world premieres of a handful of Benjamin Britten's songs from his juvenilia. In 2012, Vickers performed the world premiere of Benjamin Britten's excised "Epilogue" to his song cycle *The Holy Sonnets of John Donne*, using Vickers's own transcription from the composer's manuscript—sixty-seven years after Britten composed it. He has recorded works by Joseph Summer and Michael Tippett for the Navona and Albany Records labels. He has sung in world premiere performances

of operas by Daniel Catán, Jerrold Morgulas, Bill Banfield, and Seymour Barab, in addition to the world premiere of Alexander Zhurbin's Fourth Symphony, *City of the Plague*, at Moscow's International House of Music. An active proponent of modern song composition, he is currently engaged in the preparations of song cycles by Byron Adams, Jonathan Green, Jerrold Morgulas, and David Vayo.



HANSEN

Christine Hansen, horn

Christine Hansen is an active freelance Horn player and teacher in Central Illinois. Ms. Hansen holds the 3rd Horn position in the Millikin-Decatur Symphony Orchestra and the Illinois Valley Symphony Orchestra. She has been a featured soloist with the Brass Band of Central Illinois, where she serves as Solo E-flat Alto Horn. Ms.

Hansen has previously held positions in the Opera Illinois Orchestra and the Eau Claire Chamber Orchestra, and has performed in Japan, Canada, and at the Lincoln Center in New York City. As a soloist, Ms. Hansen was named a finalist in the 2012 and 2013 ISU Concerto Competitions. She is a member of the ISU Faculty Brass Quintet and frequently performs in chamber ensembles within the School of Music. She is in the process of establishing a Horn Quartet, with the purpose of commissioning new music and providing outreach to public school music programs throughout Illinois. Ms. Hansen also has a longstanding collaborative relationship with pianist Patricia Foltz; in addition to performing public recitals, the duo has given a benefit concert to raise funds for the Dominy Memorial Library in Fairbury, IL. Ms. Hansen earned her BM and MM in Horn Performance from ISU, and has studied with Joe Neisler and Douglas Hill.



PEREIRA

Kim Pereira, narrator

Kim Pereira teaches Acting at Illinois State University's School of Theatre. He grew up in Bombay, India and has been in the US since 1985, having arrived here via the Middle East. He has several acting and directing credits to his name, both in the US as well as in India, from the Greeks to Shakespeare, Shaw, Pinter, Moliere, Beckett, Anouilh, Buchner, Or-

ton, George C. Wolfe, William Nicholson, and Neil Simon, among others. He performs dramatic readings regularly with the Illinois State University Symphony and Band. He has also written several plays and essays on Shakespeare, August Wilson, Shaw, Indian Theatre. He wrote the first full-length analysis of August Wilson's plays (*August Wilson and the African-American Odyssey*) and has published essays on Wilson's plays in several journals. He has written essays on Shakespeare for the NY Shakespeare Festival, The Shakespeare Theatre in Washington DC, and the Illinois Shakespeare Festival. He returned recently from the Far East where he delivered a keynote address at the Asian Arts Conference in Bangkok, Thailand and taught a workshop at the Hopkins-Nanjing Center in Nanjing, China.

ISU CHAMBER ORCHESTRA

Glenn Block, Music Director and Conductor

Violin I

Lourenço Budó, concertmaster
Wen-Chi Chiu
Natalie Stawarski
Liz Fansler
Gabrielle Van-Dril

Violin II

Chelsea Rilloraza, principal
Lisa Ourada
Hannah Kehe
Praneeth Madoori
Andrada Pteanc

Viola

Carol Argenta, principal
Matthew White
Abigail Dreher
Rachael Tatar

Cello

Alexander Brinkman, principal
Amanda Mendez
Pei-Chi Huang
Charles Spurgeon

Double Bass

Trevor Mason, principal
Christine Gebler
Claudia Amaral

Flute

Pam Schuett, principal
Miranda DeBretto

Oboe/English Horn

Samantha Dosek, co-principal
Terri Rogers, co-principal

Clarinet

Colby Spengler, co-principal
Arturo Montano, co-principal

Bassoon

Matthew Jewell, co-principal
Aston Karner, co-principal

Horn

Calle Fitzgerald, co-principal
Wesley Gore, co-principal

Trumpet

Michael Pranger, co-principal
Philip Carter, co-principal

Trombone

Nathaniel Geiger, co-principal

Timpani/Percussion

Mallory Konstans, principal
Kyle Johnson

Keyboard

Matthew Merz, principal

ISU SYMPHONY ORCHESTRA

Glenn Block, Music Director and Conductor

Violin I

Wen-Chi Chiu, concertmaster
Lourenço Budó
Rachael Miller
Natalie Stawarski
Lisa Ourada
Liz Fansler
Nora Fredstrom
Gabrielle Van-Dril

Violin II

Chelsea Rilloraza, principal
Julia Heeren
Hannah Kehe
Praneeth Madoori
Andrada Pteanc
Christopher Castillo
Justin Wagner

Viola

Carol Argenta, principal
Matt White
Abigail Dreher
Eileen Wronkiewicz
Katherine Brown
Alex Foote
Rebecca Schwartz
Rachael Tatar
Joshua Tolley

Cello

Alex Brinkman, principal
Amanda Mendez
Pei-Chi Huang
Jonathan Daly
Charles Spurgeon
Monica Sliva
Joshua Zuo
Cora Embalabala Johnson
Angelina McLauthlin-Heil
Valerie Cocks
Ryan Koranda

Double Bass

Trevor Mason, principal
Christine Gebler
Wiebe Ophorst
Claudia Amaral
Greg Clough
Tabitha Staples

Flute

James Thompson, principal
Pam Schuett
Kyle Johnson, piccolo

Oboe/English Horn

David Merz, principal
Linnea Couture
Jenna Blayney, English horn

Clarinet

Hannah Edlén, principal
Brian Do

Bass Clarinet

Gustav Johnson, principal

Bassoon

Ian Phillips, principal
Bill Heinze
Michael Dicker, contrabassoon

Horn

Amanda Muscato, principal
Josh Hernday
Emma Danch
Emily Lenart
Wesley Gore

Trumpet

Sean Hack, principal
Andy Mrozinsky
Steph Beatty
Ginny Albrecht

Trombone

Riley Leitch, principal
Nathaniel Geiger

Bass Trombone

James Mahowaldi, principal

Tuba

Kevin Kallas, principal

Timpani

Mallory Konstans, principal

Percussion

Robert Botwinski, principal
Karen Cheng
Scott Grigoletto
Rachel Shorten

Keyboard

Matthew Merz, principal

Staff

Joshua Hernday, assistant conductor, manager
Charles Spurgeon, librarian
Matthew White, assistant librarian

Symphony Committee

Pamela Schuett, chair
Kathryn Brown
Sean Hack
Natalie Stawarski

CONCERT II

Monday, March 31st, 8 pm, Kemp Recital Hall

Ensemble Dal Niente

Rokh I (2012) <i>for flute, violin, cello, and piano</i>	Raphaël Cendo
Pre-Amnesia (1979) <i>for alto saxophone</i>	Lee Hyla
Amnesia Redux (2002) <i>for violin, cello, and piano</i>	Lee Hyla

-INTERMISSION-

We Speak Etruscan (1992) <i>for bass clarinet and baritone saxophone</i>	Lee Hyla
Cendres (1992) <i>for alto flute, cello, and piano</i>	Kaija Saariaho
Talea (1986) <i>for flute, clarinet, violin, cello, and piano</i>	Gérard Grisey

(Please see p. 3 and 4 for information on Guest Artists Ensemble Dal Niente and Guest Composer Lee Hyla)

Rokh I (2012)
by **Raphaël Cendo**
for flute, violin, cello, and piano

By avoiding almost anything resembling convention, Cendo practically redefines what music is, turning it on its head. The extended techniques used by Cendo cease to seem “extended” and instead become the most basic and fundamental — even obvious — ingredients for the intensely focused, self-referential entity that is *Rokh I*. The work’s point of inspirational origin is the terrifying mythological bird of prey found in Indian, Persian & Asian literature (perhaps most memorably in the *One Thousand and One Nights*). Cendo establishes the sonic credentials of the creature in the most dazzlingly vivid way, a counterpoint of violence formed from a myriad gestures, slides, twangs, thwacks, ruffles, slaps, heavily compressed pitches, grindings, pops, clusters & whooshes. It’s as though we’ve become the miniaturized inhabitant of the great creature’s nest, confronted by activity on a massive and potentially very destructive scale.



Raphaël Cendo (b. 1975)

After studying piano and composition at the École Normale in Paris, Raphaël Cendo attended the Conservatoire National de Paris (2000-2003), where he graduated in composition, analysis and orchestration. He then joined the composition and computer music class at Ircam (2003-2006). His teachers have included Gausin Allain,

Brian Ferneyhough, Fausto Romitelli and Philippe Manoury. In 2008, he taught composition at the Conservatoire de Nanterre, before leaving for Rome to become resident at the Villa Medici (2009-2011). In 2012, he was invited to teach at the Darmstadt summer courses and the composition sessions

of the Voix Nouvelles in Royaumont. Raphaël Cendo currently lives in Berlin.

Pre-Amnesia (1979)
by **Lee Hyla (see bio on page 4)**
for alto saxophone

Pre-Amnesia is a two-minute solo for alto saxophone. One of Hyla’s early works, the piece was composed for saxophonist Tim Smith and premiered in New York City in 1981. The short, intense work uses the saxophone for its technical advantages – the ability for extreme dynamic changes and agile jumps across the multi-octave range of the instrument.

Amnesia Redux (2002)
by **Lee Hyla (see bio on page 4)**
for violin, cello, and piano

Composed in Boston during the spring of 2002, *Amnesia Redux* was written for the chamber ensemble Triple Helix, and was made possible with support from the Helen F. Whitaker Fund & the Chamber Music America Endowment Fund. The piece begins with two declamatory statements, first by the cello, and then, in an altered version, by the violin, with accompanying commentary from the cello and piano. Gradually the trio emerges as a unified ensemble and explores the material presented at the beginning in a variety of textures and contrasting profiles. Finally, music that had previously been heard as transitional emerges as a main thematic statement and brings the piece to a quiet conclusion.

We Speak Etruscan (1992)
by **Lee Hyla (see bio on page 4)**
for bass clarinet and baritone saxophone

The creation of *We Speak Etruscan* was initiated by saxophonist Tim Berne over a beer with the composer at the

Great Jones Cafe in New York City. The work is dedicated to Berne, bass clarinetist Tim Smith, and Norm Roberson, portiere and Etruscan enthusiast and tour guide at the American Academy in Rome. The piece comes from a large body of work written by Hyla for Smith, illustrating an artistic friendship that has spanned more than twenty years. The piece was written in 1992 in New York in the year following Hyla's Rome Prize residency at the Academy, and was premiered by Berne and Smith in 1993 at Jordan Hall in Boston.

Cendres (1992)
by **Kaija Saariaho**

for alto flute, cello, and piano

The composer writes of her work, *Cendres*:
"While writing *Cendres*, I was mainly concentrating on the interpretation of particular musical ideas by the three different instruments of the trio, each of which has its unique character and palette of colours. Musical tension is created and regulated by sometimes bringing the instruments as close together as possible in all ways (pitch, rhythm, dynamics, articulation, colour etc.), or, at the other extreme, letting each of them express the music in their most idiomatic fashion. Between these two extremes there is an unlimited number of possible ways to create more or less homogeneous musical situations. The consciousness of this variety was the rope on which I was balancing whilst working on the piece."



