

REED NOTE

New Music Festival

March 26th – March 30th, 2017

Sydney Hodkinson | Guest Composer

Del Sol String Quartet & loadbang | Guest Ensembles

Roy Magnuson & Carl Schimmel | Co-Directors

CALENDAR OF EVENTS



SUNDAY, MARCH 26TH

7 pm, Center for the Performing Arts

The Festival opens with a concert featuring the Illinois State University large ensembles. Dr. Glenn Block conducts the ISU Symphony Orchestra in a performance of the winning work in this year's Composition Competition for Full Orchestra, Melody Eötvös' *The Saqqara Bird*. The Symphony will also perform Carl Schimmel's *There Was, and There Was Not* with cello soloist Adriana Ransom. The ISU Concert Choir, conducted by Dr. Karyl Carlson, performs the winning piece in the Composition Competition for Chorus, *Gaudete* by Jorge Andrés Ballasteros. Guest composer Sydney Hodkinson is represented on the remainder of the program by his *Symphony No. 10*, performed by the ISU Wind Symphony (Dr. Joseph Manfredo, conductor), and his *Drawings No. 8* for young string orchestra, which will be performed by students in the ISU String Project.

MONDAY, MARCH 27TH

8 pm, Kemp Recital Hall

Featured guest ensemble Del Sol String Quartet takes the stage to perform a diverse set of works by Lembit Beecher, Gabriela Lena Frank, Lou Harrison, Huang Ruo, and Ben Johnston.

TUESDAY, MARCH 28TH

8 pm, Kemp Recital Hall

ISU students and faculty present a program of works by featured guest composer Sydney Hodkinson, and the Jupiter Quartet performs Hodkinson's *String Quartet No. 7*. The concert will also include the winning work in this year's Composition Competition for Chamber Ensemble, *Maple in Twilight* by Zhiyi Wang.

WEDNESDAY, MARCH 29TH

8 pm, Kemp Recital Hall

Guest ensembles Del Sol String Quartet and loadbang present a concert of premieres by the participants in the RED NOTE New Music Festival Composition Workshop: Alex Berko, David Bridges, Andrew Davis, Daniel Harrison, Ian Evans Guthrie, Nicholas Landrum, Michael M. Lee, and Chris Neiner.

THURSDAY, MARCH 30TH

1 pm, Center for the Performing Arts

loadbang holds a Reading Session for ISU Student Composers.

8 pm, Kemp Recital Hall

The Festival concludes with a concert of contemporary works for bass clarinet, trumpet, trombone, and baritone voice, presented by loadbang.

COMPOSITION COMPETITION

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

This year, there were three categories: Category A (Works for Chamber Ensemble), Category B (Works for Full Orchestra), and Category C (Works for Chorus). There were many outstanding entries in all three categories, and we received 602 submissions from around the world.

CATEGORY A (Chamber Ensemble)

359 works from 33 countries around the world were submitted to 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:

Margaret Brouwer (Professor Emeritus, Cleveland Institute of Music)
 Michio Kitazume (Professor Emeritus, Aichi Prefectural University of Fine Arts and Music)
 Gary Kulesha (Associate Professor, University of Toronto)

WINNER

Maple in Twilight, by Zhiyi Wang (Beijing, China)

RUNNER-UP

Rift and Shade, by Charles Peck (Philadelphia, PA)

HONORABLE MENTIONS

Lotus Voice, by Texu Kim (Hillsboro, OR)
He Dreams a Mother, by David Clay Mettens (Chicago, IL)
Wings, by Juhi Bansal (Altadena, CA)

Zhiyi Wang will receive the \$1000 prize, and his winning work will be performed on March 28th, 2017, on the third concert of the 2017 RED NOTE New Music Festival in Normal, IL.

CATEGORY B (Full Orchestra)

129 works from 17 countries around the world were submitted to this year's RED NOTE New Music Festival Composition Competition - Category B (Full 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.

WINNER

The Saqqara Bird, by Melody Eötvös (Bloomington, IN)

RUNNER-UP

Clouds of Witnesses, by William David Cooper (Cambridge, MA)

HONORABLE MENTIONS

Relic, by Paul Frucht (Danbury, CT)
Mosaic, by Charles Peck (Philadelphia, PA)
Even in Paradise, by Patrick O'Malley (Los Angeles, CA)

Melody Eötvös will receive the \$750 prize, and her winning work will be performed on March 26th, 2017, on the opening concert of the 2017 RED NOTE New Music Festival in Normal, IL.