SAARIAHO

Kaija Saariaho (b. 1952)

Kaija Saariaho was named "Composer of the Year" by Musical America in 2008 and has received several internationally distinguished awards, including the Grawemeyer Composition Award for her opera *L'Amour de loin* in 2003. In 1997, she was awarded one of France's highest cultural honors, the title "Chevalier de l'Ordre des Arts et des Lettres". Saariaho has been commissioned by the BBC, Ircam, the New York Philharmonic, Lincoln Center in New York, the Salzburg Music Festival, the Théâtre de Châtelet in Paris and the Finnish National Opera, among others.

Saariaho frequently draws inspiration from extra-musical sources, be they the night sky, the natural environment or literature. Saariaho studied music and fine arts in parallel before taking up composition, the latter at the graphic arts department of the University of Art and Design Helsinki. She studied composition with Paavo Heininen at the Sibelius Academy from 1976 to 1981 and continued with Brian Ferneyhough at the Freiburg Music Academy, completing her diploma in 1983.

Talea (1986)
by **Gérard Grisey**

for flute, clarinet, violin, cello, and piano

The composer writes of his work, *Talea*:
"Talea," in Latin, means cutting. In medieval music the term refers to a repeated rhythmic structure on which a repeated configuration of pitches (called "color") is superimposed, either beginning together or at different times. In the twentieth

century, we again find this dissociation between pitch and duration.

The cutting idea of the initial gesture, *the placing of different rhythmic structures in and out of phase*, and the two-part form, the second of which could easily be called "color," gave me the idea for the title of this quintet. In *Talea*, I tackle two aspects of musical discourse from which I had been distanced by my research on instrumental synthesis, microphonics and adjacent transformations – namely, *speed and contrast*.

Talea is composed of two interconnected parts, which express two perspectives on – or more precisely, two ways of hearing – a single phenomenon. Thus, a single gesture (fast, fortissimo, ascending slowly, pianissimo, descending) is presented in the first part using average durations and gradually eroded until the contrasts are leveled out. In the second part, the gesture governs the large form and the succession of sequences. Polyphonic in the first part, the gesture becomes homophonic in the second.

From a perceptual point of view, the first part seems to me like a relentless process, a veritable machine which manufactures the freedom that emerges in the second half. The latter process is indeed punctured by more or less irrational events, reminders of the first part, in a way, which emerge and are gradually colored by the new context so as to become unrecognizable. These wildflowers, these weeds pushed into the interstices of the machine, grow in importance and then burst, to the point of giving a wholly unexpected color to these sections that they have parasitized from within.



GRISEY

Gérard Grisey (1946-1998)

Demonstrating an early interest in music, Gérard Grisey's first attempts at composition were at the age of nine. It was in Germany at the Trossingen Conservatory (1963-1965) that he began his studies in this area, before enrolling at the Paris Conservatoire where he received a classical education (diplomas in harmony, counterpoint and fugue, where he excelled, and in music history and piano accompaniment). At the same time he attended the composition class of Olivier Messiaen (1968-1972), he studied with Henri Dutilleux at the École normale de musique (1968), and he learned electroacoustic techniques with Jean-Étienne Marie (1969).

During his stay at the Villa Medici from 1972 to 1974 he made several important encounters (the poet Christian Guez Ricord) and discoveries (Giacinto Scelsi's music). The seminars of Ligeti and Stockhausen, and to a lesser extent that of Xenakis, which he attended in 1972 as part of the Ferienkurse Darmstadt, and which confirmed his own musical concerns, would have a lasting influence on him.

In 1973, Grisey took part in the founding of l'Ensemble l'itinéraire, whose mission was to defend by means of high-quality performances a nascent repertoire of music with specific requirements. The acoustic courses of Émile Leipp in Paris (1974-1975) would pose the basis for his scientific approach to the phenomenon of sound. From 1982, he was continuously active as an educator, first in California at Berkeley until 1986, and then at the Paris Conservatoire, where he taught composition and orchestration.

CONCERT III

Tuesday, April 1st, 8 pm, Kemp Recital Hall

**Premieres of participants in the
RED NOTE New Music Festival Composition Workshop
Ensemble Dal Niente**

Restauração (2014) <i>for flute (dbl. piccolo), clarinet in B-flat, soprano saxophone, violin, cello, and piano</i>	Luciano Leite Barbosa
Lost Man (2014) <i>for violin, cello, flute, clarinet, and piano</i>	Ian Gottlieb
bridging:isolation (2013) <i>for alto flute, violin and piano</i>	Emily Koh
Lament for the Everlasting Flower (2014) <i>for clarinet, alto saxophone, violin, cello and piano</i>	Jiyoun Chung

-INTERMISSION-

Spin (2014) <i>for flute, clarinet, alto saxophone, violin, cello and piano</i>	Pierce Gradone
Ladyboy's wings (amore reshaped) (2014) <i>for flute, clarinet, piano, violin, and cello</i>	Lorenzo Restagno
Bridge 1-2 - Summit of Mt. Fuji (2014) <i>for bass flute, bass clarinet, soprano saxophone, piano, violin, and cello</i>	Kaito Nakahori
The Visitor (2014) <i>for flute, clarinet, violin, cello, and piano</i>	Paul Frucht

(Please see p. 3 for information on Guest Artists Ensemble Dal Niente)

Restauração (2014)
by Luciano Leite Barbosa
*for flute (dbl. piccolo), clarinet in B-flat,
soprano saxophone, violin, cello, and piano*

The word "Restauração" in Portuguese means restoration, and this piece is inspired by the idea of art restoration. This concept was translated as a very fragmented sound material that is mainly played by the violin. Melodic fragments emerge from noise and fade away. Other instruments add bright colors to the fragments, creating timbre transitions that act as light spots in an overall faded picture, attempting to "restore" the original melody. The piece moves towards brightness, which is represented by the more continuous use of the wind instruments, going back and forth between blurred and clear passages.



Luciano Leite Barbosa (b. 1982)

Luciano Leite Barbosa is a DMA candidate at Boston University, studying composition with Joshua Fineberg. He holds a Bachelor's degree from the Federal University of Rio de Janeiro State. He has been an active participant in festivals such as Manifeste, Gaudeamus Muziek Week, Domaine Forget, Contemporary Encounters, Composit, Alea III Workshop, Sicpp, Tsonami, Ircam's workshop, Campos do Jordão Festival, Brazilian Music Biennial, also working with such ensembles as the Nieuw Ensemble, Les Cris de Paris, Nouvel Ensemble Moderne, L'arsenale Ensemble, and Meitar Ensemble. Additional studies included lessons with Tristan Murail, Salvatore Sciarino, Philippe Leroux, among others. In 2013, Luciano was the winner of the Domaine Forget competition, receiving a commission for the Nouvel Ensemble Moderne. In 2011, he was the co-winner of the Nieuw Ensemble 2nd Brazilian Composers Competition. Other results include awards in the BU Cepromusic Competition, Concurso Camargo Guarneri and Nieuw Ensemble 1st Brazilian Composers Competition.

Lost Man (2013)
by Ian Gottlieb

for flute, clarinet, violin, cello, and piano

Lost Man has undergone many iterations throughout the past five years of my life. Originally inspired by the Polish artist Irena Jablonski's breathtaking painting of the same name, I wrote *Lost Man* my sophomore year of undergraduate school. In the interim year before graduate school, I wrote another version of *Lost Man*, and again, in my first year at Yale, I wrote a third *Lost Man*. Three versions from three distinct periods in my life, each vastly different, yet each bears distinct remnants from its respective predecessor.

The only gesture that has remained unchanged in all three versions is a piano cadenza, the motive that sparked the original composition. The way I frame the cadenza has gone through many reiterations, re-contextualizing itself as my musical language has evolved over the years. The cadenza thus serves as a time piece, a remnant of the stylistic idiom I used to value above all others. As the past and present versions of my aesthetic collide, I wonder if the ideas I express now are fundamentally different than what they were then. It's like a game of telephone; how far can you stretch a construct before it ceases to accurately represent its original intention? Over time, this piece may have shed its tight-knit attachment to the painting, and yet I find the title, *Lost Man*, still quite relevant, creating an entirely new meaning of its own.



GOTTLIEB

Ian Gottlieb (b. 1990)

Ian Gottlieb grew up in Los Angeles, California, where he studied classical and jazz cello at the Crossroads School for the Arts and Sciences. He graduated in 2012 from Boston University as a student of Marc Johnson, receiving his Bachelor's in Music Composition and Cello Performance, Magna Cum Laude. Ian has received

commissions from such esteemed professional artists as Dennis Kim (Concertmaster of the Tampere Philharmonic), the Triple Helix Trio, and Boston University faculty Michelle Lacourse. He is currently completing his Concerto Grosso for the up-and-coming Palaver Strings Conductorless String Orchestra. He recently received a Morton Gould Honorable Mention (2013) for his composition, *Medium*, for solo cello. Ian attends the Yale School of Music in pursuit of his Master's in Composition, where he studies with Aaron Jay Kernis and Hannah Lash.

bridging:isolation (2013)
by Emily Koh

for alto flute, violin and piano

This title comes from an almost random set of associations, but sums up what the trio is about – making connections in solitary. I wanted to write a trio that uses all three instruments together to highlight some of the most idiomatic gestures for each particular instrument. In a way, the instruments bridge the space between each other like in chamber music. In other ways, each texture is isolated like in solos.



KOH

Emily Koh (b. 1986)

Emily Koh is an award-winning young composer of contemporary classical music based in Boston, and a native of Singapore. Winner of the 2013 Irino Prize, 2012 ASCAP Morton Gould Young Composers Award, PARMA student competition, 2011 Prix d'Été and others, Emily's music has been heard at various venues in Singapore, Malaysia, Indonesia, Thailand, Taiwan, Japan, South Korea, Israel, France, Italy, the Netherlands, Finland, the United Kingdom, Canada and the United States. She has also been commissioned by the Barlow Endowment, Composers Conference at Wellesley College, Dinosaur Annex Music Ensemble, Amigo Saxophone Collective, The Philharmonic Orchestra Society, and others. Emily is currently the composer-in-residence of the LUNAR Ensemble (Baltimore MD), Director of Concert Series at the Boston New Music Initiative and a Ph.D. candidate in Music Composition and Theory at Brandeis University. For more information, visit <http://www.emilykoh.net>.

Lament for the Everlasting Flower (2014)
by Jiyoun Chung

for flute, clarinet, alto saxophone, violin, cello and piano

The Rose of Sharon, called Mugunghwa, is the national flower of Korea and means "the everlasting flower." After the war, Korea's economic growth was remarkable. However, the rapid growth left serious side effects: materialism, considerable pressure for education, immature democracy, and most of all, the highest suicide rate in the world. Suicide is the number one cause of death for 10s, 20s, and 30s and the second for the rest. I believe suicide is homicide by society, not just an individual mental problem. There is not much I can do here as a composer but weep for the deceased, weep with the bereaved and let the world hear this painful cry. This piece includes the contrast between the intense and chaotic section depicting anguish and the soft and delicate section portraying melancholy. The reoccurring rhythm throughout the slow section is cited from Sangyeosori, traditionally sung by coffin bearers at funerals.



CHUNG

Jiyoun Chung (b. 1982)

Jiyoun Chung received her Bachelor in Composition from Hanyang University, studying with Young-mee Lym and Jun-young Park. After graduation, she worked as an editor for *String and Bow* and *Piano Music*. Then, she earned her Master's degree in composition and piano performance from Illinois State University, studying with Martha Horst and Carl Schimmel. She is currently a doctoral student at University of Missouri-Kansas City, studying with Chen Yi, Zhou Long, and James Mobberley.

Her pieces have been performed in the USA and Korea including the most recent commission from Bucheon Philharmonic Orchestra Chorus. Recently, she was a semifinalist in 2013 The American Prize, and received an honorable mention from Rebecca Sherburn competition. Her string quartet piece *Arirang Fantasie* was performed at 2014 GAMMA-UT. She has been active as an arranger for profes-

sional orchestras and ensembles. In 2012, Yesol published the works she orchestrated, Rainbowbox Orchestra Performance Book.

Spin (2014)
by **Pierce Gradone**

for flute, clarinet, alto saxophone, violin, cello and piano

"Spin" seems to be one of those rare catch-all words in American English. In politics, spin doctors are adept at twisting a story to fit their own ends; where I'm from in the South, one who spins a great yarn may be a great storyteller, a known exaggerator, or (as is usual) both. In music, the German term *fortspinnung* explicitly describes the process of spinning out melodies; and finally, the literal spinning that often results in nausea (or worse). Spin embodies these various definitions on both a temporal and spatial level: the opening clarinet solo spins around a recurring pitch as its musical material is spun into different guises, making its identity progressively more cloudy as melodies are constantly spun out, rarely returning to their original state. Of course, the biggest yarn of all is that the word spin didn't even cross my mind until the piece was finished!



Pierce Gradone (b. 1986)

The music of Pierce Gradone has been performed throughout the world and in various festivals. His works have been performed by Line Upon Line Percussion, members of the Aeolus Quartet and Signal Ensemble, Amy Briggs, the Parhelion Trio, Concert Black, the University of Texas New Music Ensemble, the Florida State

University New Music Ensemble, the McCain Duo, and many others. As a double bassist, Pierce is an active performer of new music, premiering multiple works by living composers as both a soloist and member of various ensembles. He holds degrees in composition from Florida State University and the University of Texas at Austin, where he studied with Ellen Zwilich, Dan Welcher, and Ladislav Kubik. He is currently pursuing a Ph.D. in composition at the University of Chicago, where he studies with Augusta Read Thomas.

Ladyboy's wings (amore reshaped) (2014)
by **Lorenzo Restagno**

for flute, clarinet, piano, violin, and cello

"[...] After he does it with a real girl, he does it with the other one in the story. Or with both of them together, the one with wings lying there on the bed.

The girl in the story shines and glares all over his body like headlights, his wings beating

the glare of her seeing shivering up his body, and his eyes all gummed with darkness, cocooned

the wings drenched after he comes, matter, the feathers. That place deep in where Plato said the soul begins, cutting its teeth on pleasure, the pleasure raw and bloody from the effort.

When they come together, they fragment. First the girl, then the one with the wings. His feathers as when a bird is shot, the bird body pulling apart in the air. That's called orgasm."

Let's begin with the orgasm (or let's begin with the end).

The piece is based on Susan Mitchell's poem "Erotikon", and dedicated to her.



Lorenzo Restagno (b. 1987)

Lorenzo Restagno, born in Turin (Italy) in 1987, studies composition in Paris with Hugues Dufourt, and has attended masterclasses of Salvatore Sciarrino (Latina 2014), Luca Francesconi (Beijing 2013), Francesco Filidei (Pontedera 2012, 2013), Pierluigi Billone (Palermo 2012, Adria 2013), Dieter Mack (Beijing 2013), Marco

Stroppa (Milano 2013). Graduated in Chinese Language and Culture from Turin University, he studied music composition in 2011 also at Central Conservatory of China in Beijing such as student of Guo Wenjing. He previously attended Turin Conservatory composition classes of Giulio Castagnoli and has studied electronic music at Turin Musiclab. His pieces have been performed in Italy, China and Japan, by ensembles as Ensemble Interface, Beijing Contempo Ensemble. His attendance at the RED NOTE New Music Festival is supported by GAI (Giovani Artisti Italiani) – Movin' Up 2013.



Bridge 1-2 - Summit of Mt. Fuji (2014)
by **Kaito Nakahori**

for bass flute, bass clarinet, soprano saxophone, piano, violin, and cello

Bridge 1-2 - Summit of Mt. Fuji is a piece I started to write when I visited Mt. Fuji this past January. My interest in Mt. Fuji began when I climbed to the top of the mountain in the summer of 2012. I grew up in Tokyo, Japan. From inside of the city, there are many places where Mt. Fuji is visible when the sun is shining. Ever since I was young I thought that the mountain was very beautiful, and I was deeply inspired by the works of Japanese art based on that beauty. Since climbing Mt. Fuji has always been something I have desired, I was very excited when I was given the opportunity to make that a reality. When I climbed to the top of the mountain, I found that there was no thrum of reverberation in the atmosphere like I thought there would be. This intrigued me. There seemed to be a dead silence that dwelled at the top of the mountain. When I re-visited Mt. Fuji in the winter, I remembered all of those thoughts and feelings and it has inspired me while writing this piece. In 2013, Mt. Fuji and Miho Pine Grove became world heritage icons. In light of this, the A-EN Composer's Project I am involved with, decided to start collaborating with several Mt. Fuji related organizations and museums. I have currently written several pieces based on Mt. Fuji; many of which (including this piece), have already been displayed at museums.


Kaito Nakahori (b. 1989)

Kaito Nakahori is a Japanese composer based in Tokyo and San Francisco. He received his Bachelor's Degree in Musical Composition from the Toho College in 2012, and was honored with the esteemed Syuseki award for the highest ranking student in his graduating class. He has trained under Jun Nagao, Kazuaki

Ogikubo, Conrad Susa and René Staar. He has been the recipient of several honors, including 3rd place in the 9th Hiro-saki Sakura no Sono Composition Competition, the Senzoku Award at the Senzoku Contemporary Music Competition, and the Syorei Award for the 11th and 15th TIAA Composers Competition. He has composed for several plays produced by the theatre company Keizaito H in Japan. His pieces have been commissioned and performed in Europe, America, and Japan by many famous organizations and musicians, such as Aki Takahashi, and at prestigious venues, including Suntory Hall in Japan. The Japanese Cultural Institute in Rome, Italy, invited him to present one of his works and to speak on Japanese music in November 2013. He is a composer for the A-EN Composer's Project with Hikari Kiyama, and is a member of the Tokyo International Association of Artists, as well as the Japanese composer group The Sound Set. Several of his works have been published by Harpster Music Publishing and other companies. He is currently pursuing his Masters of Music at the San Francisco Conservatory of Music.

poser Awards, and an orchestral reading with the San Diego Symphony. His works have been performed at Merkin Concert Hall, Peter Jay Sharpe Theatre, Fredrick Loewe Theatre, and at Paul Hall and Morse Hall at Juilliard. His music has also been commissioned and performed by the Kleio Quartet, Node Contemporary Music, PULSE New Music, the Fairfield Ludlowe High School Wind Ensemble, the Ridgefield Symphony, the Sherman Chamber Ensemble, the NYU Symphony Orchestra, and the Juilliard Orchestra.

The Visitor (2014)

Paul Frucht

for flute, clarinet, violin, cello, and piano

The Visitor is an exploration of my childhood fear of spirits, ghosts and monsters. I was never afraid of the dark, but more what was lurking in the dark. Often during the night, any noise that made it to my ear would further convince me that some kind of non-corporeal being was coming to visit me. I would stay awake for hours because I was too afraid to go to sleep.

Of course, I realize now that such a fear was completely irrational. However, I recently began thinking about what a visit from a spirit might have actually been like. I also began to imagine the encounter from the spirit's perspective. It occurred to me that some spirits could be quite sorrowful while others could be angry or even jubilant. This piece endeavors to explore how such an encounter might unfold from the sadness of the visitor to the fear of the visited.


Paul Frucht (b. 1989)

Paul Frucht's music has been referred to as "expertly orchestrated" and as "always having a sense of lyricism, driving pulse, and great urgency" on WQXR's Q2 program. Born in 1989 and originally from Danbury, CT, he is currently in his first year as a C.V. Starr Doctoral Fellow at Juilliard, studying with Robert Beaser. He also

holds a M.M. degree from Juilliard and a B.M. from NYU, where he studied with Justin Dello Joio. Recent recognitions include Juilliard's Arthur Friedman and Palmer Dixon Prizes, an honorable mention in the Morton Gould Young Com-

CONCERT IV

Wednesday, April 2nd, 8 pm, Kemp Recital Hall

Concordance Ensemble

Bang Lang Do, piano
Wesley Luke, violin
James Sherry, trumpet

with special guests

Patricia Morehead, oboe

and

Philip Morehead, conductor

Trio Sonata for Violin, Trumpet, and Piano (2001) James Stephenson
Andante Semplice, Vivace (1st mvt. only)

Arioso (1998) Patricia Morehead
for oboe and piano

Prayer and Lamentation (2004) Amy Dunker
for trumpet and piano

Prairie Portraits (2010/2014 premiere of this arr.) Patricia Morehead
Landscape of Chance, for violin and piano
Flatlands, for violin, English horn, trumpet, and piano
Stormy Weather, for trumpet and piano

Trio (1992) Eric Ewazen
for violin, trumpet, and piano
Andante
Allegro molto

-INTERMISSION-

Swarm Wind Speak (2014 – world premiere) David Vayo
for oboe, trumpet, violin, and piano

Quietude #3 (2002) Christopher Lobingier
for trumpet and piano

“Ballade” from **Sonata No. 2 for Solo Violin, Op. 27** (1924) Eugène Ysaÿe

“Fanfares” from **Etudes, Book One** (1985) György Ligeti
for piano

Concordance Trio (2014 – world premiere) Amy Dunker
for violin, trumpet, and piano

I
II

Tourbillon (2009) David Gillingham
for violin, trumpet, and piano

Trio Sonata for Violin, Trumpet, and Piano (2001) by James M. Stephenson

The *Trio Sonata for Violin, Trumpet, and Piano* was written for Richard Stoelzel, a good friend and great supporter of new music. He has also been responsible for other works of mine, including the trumpet sonata, and sets of brass quintet arrangements of music by Gershwin and Tchaikovsky's

Nutcracker. His directive in the composition of this piece was to compose something straightforward and accessible. Hence the melodies, especially in the first and second movements, are generally tonal and pleasant. The challenge in composing, and performing, music for an ensemble containing violin, trumpet and piano is always maintaining a balance where all instruments can be heard and/or step for-

ward when necessary. Each instrument, therefore, has solo passages, and the trumpet uses a variety of mutes to both change the color and cover the sound to allow for better balance within the trio of players.



James M. Stephenson (b. 1969)

Chicago area composer James Stephenson's works have been performed by leading American orchestras and hailed by critics as having "straightforward, unabashedly beautiful sounds" (*Boston Herald*). His music incorporates a fresh and energizing sound scape that delights the audience while maintaining integrity and worthwhile challenges for the performing musicians. Recent collaborations include a concerto for Branford Marsalis with Rodney Mack; an exuberant fanfare for the Houston Symphony; and a concerto for the Philadelphia Orchestra's principal trombonist, Nitzan Haroz. Recent premieres include a trumpet concerto in Sydney, Australia, concertos for flute and clarinet in Florida and Ohio (Cleveland), respectively, and two new violin concertos, performed by the Minnesota Orchestra (Osmo Vänskä conducting, Jennifer Frautschi, violin) and the Rhode Island Philharmonic (Larry Rachleff with Alex Kerr). Stephenson is also active in the concert band world, with premieres occurring at major venues such as the Midwest Clinic, and the ABA (American Bandmasters Association) convention with the US "President's Own" Marine Band. His landmark educational work, *Compose Yourself!*, has now been performed over 200 times since its creation in 2002. Stephenson's arrangements have been performed, recorded, or broadcast by virtually every major orchestra in the country. Before moving to Lake Forest as a full-time composer, Stephenson spent 17 seasons with the Naples (FL) Philharmonic as a trumpeter. Stephenson is currently Composer-in-Residence with the Lake Forest Symphony.