CATEGORY C (Chorus)

114 works from 20 countries around the world were submitted to this year's RED NOTE New Music Festival Composition Competition - Category C (Chorus). Initial rounds were judged by members of the Music Composition faculty at Illinois State University. The final round was judged by Dr. Karyl Carlson, Director of Choral Activities at ISU.

WINNER

Gaudete, by J. Andrés Ballesteros (Cambridge, MA)

RUNNER-UP

Lux Caelestis, by Timothy Kramer (Jacksonville, IL)

HONORABLE MENTIONS

O Oriens, by Melissa Dunphy (Philadelphia, PA)
May the Words of my Mouth, by Joshua Fishbein (Rockville, MD)
The Hushed House, by Lucas Flynn (Los Angeles, CA)
L'Immoto Guardo, by Carla Magnan (Genoa, Italy)
2 Chorlieder nach Ch.-M-R. Leconte de Lisle,
 by Klaus Miehl (Freiburg, Germany)
Salmo 100, by Daniel Musselman (Jackson, TN)

J. Andrés Ballesteros will receive the \$750 prize, and his winning work will be performed on March 26th, 2017, on the opening concert of the 2017 RED NOTE New Music Festival in Normal, IL.

COMPOSITION WORKSHOP

This year at the RED NOTE New Music Festival we are pleased to host 8 talented student composers who are taking part in the first RED NOTE New Music Festival Composition Workshop. The students will have their new compositions rehearsed and performed by loadbang and Del Sol Quartet, under the mentorship of guest composer Sydney Hodkinson. Rehearsals are free and open to the public.

OPEN REHEARSALS

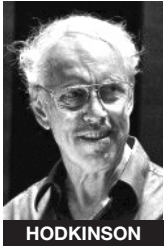
Sunday, March 26th, Del Sol Quartet, Center for the Performing Arts
 (3:30 pm – 5 pm)

Monday, March 27th, Del Sol Quartet, Kemp Recital Hall
 (10:30 am – 12 pm)

Tuesday, March 28th, loadbang, Kemp Recital Hall
 (1:15 pm – 5:30 pm)

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

GUEST COMPOSER



HODKINSON

Sydney Hodkinson (b.1934) currently holds the Almand Chair of Music Composition at Stetson University and has served as Composer-in-Residence and faculty conductor at Colorado's Aspen Music Festival and School for fifteen years. A distinguished 55-year teaching career includes posts at the Universities of Virginia, Ohio, Michigan, Southern Methodist and Rochester – and visiting professorships at Western Ontario, Oberlin, Indiana and Duke Universities. As conductor, he held

positions as director of the Contemporary Directions Ensemble (Michigan), Eastman's Musica Nova Ensemble and the Kilbourn Orchestra, the Voices of Change (SMU, Dallas), Banff Festival, Toronto's NewMusic

Concerts, the Aspen Contemporary Ensemble as well as many guest appointments. Hodkinson received his Bachelor's and Master's degrees from the Eastman School of Music and his Doctorate from the University of Michigan, studying primarily with Bernard Rogers and Ross Lee Finney. Other major mentors were Elliott Carter, Roger Sessions, Milton Babbitt, Benjamin Britten, and Luigi Dallapiccola. During 2012, Dr. Hodkinson was awarded the Bolcom Extended Residency in Composition from the University of Michigan. Earlier awards include those from the National Institute of Arts and Letters, Guggenheim Foundation, Canada Council, National Endowment for the Arts and the Ford Foundation. He currently resides in Ormond Beach, Florida. For more information, please visit www.sydhodkinson.com.

GUEST ENSEMBLES



DEL SOL QUARTET

Hailed by *Gramophone* as "masters of all musical things they survey" and two-time top winner of the Chamber Music America/ASCAP Award for Adventurous Programming, the **Del Sol String Quartet** is a leading force in 21st century chamber music. Founded in

1992 and based in San Francisco, Del Sol's collaborative performance projects and chamber music programs reflect the stories and sounds of the Pacific Rim as vibrantly as those heard in European concert halls or East Coast art spaces. Embracing this panoramic and emotionally rich worldview, Del Sol has commissioned and premiered over 100 works from a diverse range of international composers, including Terry Riley, Mason Bates, Gabriela Lena Frank, Chinary Ung, Mohammed Fairouz, Tania León, Ken Ueno, Peter Sculthorpe, Reza Vali, and Per Nørgård. Its multi-media and dramatic performances include collaborations with acclaimed choreographers Janice Garrett and Charles Moulton, composer Ricky Ian Gordon, and composer and video artist Chris Jonas.