Arioso (1998)

by Patricia Morehead (see bio on page 22)

for oboe and piano

Arioso was commissioned by Mostly Music for virtuoso harp-sichordist Jory Vinikour for oboe and harpsichord. It reflects my influences of non-tonal music, hints of an opera aria and J.S. Bach.

Prayer and Lamentation (2004)

by Amy Dunker

for trumpet and piano

Prayer and Lamentation was inspired by the events surrounding the December 26, 2004 Tsunami that devastated parts of Asia, India and Africa. The work is dedicated to those nearly 200,000 people who perished on that day.



Amy Dunker (b. 1964)

Composer-trumpeter-educator Amy Dunker's music resists easy categorization. From avant-garde improvisation to minimalist sound sculptures to neo-romantic echoings, Amy delves deeply into the nature of human experience. Her works have been performed throughout the United States, Czech Republic, Italy, the Ukraine, France, India, Colombia, China, Thailand,

Japan, Mexico, Ireland, Germany, Great Britain, and Puerto Rico. Amy Dunker is an Associate Professor of Music and Chair of the Music Department at Clarke University where she teaches composition, theory, aural skills and trumpet. Amy received her Bachelor's degree in music education from Morningside College, a Master's degree in trumpet performance from the University of South Dakota, a Master's degree in composition from Butler University and a Doctorate in composition from the University of Missouri-Kansas City Conservatory of Music. Major influences in her musical education include Stanley DeRusha, Chen Yi, James Mobberley and Michael Schelle. Amy's works have been recorded on the ERM Media, NextAGem, Centerpoint and Whatsit labels. Her music is published by Alliance Publications, Inc.

Prairie Portraits (2010/2014)

by Patricia Morehead (see bio on page 22)

for English horn, trumpet, violin, and piano

Prairie Portraits was inspired by an excerpt from a poem by Chicago poet Nina Corwin called "The Land of Lincoln":

"But such are the seeds from which icons are grown. For in this land where Lincoln walked, luck is long on odds, high on irony. And fate is the weathered hand of the heartland: the crops that fail, the teams that never win, the flatlands with their illusion we are born on equal footing. Until the mist settles so thick you can barely see your feet. Yet even through floods and dry spells, the river banks sing their hopeful anthems. Even then, the asters and the milkweed wave their windswept greetings."

The piece was originally written for Carolyn Hove, English horn soloist of the Los Angeles Philharmonic. This version is a transcription for the Concordance Chamber Ensemble at the request of James Sherry.

Trio (1992)

by Eric Ewazen

for trumpet, violin, and piano

Eric Ewazen wrote his *Trio* for trumpet, violin and piano in 1992 at the Juilliard school. The trio was inspired by the Brahms Horn Trio, with its rich combination of a string instrument, a brass instrument, and the piano. "Traditionally, the trumpet has provided composers with bright, brilliant sonorities, often used heroically or dramatically. In this work, the expressive lyrical qualities of the instrument are also emphasized, helping to display its full range of coloristic possibilities. The work opens peacefully and elegiacally. Although intimations of dramatic tension appear, they ultimately fade away into serenity. The finale is a joyous dance, filled with lively gestures and rhythms. A brief recollection of the first movement gives way to complete exhilaration as the music spins to a rousing close." (Eric Ewazen)



EWAZEN

Eric Ewazen (b. 1954)

Eric Ewazen received a B.M. at the Eastman School of Music, and M.M. and D.M.A. degrees from The Juilliard School, where his teachers included Milton Babbitt, Samuel Adler, Warren Benson, Joseph Schwantner and Gunther Schuller. He is a recipient of numerous composition awards and prizes. His Orchestral and Wind Ensemble works have been

given by the Charleston (SC) Symphony, West Virginia Symphony, the Juilliard Symphony, Birmingham (UK) Philharmonic, Illinois Symphony, and the Honolulu Symphony. He has been a guest at almost 100 Universities and colleges throughout the world in recent years including, Curtis, Eastman, Peabody, Indiana U., UCLA, U. of Texas, U. of Hawaii, Birmingham (UK) Conservatory, the Conservatory of Santa Cruz (Spain) and Boston Conservatory. He has been lecturer for the New York Philharmonic's Musical Encounters Series, Vice-President of the League of Composers – International Society of Contemporary Music, and Composer-In-Residence with the Orchestra of St. Luke's in New York City. He has been a faculty member at The Juilliard School since 1980.

**Swarm Wind Speak (2014 – world premiere)
by David Vayo**

for oboe, trumpet, violin, and piano



VAYO

David Vayo (b. 1957)

David Vayo is Professor of Composition and Theory and Coordinator of New Music Activities at Illinois Wesleyan University." Vayo has also taught at Connecticut College and the National University of Costa Rica. He holds an A.Mus.D. in Composition from The University of Michigan, where his principal teachers were Leslie Bassett and William Bolcom;

his M. Mus. and B. Mus. degrees are from Indiana University, where he studied with Frederick Fox and Juan Orrego-Salas. Vayo has received awards and commissions from the John Simon Guggenheim Memorial Foundation, ASCAP, the Koussevitzky Music Foundations, the Barlow Endowment for Music Composition, the American Academy and Institute of Arts and Letters, the American Music Center, the National Association of College Wind and Percussion Instructors, and the Illinois Council for the Arts, and has been granted numerous artists' colony residencies. Over four hundred performances and broadcasts of his compositions have taken place, including recent performances in Mexico, Taiwan, the Netherlands, Hong Kong, and Spain and at Harvard University, Ohio State University and the universities of Wisconsin and Iowa. Festivals which have programmed his work include the International Trombone Festival, the International Double Reed Festival, the Grand Teton Music Festival, and three World Music Days of the International Society for Contemporary Music. His compositions are published by Honeyrock, Bèrben/Italia Guitar Society Series, and the International Trombone Association Press. Vayo is also active as a keyboardist performing contemporary music, jazz and free improvisations.

**Quietude #3 (2002)
by Christopher Lobingier**
for trumpet and piano

This piece is a Christmas gift to James Sherry as a symbol of our friendship and our love for music. Written after September 11th, 2001, it is an emotional response to the loss and significance of the event.



LOBINGIER

Christopher Lobingier (b. 1944)

Christopher Lobingier is a Baltimore-based composer best known for the score to the John Waters film *Desperate Living*. Lobingier studied with Carlos Surinach at Carnegie Mellon University and with Robert Hall Lewis at the Peabody Institute of the Johns Hopkins University, where he worked as a music librarian for more than thirty years. He spent a year in France

training with Nadia Boulanger and has written several works in homage to Olivier Messiaen. Lobingier has served as organist at Baltimore's historic Messiah Lutheran Church for two decades. His works have been performed frequently in and around Baltimore, and he was a founding member of the Baltimore Composer's Forum. He wrote his set of six Quietudes, for various sets of instruments, in memory of the United States' response to the September 11 tragedy. Quietude #3 is dedicated to Jim Sherry.

**"Ballade" from Sonata No. 3
for Solo Violin, Op. 27 No. 3 (1924)
by Eugène Ysaÿe**

Ysaÿe's six Op. 27 sonatas for solo violin sit just below the six sonatas and partitas of Bach, on which they were modeled, as the most performed and generally well-regarded compositions for solo violin. Ysaÿe's sonatas, however, written almost two hundred years after Bach's, take advantage of the advances of violin technique in the intervening period to such an extent that they are also inevitably virtuosic show-pieces. Like Paganini, Ysaÿe wrote music for violin that was unplayable by most violinists living in his era. The six Op. 27 sonatas are each dedicated to other virtuoso violinists of the early 20th century (such as Szigeti, Thibaud, and Kreisler), on whose personal style Ysaÿe based that sonata. The Sonata No. 3 "Ballade" was dedicated to Georges Enesco, who was himself a great (and largely underrated) composer. The ballade was a widely popular poetic form in France and England in the 19th and early 20th century and featured recurring repetitions of the initial rhyme sounds. Chopin turned this into a musical form that Liszt and Brahms (and eventually Ysaÿe) imitated. The piece begins with a recitative (speech-like) introduction filled with anxiety and groaning and increasing agitation until the furious main theme appears. The subsequent music alternately cries out and mumbles, is rigid and improvisational, and eventually chases itself away in a panic.



YSAÿE

Eugène Ysaÿe (1858-1931)

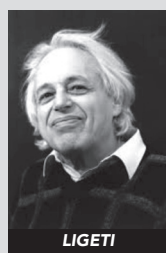
Eugène Ysaÿe was a Belgian violinist, conductor, and composer. He began violin lessons at the age of four with his father, and went on to study in Liège, with Henry Wieniawski in Brussels, and with Henri Vieuxtemps in Paris. There he became acquainted with and championed most of France's leading composers including

Fauré, Saint-Saëns, Franck, and Debussy. He toured Europe and the USA extensively and was a professor at the Brussels Conservatory. As a conductor he founded the Concerts Ysaÿe and spent four years with the Cincinnati Orchestra. He wrote an opera and much for the violin. A whole generation of violinists revered Ysaÿe for his superb technique and pioneering role in modernizing 20th-century violin playing.

(Christopher Fifield, *Oxford Companion to Music*)

**Piano Etude No. 4 "Fanfares" (1985)
by György Ligeti**
for piano

Melody and accompaniment frequently exchange roles in this polyrhythmic study which features Turkish aksak-influenced rhythms and an ostinato in 8/8 time, dividing the bar of 8 eighth notes into 3 + 2 + 3. This étude is dedicated to Volker Banfield.



György Ligeti (1923-2006)

In his strikingly divergent compositions, György Ligeti made innovative use of techniques such as micropolyphony, counterpoint, microintervals, polyrhythms, and cluster composition. Born to a Hungarian Jewish family in Transylvania, Romania, Ligeti was sent to a Jewish labor camp during the final years of World War II. He graduated from the Franz Liszt Academy

of Music in Budapest in 1949, and taught there until he fled Hungary for Vienna in 1956 to escape the oppressive policies of the Soviet-controlled Hungarian government. Ligeti soon traveled to Cologne, where he was influenced by the music of avant-garde composers such as Karlheinz Stockhausen and Gottfried Michael Koenig. He received wide acclaim for his orchestral works *Apparitions* (1958-1959) and *Atmosphères* (1961), which used micropolyphonies – dense textures comprised of clusters of lines. His later works include *Aventures* and *Nouvelles Aventures* (1962-1965), which imitated the sounds of language; *Lux Aeterna* (1966), heard in the film *2001: A Space Odyssey*; his only opera *Le Grand Macabre* (1978), which employed quotation and pastiche; and his eighteen Piano Etudes (1985-2001), which drew in part upon rhythms and patterns from non-Western musical traditions. Ligeti was the recipient of many awards and honors, include the Grawemeyer Award, the Ernst von Siemens Music Prize, the Kyoto Prize, the Polar Music Prize, and the Theodor W. Adorno Award.

**Concordance Trio (2014)
by Amy Dunker (see bio on page 19)**
for trumpet, violin, and piano

Concordance Trio for Violin, Trumpet and Piano was commissioned by Lynette and Brian Schatz for the Concordance Trio. It is a multi-movement work exploring the orchestral possibilities of the instrumentation.

**Tourbillon (2009)
by David R. Gillingham**
for trumpet, violin, and piano

Tourbillon is French for "whirlwind". When I was a young child growing up on a farm in Wisconsin, I remember being fascinated with what my brother and I called "small tornadoes". These small "whirlwinds" actually frightened me as I thought that I might be lifted up by one and carried away.

These meteorological events would start small, grow in size and move from side to side picking up debris and carrying it skyward. Sometimes several would form and sometimes they would converge. But these little "dust winds" would often dissipate just as quickly as they would form. The structure of *Tourbillon* follows the random appearances of these whirlwinds, twisting and turning and carrying two basic motives throughout the piece, the first heard by the trumpet and the second in the piano. The circling and twisting dissipates in the middle of the piece to a calm "summer breeze". But then, the motion resumes only to again dissipate at the end of the piece. Polychordal diminished seventh chords provide the harmonic basis for the piece along with augmented 9th chords for the secondary theme. The melodic material is derived mostly from octatonic scales.



David R. Gillingham (b. 1947)

David Gillingham earned Bachelor and Master Degrees in Instrumental Music Education from the University of Wisconsin-Oshkosh and the PhD in Music Theory/Composition from Michigan State University. Dr. Gillingham has an international reputation for the works he has written for band and percussion. Many of these works are now considered standards in

the repertoire, and have been performed by every major wind ensemble in the United States. His numerous awards include the 1981 DeMoulin Award for Concerto for Bass Trombone and Wind Ensemble and the 1990 International Barlow Competition (Brigham Young University) for *Heroes, Lost and Fallen*. Dr. Gillingham's works have been recorded by Klavier, Sony, Mark, White Pine, Naxos, Summit, and Centaur. Over sixty of his works for band, choir, percussion, chamber ensembles, and solo instruments are published by C. Alan, Hal Leonard, Southern Music, Music for Percussion, Carl Fischer, MMB, T.U.B.A, I.T.A., and Dorn. Dr. Gillingham is a Professor of Music at Central Michigan University and the recipient of and Excellence in Teaching Award (1990), a Summer Fellowship (1991) and a Research Professorship (1995). He is a member of ASCAP and has been receiving the ASCAP Standard Award for Composers of Concert Music since 1996.

CONCORDANCE ENSEMBLE



Bang Lang Do, piano

As a performing artist and accompanist, Dr. Bang Lang Do has given concerts in Portugal, Canada, France, Holland, Viet Nam, Thailand, and the US. She has been recorded many times with Radio Canada and the Canadian Broadcasting Corporation, and she has received first prizes in numerous competitions including the Eckhardt Gramatte, the Canadian National

Competition, the Canadian Stepping Stone International competition, the Baldwin competition, the French Music competition, the Conservatory of Music in Quebec as well as concerto competitions from several Colleges. She received her doctorate from the University of Montreal and studied with Natalie Pepin and toured across Canada as the winner of a competition. She toured the Midwest in 2003 with James Sherry, in a recital entitled "Quietly: In Search of the American Spirit." Bang Lang is trained in Suzuki, Dalcroze Eurhythms, and was a member of the Music Teacher

National Association and the Piano Guild for many years.



James Sherry, trumpet

Dr. James Sherry earned his bachelor's degree from Illinois State University, master's degree from Yale University and his doctorate from the Peabody Institute of the Johns Hopkins University. At Johns Hopkins University, Sherry conducted the Johns Hopkins University Choral Society and served as director of bands for seven years. Over the past twenty years he has conducted Chicago's All-City Meritfest Band in Symphony Hall, the Bangkok Opera, Southeast Asian Youth Orchestra and Wind Ensemble, and the Baltimore School for the Arts Jazz Ensemble, and numerous public school music programs in Baltimore, Dubuque and Chicago. He studied trumpet with Steve Eggleston, Rick Lehman, Greg Clemons, William Vacchiano, Allan Dean, Steve Hendrickson, Ed Hoffman, Langston Fitzgerald, and Amy Schendel. He is a member of the Waterloo Cedar Falls Symphony Orchestra.



Wesley Luke, violin

Wesley Luke is the Concertmaster of the LaCrosse (WI) Symphony, the Principal Second Violinist of the Dubuque (IA) Symphony Orchestra, and a section violinist in the Madison (WI) Symphony Orchestra. He is also a frequent substitute violinist with the Wisconsin Philharmonic and the Wisconsin Chamber Orchestra. He has performed widely across the United States, Europe, and Japan. He holds degrees from the New England Conservatory of Music and the University of Wisconsin-Madison and currently serves on the teaching faculties of the University of Dubuque, Northeast Iowa School of Music, Divine Word College, and Loras College. His teachers have included Felicia Moye, Malcolm Lowe, and Doris Preucil.



Patricia Morehead, composer and oboe

Patricia Morehead, composer and oboist, is the Founder and former Artistic Director of CUBE Contemporary Chamber Ensemble, and past president of the International Alliance of Women in Music and American Women Composers Midwest. She is a graduate of the New England Conservatory of Music. She made her Carnegie Recital Hall debut in 1977 and has concertized actively in Brazil, Canada, Europe, China and the USA.

Patricia Morehead has had over forty works written for her and has premiered over fifty compositions. Her music has been recognized with awards, commissions, and festival selections from the International League of Women Composers, the Bowling Green New Music and Art Festival, the American String Teachers Association, the Alaska Council of the Arts, the Canadian Contemporary Music Workshop, the Ravinia Festival, the International Festival of Sacred Music,

and the International Composers Festival, Talloires, France. In 1998 she was chosen to write a new two-piano work, *The Handmaid's Tale*, for Ursula Oppens and Aki Takahashi in celebration of the fifteenth anniversary of American Women Composers Midwest.

Recent works include commissions from the Arbitrio, the Lutheran School of Theology, virtuoso harpsichordist Jory Vinicour, and North/South Consonance, as well as *Prairie Portraits* for English horn and piano, *Conversations* for oboe and percussion, *Yangtzee River Journey* for erhu, pipa, oboe, violin and cello, and *Metropolis* for orchestra, premiered by the Chicago Metropolitan Symphony, conducted by Russell Vinick. Ms. Morehead is currently working on a tuba concerto for tuba virtuoso Micky Wrobleski and the Shanghai Radio Orchestra and an opera based on the life of the Sauk chief Black Hawk.

Ms. Morehead has studied composition at The University of Chicago with Ralph Shapey, John Eaton, and Shulamit Ran. She is on the adjunct faculty of Columbia College, Chicago, and Dominican University, River Forest, and she was for 17 years leader of the Composers Forum at the Merit School of Music.



Philip Morehead, conductor

Philip Morehead is Head of Music Staff of the Lyric Opera of Chicago and the Ryan Opera Center. A veteran of over thirty years as pianist and conductor, Mr. Morehead has extensive experience in the operatic repertory. He has conducted a widely varied list of concert works and contemporary music and performed in as varied a repertory of chamber music. A consummate musician, he has coached singers in operatic and concert repertory and given master classes in vocal and chamber music interpretation and performance.

When not engaged in his Lyric Opera duties Mr. Morehead is a conductor, coach, pianist, and harpsichordist. His conducting work has included Boulez' *Improvisations sur Mallarmé* for the Contemporary Chamber Players at The University of Chicago and Gounod's *Faust* at Illinois State University. He is a founding member of CUBE, a Chicago-based chamber ensemble specializing in the performance of new music. With the CUBE ensemble he has performed as pianist in a wide variety of repertoire and has conducted the ensemble in world premieres of William Ferris (*An Eden Garden*), Sebastian Huydts (*Three Serious Songs*), Russ Grazier (*Leaving, Arriving*), and other works. Mr. Morehead has given vocal masterclasses in conjunction with Elgin Opera and was a member of the faculty of the Bel Canto Institute in Florence, Italy in summer of 2013.

Mr. Morehead was educated at Trinity School (New York), The Baylor School (Chattanooga), Swarthmore College, Harvard University, and the New England Conservatory of Music. He studied for two years in Paris and Fontainebleau with Nadia Boulanger. In addition to his musical activities, Mr. Morehead is the editor of revised versions of the *New American Roget's College Thesaurus*, *The New American Webster's Handy College Dictionary* and *Hoyle's Rules of Games*. He is author of *The New International Dictionary of Music* and the *Penguin Thesaurus*.

CONCERT V

Thursday, April 3rd, 8 pm, Kemp Recital Hall

ISU Faculty and Students

Giant Variations (2013)
for two pianos

Martha Horst

Joshua Russell and Matthew Merz, piano

Songs of Hadrian (2005)
for tenor and piano

John David Earnest

I. Hadrian's Prayer
II. Hadrian's Love Song
III. Hadrian's Ecstasy
IV. Hadrian's Sorrow
V. Hadrian's Madness

Justin Vickers, tenor
Tuyen Tonnu, piano

Specific Gravity: 2.72 (2012)
for flute, clarinet, saxophone, violin,
cello, and percussion
Hardness: 7.5-8
November Graveyard

Lansing McLoskey

Kimberly McCoul Risinger, flute
Anne Dervin, clarinet
Tre Wherry, saxophone
Sarah Gentry, violin
Adriana Ransom, cello
David Collier and Ben Stiers, percussion
Mark Babbitt, conductor

-INTERMISSION-

Ad Libitum (1995/2014)
for three timpani and piano

Yao Chen

Yu Ling Cheng, timpani
Yihan Zhang, piano

Straitjacket (2009)
for percussion quartet and percussion soloist
II. Isopangram
IV. Taquinoid

Mark Applebaum

Kevin Greene, Mallory Konstans, Kyle Singer, Ben Stiers, percussion
Ksenija Komljenović, soloist

Five Romantic Miniatures on The Simpsons (2002)
for chorus

Paul Crabtree

Madrigal Singers
Karyl Carlson, conductor

The Light Within (2007)
for alto flute, clarinet, violin, cello, piano, and percussion

John Luther Adams

James Thompson, alto flute
Hannah Edlén, clarinet
Lourenço Denardin Budó, violin
Peggy Huang, cello
Sejeong Jeong, piano
Ben Stiers, percussion
Josh Hernday, conductor

Giant Variations (2013)

by Martha Horst

for two pianos

Giant Variations is a sort of musical amalgamation of two of my favorite pieces – Variations on a Theme by Paganini by Witold Lutoslawski and “Giant Steps” by John Coltrane. Like the work for two pianos by Lutoslawski, the form of the piece is theme and variations. The theme uses harmonic progressions found in the theme to “Giant Steps” and contains two heavily accented chords – also reminiscent of the “Giant Steps” theme. These two accented chords are present throughout the variations. As the piece progresses, various jazz elements such as pentatonic, octatonic, and altered scales are used. (Martha Horst)



HORST

Martha Horst (b. 1967)

Martha Horst is a composer who has devoted herself to the performance, creation, and instruction of classical music. Her music has 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, and the Rebecca Clarke International Composition Competition. 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.

Before moving to Illinois, Ms. Horst was an active member of the San Francisco musical community. Ms. Horst was President of Earplay, a San Francisco based contemporary music ensemble. In addition to her compositional activities, she was also a professional singer, performing regularly with the Grammy-award winning San Francisco Symphony Chorus. She 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.

Songs of Hadrian (2005)

by John David Earnest

lyrics by Arch Brown

for tenor and piano

In 2004, Arch Brown, playwright, filmmaker, novelist, and photographer, and I began our work together on a project

we had discussed for some time. We already had a long history of collaboration, dating back to 1973, when I first wrote music for one of Arch’s films. In the years that followed we worked together on many other projects and often spoke of collaborating on an opera one day. When Arch suggested the 2nd century Roman Emperor Hadrian’s love for the beautiful Greek youth, Antinous, as a subject for a dramatic song cycle, I was immediately attracted to the musical possibilities of exploring the warrior-emperor’s love for the youth, and his boundless grief when Antinous is drowned in the Nile in AD 130. The history of the Roman emperor and his beloved eromenos has been written about countless times in histories and biographies, most famously in the acclaimed 1951 novel, *Memoirs of Hadrian*, by Marguerite Yourcenar (1903-1987). Little is known of Antinous (born c.110) except that he was from a Greek family in Bithynia, a Roman province in present-day northwest Turkey on the southwest shore of the Black Sea. Hadrian most likely met the boy in 123, and by 128, he had become Hadrian’s lover and favorite.

Arch Brown’s five texts for the songs form a poetic and musical fantasy on Hadrian’s intense yearning, joy, passion, despair, and love for Antinous. The songs trace the history of their relationship through an arc beginning with the emperor’s urgent prayer for love, to his joyful meeting with Antinous, to his erotic ecstasy with Antinous, to his deep despair at Antinous’ death, and finally to the madness that haunts his grief-stricken last years. In his inconsolable sorrow, Hadrian had Antinous deified, an honor reserved only for members of the imperial family. The cult of Antinous spread across the ancient eastern Mediterranean where he was regarded as a god comparable to Bacchus and Osiris. To this day, the youth’s extraordinary beauty is preserved in classical temple statuary now displayed in museums.

After Arch completed writing the texts for the cycle, I began composition of the five songs. I completed the work in 2005, and a reading was arranged by my friend, the conductor John Yaffé, with Justin Vickers, tenor, and Bob Goldstone, piano. Always intending to revise the songs, I left them unattended for several years; but thanks to the persistent encouragement of Justin, I finally grappled with the revisions in 2013 and completed them in a short time. I’m honored that the revised version is being presented in its premiere performance by Mr. Vickers and Ms. Tonnu this evening, and I am profoundly grateful to Justin for his belief in *Songs of Hadrian* and for his artistic encouragement in bringing the work to life.

(John David Earnest)

I. Hadrian’s Prayer

On royal travels wide I go, desolate, league by mile,
and search for my companion to attend me without guile.

I do not wish to wander in tavern or eating house,
share tales with fools and braggarts who live
only to carouse.

I pray the gods will bring me the purest heart and spirit.
O heed, blessed immortals, I beg you who will hear me.

Gods of heaven and earth, Chaos and Hades, who move
by your holy night forces, be kind to me.

Fathers of the fiery world, send night-shining Artemis and
three-mooned Selene, goddess of night and beast slayer.

Bring to Hadrian love's magic spell, and heed
my fearful prayers, my queen.
Come to my sacrifice and give heed what I ask.
I beg of you a servant page, with my own love his only
wage:
not a slave bound with cord, but to serve me, kindly and
wise.
I will to him be faithful lord, and he to me most glorious
prize.

II. Hadrian's Love Song

In Bithynia, I found a Greek youth, and placed
him in my court,
my heart enflamed by both king and kindness.
Our spirits blazed and soared.
I gave him gold and silver to honor this bond,
the bond of love,
this rapture that fills my life with such joy.
Stars brighten the silken skies, Apollo's sun glows anew.
He warms my heart with his face and shining eyes so true.
At my side the warrior of my heart and my life,
swears on his sword his life to my sacred pyre.
You are my chord! I am your lyre!

III. Hadrian's Ecstasy

Make me your master and your slave.
Bind me to your chariot and to your heart.
Fill me with the nectar of your and love.
Tie me as you would a guilty knave.
Blind me that I may see you.
Take me as you crave.
Purge me with your fire.
I am your lord.
You are my god.

Give me your flawless shining beauty.
Burn me with flaming viper tongue.
Touch me with your breathless flesh.
Show me life's darkest pleasure.
Plunge me through your deepest treasure.
Lash me to your holy mast.
Rob me of my royal past.
I am your lord.
You are my god.

IV. Hadrian's Sorrow

Life's cruel end is mystery, in battle or in bed.
All life turns sour, hearts are closed, Antinous now is dead.
I die his death!
A fading bloom, almost grown, gave his life to save my own.
My life's breath!
Dead in his youth.
My Eromenos, no weapon did he wield, is drowned in the
Nile
and buried in this field.
I bleed, Osiris!
I am hollowed out. Bared raw. My days are black and cold.
He gave his life to the Nile, tales have told.
Resurrect him, Isis!

A temple built on that place may ease my dread and pain.
Empty my soul's bed. I am lost. I am dead.

O gods, who hear the calling of gods and men, hear the call
of one who approaches you, Hadrian.
I cry out! No one hears! Now I bleed tears.

Antinous.
I am his his lord.
He is my god.

V. Hadrian's Madness

If you go to the depths of the sweet, the regions of Hades,
from whose body I hold this remnant in my cold, bare
hands.

Find this face of grace, child of the gold-winged Mother,
and send him gently, graciously, god-like to mankind.

No anger at my potent chants!
I keep beauty pure and truly fair.

Slaved Priapus, not its tyrant, to make life's sacred passion
my art:

Antinous.
He is now deified, whom I loved as Zeus bred Ganymede.
On his birth-festival there shall be sacrifices and lion prayers.

Consecrate his death!
Sing and dance at his shrine!
Sing, sing psalms of joy!
Apollo's saving grace!

I bleed you,
I lose you,
I bleed you,
I lose you, you...

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EARNEST

John David Earnest (b. 1940)

New York City based, Texas born composer John David Earnest has written extensively for orchestra, chamber ensemble, chorus, solo voice, concert band, opera and film. He has fulfilled commissions for many ensembles, including the Walla Walla Symphony, the Mid-Columbia Symphony, the Mobile Symphony, Chanticleer, the New Jersey Symphony, the U.S. Air Force Singing Sergeants, the New York City Gay Men's Chorus, and many others. Mr. Earnest's *Chasing the Sun* has been widely played throughout the U.S., and was recorded in Poland by the Warsaw National Philharmonic. His chamber music has been recorded by Koch International Classics. He has composed many choral works, as well as many solo songs and song cycles, and is currently composer-in-residence for Choral Arts in Seattle for the 2013-14 season.

Mr. Earnest has composed two one-act operas (*Howard* and *A Desperate Waltz*), and recently completed a two-act opera, *The Theory of Everything*, commissioned by The Encompass New Opera Theatre, New York, for premiere in 2014. In 2008 Earnest was commissioned by the Opera Theatre of St. Louis, at the request of composer John Corigliano, to prepare a reduced orchestration of Corigliano's opera *The Ghosts of Versailles*. Earnest was appointed com-

poser-in-residence for Choral Arts in Seattle for the 2013-14 season.

In 1999 Mr. Earnest was appointed the Johnston Visiting Professor of Music at Whitman College. He has taught at Lehman College, City University of New York, and Rutgers University, and has been awarded fellowships by the National Endowment for the Arts and the MacDowell Colony. His music is published by ECS Publishing. He received his Bachelor's and Master's degrees in music composition at the University of Texas at Austin, where he studied with Kent Kennan, Lothar Klein, and Hunter Johnson.

Specific Gravity: 2.72 (2012)

by Lansing McLoskey

for flute, clarinet, saxophone, violin,
cello, and percussion

The term "Specific Gravity" refers to the ratio of the density of a substance to the density of a reference substance. The substance with a Specific Gravity of 2.72 is emerald, the gem traditionally given on the 20th anniversary. The two movements also draw their titles and characters from emerald. The first movement refers to the hardness of gems on the Mohs scale, emeralds being rated 7.5-8. In this movement crystalline and jagged punctuations are scattered around one long, lyrical melody (primarily in the violin). "November Graveyard" refers to the poem by Sylvia Plath, which contains the lines "The scene stands stubborn: skinflint trees hoard last year's leaves, won't mourn, wear sackcloth, or turn to elegiac dryads, and dour grass guards the hard-hearted emerald of its grassiness, however the grandiloquent mind may scorn such poverty." In this movement the music unfolds in three different tempi simultaneously, with an introspective, soulful yet not-quite-melancholic melody emerging as a saxophone solo. *Specific Gravity: 2.72* was commissioned by the newEar Ensemble for their 20th Anniversary Season. I used the tradition of *soggetto cavato* to embed the name "newEar" in the music, just as composers of the Renaissance would embed the name of a Duke into a mass or motet commissioned for a coronation or other celebratory occasion. The musical transliteration of newEar is DECCEAD (for those who care: n = 14th letter = 2 (in mod-12) = D; e = E; w = double-u = ut/ut = C/C; a = A; r = re (in solfège) = D). This succession of pitches is the DNA of the entire piece, upon which all the melodies, chords, counterpoint, and harmony are based. Literally from the opening gesture to the final notes, the listener is hearing nothing but iterations of "newEar."



Lansing McLoskey (b. 1964)

Lansing McLoskey came to the world of composition via a somewhat unorthodox route. The proverbial "Three B's" for him were not Bach, Beethoven and Brahms, but rather The Beatles, Bauhaus and Black Flag. His first experiences at writing music were not exercises in counterpoint, but as the guitarist and songwriter for punk rock bands in San Francisco in the early 1980's. Through these years in the visceral world of punk he first developed a love for classical music. Described as "a major talent and a deep thinker with a great ear" by the American Composers Orchestra, and "an engaging, gifted composer writing smart, compelling and fascinating music" by *Gramophone Maga-*

zine, his music has been performed in 16 countries on 6 continents. He has won many national and international awards, including the prestigious Goddard Lieberman Fellowship from the American Academy of Arts and Letters. Recent performances include concerts in Finland, Italy, Spain, Mexico, Colombia, the UK, Chicago, New York, Philadelphia, Cincinnati, and Miami. Recent commissions include a concerto for Triton Brass and a consortium of wind ensembles, and works for the Cincinnati Vocal Arts Ensemble, the newEar Ensemble, Chatham Baroque, the International Joint Wind Quintet Project, the soundSCAPE Festival in Italy (where he was the 2011 Composer-in-Residence), Ensemble Berlin Piano Percussion, and ensemblerlino vocale in Berlin. Associate Professor at the University of Miami, Frost School of Music, his music is released on Albany Records, Wergo Schallplatten, Capstone, Tantara, and Beauport Classics. 2013 saw the release of three new CDs, including *Specific Gravity: Chamber Works by Lansing McLoskey* and *The Unheard Music*, including his multi-award-winning concerto *What We Do Is Secret* for brass and wind ensemble. (www.lansingmclloskey.com)

Straitjacket (2009)

by Mark Applebaum

for percussion quartet and percussion soloist

When Steve Schick asked me for a new work to be commissioned by the Banff Centre for the Roots and Rhizomes Percussion Residency I worried "What kind of piece do you write for a percussionist who has done everything?" I'm still not sure what the proper answer is to this question. But along the way I thought about putting ontological pressure on the boundary conditions of the medium itself; I considered the idea of paradoxically expanding Steve's seemingly comprehensive domain of a musical experience through focused constraints; and I gravitated, perhaps habitually, toward a kind of super-disciplined absurdity—as if invoking a parallel world whose eccentric culture is governed by elaborate rules perceived but not understood. In short, I managed to compose *Straitjacket*, a provisional answer of sorts. *Straitjacket*, privately subtitled "four restraint systems for solo percussion and percussion quartet," intersects conceptually with formal techniques employed by the French literary group Oulipo: the palindrome, the isopangram, the lipogram, and the taquinoid.

Movement II—Isopangram

A pangram uses every letter in the alphabet at least once, as in, "A quick brown fox jumps over the lazy brown dog." Whereas this 38-character phrase repeats some letters, an isopangram uses each letter in the alphabet once and only once. This movement replaces of *Straitjacket* replace the notational alphabet with a lexicon of 118 hand gestures, a kind of index in which each gesture is performed by the soloist once and only once. (That is, material is invented and then explicated only one time, without the tedium of development.) These silent actions are precisely described in the score (each with a corresponding paragraph of detailed instructions in an eleven-page appendix) and arrayed in a carefully specified rhythm. Although silent, they are accompanied by a quartet of "foley artists" who give voice to the gestures through a battery of instrumental timbres, each heard exactly twice.

Movement IV—Taquinoid

A representation painting in the shape of a square, if cut into a matrix of smaller squares and reassembled in random order, would likely result in a jumbled meaning. But a taquinoid works in any ordering because each piece has a visual narrative that makes sense when extended to any adjacent neighbor. In movement IV five pictures are drawn by the ensemble, their scrawling amplified by contact microphones attached to the easels. A visual continuity appears horizontally across the pictures (and if they were placed in a vertical column). Admittedly, the pictures are not optimized for just any order. However, a new accord emerges across all five pictures: the players have arrived at their unique pictures through a unison rhythm, a harmonized quantity (but not compartment) of visual strokes and dots.

**Mark Applebaum (b. 1967)**

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 U.S., 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. He has taught at UCSD, Mississippi State University, and Carleton College. (www.markapplebaum.com)

Ad Libitum (1995/2014)
by Yao Chen

for three timpani and piano

This piece was composed and premiered during my last year at the Xinghai Conservatory of Music Professional Music High School in China. It was my first composition responding to modernism: motives made of dissonant intervals, in free time and free form. Since its premiere, the piece has been listed as one of the conservatory's required timpani entry exam repertoire. For this performance, I slightly refashioned the piece by adding more tone colors in the timpani part and adjusting the formal proportions of the piece. I hope I helped this piece transform itself from the modern to the contemporary.



YAO

Yao Chen (b. 1976)

The music of Yao Chen strikes audiences with its innovative ways of bringing the traditions Chinese and Western music together and its poetic telling of the composer's innermost thoughts. His perceptions on musical time, timbre, intonation, pulsation, and expression are always at frontiers: between the old and the new, between the East and the West, between irrational mysticism and rational logic. Cross-cultural and cross-disciplinary concepts permeate his creative inspiration and compositional output.

His music has been performed by the St. Paul Chamber Orchestra, Orchestre National de Lorraine, Winnipeg Symphony Orchestra, Orchestra of St. Luke's, Pacifica String Quartet, Quatuor Diotima, eighth blackbird, Israeli Contemporary Players, and many others. He has received commissions, awards and fellowships from Fromm Music Foundation of Harvard University, ASCAP, New Music USA, Radio France, Barnett Foundation Flute Competition, Leonard Bernstein Fund, Silk Road Chicago Project, Pittsburgh Symphony Orchestra, TMSK Liu Tianhua Composition Competition, East Carolina University Orchestral Composition Competition, Aspen Music Festival, etc. Yao has shared his music with audiences at many music festivals throughout the world, including the Radio France Festival Présences, Tanglewood Music Festival, Aspen Music Festival, Centre Acanthes Festival in France, Pacific Music Festival, Beijing Modern Music Festival, International Asian Composers League Festival, and the Music of Now Marathon Festival in New York City. (www.yaochenmusic.com)

Five Romantic Miniatures on The Simpsons (2002)
by Paul Crabtree

for chorus

It is their simplicity and their profundity which drew me to these five short outbursts of affection.

1. Grandpa Simpson re-experiences teenage infatuation.
2. Lisa exults in the name of her elementary school sweetheart.
3. Homer tries to express love for his wife.
4. Marge covers her embarrassed son with kisses.
5. Homer confesses that he has nothing to offer his wife but his need to be loved.

There are two paternal influences which have helped me frame these portraits. The first is my father Raymond Crabtree, whose brutal selfishness and alarming immaturity were tempered by a genuine love which he could not express, and who is uncomfortably like Homer Simpson. The second is my teacher Kenneth Leighton, to whom I looked to provide an academic balance to my own father's passionate ineffectualness. The Miniatures are dedicated to their memory.

(Paul Crabtree)



CRABTREE

Paul Crabtree (b. 1960)

Paul Crabtree is a musical innovator whose music is the product of two cultures, combining the seriousness of the European tradition with the restlessness of the American spirit to produce works that are relevant to the 21st century experience. Born in England in 1960, he graduated from the Music Faculty at the

University of Edinburgh, Scotland, where he studied with Kenneth Leighton, and studied at the Musikhochschule in Cologne, Germany. Moving to California on a religious quest in his early 20s and becoming an American citizen, he escaped the constrictions of the English class system and integrated into his rigorously disciplined music a passion for Progressive Rock and pop culture. Dubbed "...one of our most inventive and wickedly witty composers" by the *Chicago Classical Review*, his work has been the recipient of an AMC Composer's Assistance Program Award, four ASCA-PLUS awards, and a Subito award from the American Composers Forum. Mr. Crabtree's tenure as Composer-in-Residence for the San Francisco Choral Artists in 2004 resulted in *Three Sacred Songs about Religion, Sex and Politics*, which the *Miami Herald* called "an impressive work conveying a spiritual sensibility in a fresh, intelligent and strongly individual voice." His first solo CD *The Metamorphoses of Paul Crabtree* was released in February 2009 on the Ars is label, featuring the two ballet-cantatas *An American Persephone* and *Dive! a Water Music*.

The Light Within (2007)

by John Luther Adams

for alto flute, clarinet, violin, cello, piano, and percussion

Sitting in the silence of their meetings, Quakers seek to "greet the light within." In his work, the artist James Turrell (a Quaker himself) says that he aspires to address "the light that we see in dreams". On a crisp autumn day sitting inside *Meeting* – Turrell's skyspace at PS1 in Queens, New York – I experienced my own epiphany of light. From mid-afternoon through sunset into night, I was transfixed by the magical interplay of light and color, above and within. Over the hours the sky descended through every nameless shade of blue, to heaviest black. The light within the space rose from softest white, through ineffable yellows to deepest orange. Just after sunset there came a moment when outside and inside met in perfect equipoise. The midnight blue of the sky and the burnished peach of the room came together, fusing into one vibrant yet intangible plane...light becoming color, becoming substance. Out of this experience came *The Light Within*. A companion to *The Light That Fills the World* (1999/2001), the harmonic colors of this new piece are more complex and mercurial than those of its outward-looking predecessor. Within this more introspective sonic space, the light changes more quickly, embracing darker hues and deeper shadows.

(John Luther Adams)



ADAMS

John Luther Adams (b. 1953)

Called "one of the most original musical thinkers of the new century" (Alex Ross, *The New Yorker*), John Luther Adams is a composer whose life and work are deeply rooted in the natural world. His music is recorded on Cold Blue, New World, Mode, Cantaloupe, and New Albion. A recipient of the Heinz Award for his contri-

butions to raising environmental awareness, Adams has also been honored with the Nemmers Prize from Northwestern University "for melding the physical and musical worlds into a unique artistic vision that transcends stylistic boundaries." His *Dark Waves* for large orchestra and electronic sounds has been performed by the Chicago Symphony, the Radio Netherlands Philharmonic, and the Melbourne Symphony, and his *Inuksuit* for up to 99 percussionists has been performed at outdoor venues throughout the U.S., Canada, and Australia. Adams has taught at Harvard University, the Oberlin Conservatory, Bennington College, and the University of Alaska. He has been composer in residence with the Anchorage Symphony, Anchorage Opera, Fairbanks Symphony, Arctic Chamber Orchestra, and the Alaska Public Radio Network, and he has served as president of the American Music Center. He studied composition with James Tenney and Leonard Stein at the California Institute of the Arts, where he was in the first graduating class (in 1973). In the mid-1970s he became active in the campaign for the Alaska National Interest Lands Conservation Act, and subsequently served as executive director of the Northern Alaska Environmental Center.

ISU FACULTY AND STUDENTS



BABBITT

Mark Babbitt, conductor

Mark Babbitt is recognized for his versatile musical background as a trombonist, educator, and conductor. Currently Associate Professor of Trombone at Illinois State University, he previously served as the Associate Director of Bands at Central Washington University where he also taught a successful trombone studio.

As a conductor, he has worked with Pulitzer Prize winning composers William Bolcom and Milton Babbitt, as well as Grammy Award winner Joan Tower. Dr. Babbitt has guest conducted honor groups in Ohio, Oregon, Vermont, and Washington. In the summers he is on the artist faculty at the Sewanee Summer Music Festival in Tennessee. He holds degrees in trombone performance from the Eastman School of Music (B.M. and Performer's Certificate), Cleveland Institute of Music (M.M.), and the University of Washington (D.M.A.). His primary conducting studies were with David Effron (Eastman School of Music and Chautauqua Institute) and Rodney Winther (Cincinnati College-Conservatory of Music and Ithaca College).



BUDÓ

Lourenço Denardin Budó, violin

Lourenço Denardin Budó was born in 1984 in Santa Maria, Brazil, and started playing violin in 1998. He studied at Universidade Federal de Santa Maria (UFSM), and taught there from 2003 to 2008. He moved to Porto Alegre, Brazil, where he played in the PUC Philharmonic Orchestra, Teatro São Pedro Chamber

Orchestra, Unisinos Anchieta Orchestra, and taught within the social project Vida com Arte. He performed as guest artist with the Porto Alegre Symphony Orchestra, and the UCS Symphony Orchestra. Since 2013 he has studied as a graduate student at ISU, where he is co-concertmaster of the ISU Symphony and concertmaster of the ISU Chamber Orchestra.



CARLSON

Karyl Carlson, choral conductor

Dr. Karyl Carlson is in her 10th year as Director of Choral Activities at ISU where she conducts the Concert Choir, Madrigal Singers, Civic Chorale, and teaches graduate conducting. She came to central Illinois after serving as Director of Choral Activities and Associate Chair of the music department of Central Washington

University where she conducted the Chamber Choir and taught music education courses. 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 14 years she taught junior high and high school including the famed New World School of the Arts in Miami. For many years Dr. Carlson sang and recorded in ensembles with the late Robert Shaw in France and at the Professional Training Workshops at Carnegie Hall. She has performed a wide variety of piano and vocal solo repertoire but has a particular fondness for chamber music. Dr. Carlson is actively supportive of new choral compositions. She is an active choral adjudicator and honor choir conductor. Her choirs have sung at ACDA conferences and this spring will perform at Carnegie Hall. She is active in MENC, NATS, and ACDA, and currently serves as the IL-ACDA President.



CHENG

Yu Ling Cheng, percussion

Yu Ling Cheng has studied music for sixteen years. With her expertise in percussion, she studied with Te Hwa Shih and Bi Ying Dai in Taiwan. Yu Ling is currently a graduate student at ISU, studying percussion performance with Dr. Collier and Dr. Stiers.



COLLIER

David Collier, percussion

Dr. David Collier is Professor of Percussion and Director of Percussion Studies at ISU. 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 received his Bachelor of Music degree from Florida State University, his Master of Music degree from Indiana University special—where he was awarded a Performer’s Certificate—and his doctorate in Percussion Performance and Electronic Music from the University of Illinois. He is a Performing Artist for Yamaha and an artist/clinician for Sabian, Innovative Percussion, Grover Pro Percussion, Evans and Latin Percussion. He has served as an adjudicator for Drum Corps International and Bands of America.

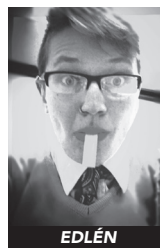


DERVIN

Anne Dervin, clarinet

Dr. Anne Dervin is active as a solo clarinetist, chamber and orchestral player, teacher, and researcher. She appears regularly in recitals and performances throughout the Southeastern and Midwestern United States. She currently holds teaching positions at Illinois Wesleyan University and Bradley University, and has

served on the faculties of East Carolina University and Coastal Carolina University. Anne has been invited to perform on national and international conferences including the International Clarinet Association Conference and the North American Saxophone Alliance’s Biennial National Conference. She regularly performs as a guest artist at various universities and chamber music series. Anne is an active member of the Long Bay Symphony Orchestra in South Carolina, and frequently performs with the Heartland Festival Orchestra and Chamber Orchestra of the Triangle (NC). She has performed with the Peoria Symphony, North Carolina Symphony, North Carolina Opera, North Carolina Vocal Ensemble, Fayetteville Symphony Orchestra, Opera Carolina, Carolina Chamber Symphony, and Jackson Symphony (MI). She has presented lectures and lecture recitals on topics such as: Music and Nazi Propaganda; Music of the Terezin Concentration Camp; Holocaust Music; Women in Music; Contemporary Repertoire. She received her DMA from Michigan State University and her MM with Honors and BM with Highest University Honors from East Carolina University. Her major teachers include Dr. Elsa Ludewig-Verdehr and Robert Listokin.



EDLÉN

Hannah Edlén, clarinet

Hannah Edlén is the clarinet graduate assistant at ISU. She earned her B.M.E. in music education from ISU in 2010. Hannah has worked as a counselor, music faculty member, and stage manager for the Sitka Fine Arts Camp in Sitka, AK for the past 6 years. She has also worked as an adjunct music faculty member for Rock

Valley College, and a classroom teacher for Easter Seals Therapeutic Autism School in Rockford, IL.



GENTRY

Sarah Gentry, violin

Dr. Sarah Gentry is Associate Professor of Violin at ISU, where she also serves as a music academic advisor. A Louisiana native, Gentry began playing the violin as a Suzuki student at age 6. After graduating magna cum laude from Louisiana State University, she earned a D.M. from Yale University and the Doctor of Music degree from Indiana University in 1995.

She studied violin under Franco Gulli, Sally O'Reilly, Sidney Harth, and Henryk Kowalski, and chamber music with the Tokyo String Quartet. Gentry currently performs as Concertmaster of the Heartland Festival Orchestra, voted "Professional Orchestra of the Year 2011" by the Illinois Council of Orchestras. She has also held concertmaster positions with Opera Illinois, Baroque Artists of Champaign-Urbana, Sugar Creek Music Festival, and served as Associate Concertmaster for the Peoria Symphony Orchestra from 1992-2000. Gentry has performed as a soloist with the Kansas City Civic Symphony, the Heartland Festival Orchestra, the Lake Charles Symphony, the Baroque Artists of Champaign-Urbana, and the Millennium Strings of Morris, New York. She performs as first violinist of the ISU Faculty Quartet and she 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.



HERNDAY

Joshua Hernday, conductor

Josh Hernday has appeared with many ensembles throughout Wisconsin and Illinois, including the ISU Orchestras, University of Wisconsin-Oshkosh Symphony Orchestra and Wind Ensemble, and Oshkosh Youth Symphony, and was music director at The Grand Opera House in 2010 (Oshkosh, WI). Since the fall of 2012, Josh has been a Graduate Assistant at ISU

where he is currently the Assistant Conductor of Orchestras and is pursuing master's degrees in orchestral conducting and horn performance. A dedicated advocate for chamber music, Josh has directed and performed with a multitude of chamber ensembles throughout the Midwest. He was President and Public Relations officer of the Students for Music organization at the University of Wisconsin-Oshkosh. He is also the founding hornist of the Wisconsin-based wind quintet Phrygian Winds. Originally from Oshkosh, WI, Josh attended the University of Wisconsin-Oshkosh where he received his B.M. in horn performance, studying under Dr. Bruce Atwell. While there, he began his conducting studies with Dr. Lucia Matos (Northern Illinois University) and has been studying most recently with Dr. Glenn Block (ISU).



JEONG

Sejeong Jeong, piano

Korean-born pianist Sejeong Jeong graduated from Sunhwa Arts High School with a Piano Exam Excellence Award in 2006. Upon entering Sookmyung Women's University in South Korea as the top student in the college of music in 2007, she majored in both Special Leadership Program and Piano Performance, graduating in 2010 as the top student in Piano

Performance. She won many awards in competitions and

was invited to renowned concerts such as the 74th Chosun Ilbo Debut Concert in South Korea. At the MTNA Young Artist Competition, she was an Alternate Illinois State Winner in 2012 and received an Honorable mention in 2013. Since elementary school, she has held many benefit concerts for orphanages with her siblings, and has continued this tradition with a benefit concert for India Kuki tribe with ISU colleagues. She has served as the pianist in ISU Wind Symphony, and has especially enjoyed exploring prepared piano works such as Roy Magnuson's *Innsmouth, Massachusetts-1927* and John Cage's *Bacchanale*. Currently she is completing an M.M. in Piano Performance with Dr. Joshua Russell at ISU.



KOMLJENOVIC

Ksenija Komljenović, percussion

Ksenija adds Serbian spice to the mix. Home(is where there heart is)town: Belgrade, Serbia. Musician & wonder junkie. in love with people and the creative power. big fan of artistry and idea development in any form. natural position: near a musical instrument. most likely to be found exploring the world with a passport in her hands, movie theaters, concert

halls, libraries, coffee shops, in conversation, or surrounded by (and learning from) gifted people. admirer of jazz and skylines. supporter of the courageous and the ones who need encouragement.



MERZ

Matthew Merz, piano

Pianist Matthew Merz enjoys a productive career as a student and collaborative pianist at Illinois State University in Normal, Illinois, and in the Chicago area as well. With Dr. Michelle Vought, Matthew has performed in numerous recitals in the Central Illinois area and Massachusetts. In March, Matthew traveled with Vought to Vienna, Austria and Brno, Czech Republic

for two recitals, including one at Masaryk University in Brno. Matthew has worked with legendary collaborative pianists Martin Katz from the University of Michigan, Margo Garrett at The Juilliard School, and Michael McMahon at McGill University in Montreal. This past February, Matthew appeared with soprano Caroline Pircon as part of Collaborative Arts Institute of Chicago's annual master class with Martin Katz. Additionally, Matthew has performed at many theatre venues in Chicago, including the Greenhouse Light Theatre, the American Pastime Theatre, Town Hall Pub, and Davenport's Cabaret Lounge. In April, Matthew will be producing and presenting *Messiaen: Mystic*, with a performance of Messiaen's *Quatour pour la fin du temps*. Also, in April, Matthew will perform as a soloist as part of the St. John Lutheran Church Recital Series in Bloomington, Illinois. Matthew is currently the Director of Liturgy at St. Mary Catholic Church in Downs, Illinois.



Adriana La Rosa Ransom, cello

Adriana La Rosa Ransom is Associate Professor of Cello and Director of String Project and the Community School for the Arts at ISU. She received a B.M. 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 ISU Wind Symphony, and the ISU 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.



Kimberly McCoul Risinger, flute

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 also performs with the

Chicago Jazz Symphony and has performed 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 U.S., 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 *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.



Joshua Russell, piano

Joshua Russell has performed as a pianist, organist, and conductor throughout the U.S., Europe, and Haiti. Widely regarded as an expert on the piano music of Haiti, Dr. Russell has presented two recitals for the Haitian Embassy in Washington, D.C. Deeply committed to helping improve the lives of Haitians through music-related

activities, Dr. Russell has recorded a CD of Haitian piano music, with proceeds going toward the rebuilding of Haiti's primary music school that was completely destroyed in the earthquake.

Dr. Russell has performed as a soloist with orchestras across the U.S. and has appeared in recital at venues such as the Liszt-Garrison International Piano Competition in Baltimore, the American Liszt Society National Festival, the San Genarro Festival of Los Angeles, and the Lasker (NC) Summer Music Festival. In demand throughout the U.S. for his entertaining and educational workshops for music students and teachers, Dr. Russell has been a speaker at national conferences of the Music Teachers National Association (MTNA) and the College Music Society (CMS).

Joshua is a member of the piano faculty at Illinois State University. He has served on the piano faculty for the École Sainte Trinite Summer Music Camp for Haitian Youth in Leogane, Haiti where he also conducted the Petits Chanteurs Haitian boys choir. (www.joshuarussellpianist.com)



Ben Stiers, percussion

Dr. Ben Stiers is Assistant Director of Bands, Athletic Bands and Percussion at ISU where he directs the Pep Band and Drumline and serves as assistant director of the Big Red Marching Machine. Prior to his time at ISU, he served as percussion instructor at Centre College in Dan-

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



THOMPSON

James Thompson, flute

James Thompson is pursuing a M.M. in Performance at ISU, where he is the graduate assistant of the flute studio. James performs with ISU's graduate wind quintet, Wind Symphony, and Symphony Orchestra. In 2013, James was a winner of the ISU Symphony's Concerto Competition. James holds a B.M. from Truman State University, where he performed in the Symphony Orchestra, Wind Symphony I, and Flute Quartet. While at Truman, James attended the 2009 and 2010 Sewanee Summer Music Festivals, where he was a finalist in the 2010 Sewanee Concerto Competition. He was also a finalist in Truman's 2010 Concerto Competition. James has recently performed with the Southern Illinois Festival Orchestra, the Southeast Missouri Symphony Orchestra, and at the 2013 National Flute Association Convention. James's primary flute teachers are Kimberly Risinger, Julianna Moore, and Paul Thompson. He has performed in masterclasses and had additional study with William Bennett, Ian Clarke, Patricia George, and many others.



TONNU

Tuyen Tonnu, piano

Dr. Tuyen Tonnu, a native of Vietnam, is Associate Professor of Piano at ISU. 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 Library of Alexandria. In 2005, she presented a 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.

(see page 9 for Justin Vickers' biography)



ZHANG

Yihan Zhang, piano

Born in 1990, Yihan Zhang grew up in Hohhot, Inner Mongolia, which is an ethnic autonomous region of China. Starting to learn piano at the age of five, she was influenced by the multi-culture from her region. In 2008, with the first prize Yihan was admitted to the Music College of Inner Mongolia University in piano perfor-

mance. Yihan received the First Prize Scholarship of Music College every semester, and in 2009, she won the Golden Honor of Solo, and the Bronze Honor of Ensemble in the Art Show for the Youth of China, Japan and Korea. In 2011, she won the First Prize of Piano Solo, and the First Prize of Piano Ensemble in the 3rd National Colleges and Universities Piano Show (Hohhot Division of Yangzi River). In 2011, Yihan attended the summer session of Saya Sangidorj Piano Master-Classes in Spain. In 2010 and 2013, she joined the Beyond Music International Chamber Music Festival & Master-classes in Spain. Currently, Yihan is pursuing her M.M. in Piano Performance and Collaborative Piano at ISU. In 2013, Yihan had a master class with Olga Kern, and she won 2nd Place in the Piano Competition of the Illinois State Music Teachers Association.

MADRIGAL SINGERS

SOPRANO

Beth Hollander
Emily Kuchenbrod
Kristin Moroni
Destiny Przytulski
Kristyn Szwajka

TENOR

Kevin Alleman
Mitchell Evans
Mark Grizzard
Eric Rehm
Mike Williams

ALTO

Terri Kaszynski
Rozie Kress
Veronica Raufer
K-Rae Shaulis
Landon Westerfield

BASS

Michael Gutierrez
Rob Holden
Andrew Phelps
Josh Ramseyer
Rob Romanowski



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