The New York Times praised Del Sol's recent recording, *Sculthorpe Complete String Quartets with Didjeridu* on GRAMMY Award-winning label Sono Luminus, as "a hypnotic sound world well worth exploring." The *Strad* described the Quartet's performance on this album as "passionate" and "entirely attuned to Sculthorpe's rich, lyrical sound world." Other Del Sol recordings have illuminated the string quartets of George Antheil, Marc Blitzstein (*First Life*) and Robert Erickson; featured composers from the Pacific Rim (*Ring of Fire*); reveled in musical languages from Peru, Turkey, Spain, Iran and Uzbekistan (*Zia*); and created a vibrant dialogue between 20th century masters and young composers from the Americas (*Tear*).

The Quartet has performed at prestigious venues around the world, including the Kennedy Center, Library of Congress, Smithsonian Museum and National Gallery of Art in Washington, DC; Symphony Space, New York City; Other Minds Festival of New Music, San Francisco; Cabrillo Festival of Contemporary Music, Santa Cruz, CA; Hobby Center for the Performing Arts, Houston; Santa Fe Opera; Chautauqua Institution, Chautauqua, NY; Davos and Hirzenberg Music Festivals in Switzerland; and the Chengdu Festival of Contemporary Music in China. The Quartet members also have worked with thousands of K-12 students, composers, musicians and faculty artists at schools across the country, including at Dartmouth, MIT, Brandeis, Northeastern, University of New Mexico, University of California, Peabody Institute, Manhattan School of Music and San Francisco Conservatory of Music.



LOADBANG

Founded in 2008, New York City-based new music chamber group **loadbang** is building a new kind of music for trumpet, trombone, bass clarinet, and baritone voice. They have been praised as "cultivated" by *The New Yorker*, "an extra-cool new music group" and "exhilarating"

by the *Baltimore Sun*, "inventive" by *The New York Times* and called a "formidable new-music force" by *TimeOutNY*. Their unique lung-powered instrumentation has provoked diverse responses from composers, resulting in a repertoire comprising an inclusive picture of composition today. Recent engagements include Miller Theater, Symphony Space, MATA and the Avant Music Festival in New York; Da Camera and Rothko Chapel in Houston; the Festival of New American Music at Sacramento State University; and the China-ASEAN Music Week and Shanghai Symphony Hall.

loadbang has premiered more than 200 works, written by members of the ensemble, emerging artists, and today's leading composers, including Pulitzer Prize winners David Lang and Charles Wuorinen; Rome Prize winners Andy Akiho and Paula Matthusen; and Guggenheim Fellow Alex Mincek. loadbang is also known for its searing and unpredictable improvisations, exploring the edges of instrumental and vocal timbre and technique, and blurring the line between composed and extemporaneous music. To this end, they have embarked on a project to record improvisations and improvised works written by members of the ensemble. loadbang can also be heard on a 2012 release of the music by John Cage on Avant Media Records, a 2013 release of the music of loadbang member Andy Kozar on ANALOG Arts Records which was called "virtuosic" by *The New Yorker*, a 2014 release on ANALOG Arts Records titled *Monodramas*, and a 2015 release on New Focus Recordings titled *Lungpowered* which was called "new, confident, and weird" by *I Care If You Listen*.

loadbang is dedicated to education and cultivation of an enthusiasm for new music. They have worked with students ranging from elementary schoolers in the New York Philharmonic's Very Young Composers program and the Baltimore Symphony Orchestra's OrchKids Program to college aged student composers at institutions including Columbia University, Cornell University, Manhattan School of Music, New York University, Peabody Conservatory, Princeton University, University of Buffalo, and Yale University. They are in residence at the Greenwich House Music School in New York City and the Charlotte New Music Festival.

CONCERT I

7 pm, March 26, 2017, Center for the Performing Arts

ISU SYMPHONY ORCHESTRA, WIND SYMPHONY, AND CONCERT CHOIR

Gaudete (2016) J. Andrés Ballesteros (b. 1991)
 Winner, 2017 RED NOTE
 Composition Competition (Choral Category)
 ISU Concert Choir
 Karyl Carlson, conductor

Drawings, Set No. 7, for young string orchestra (1970) Sydney Hodkinson (b. 1934)
 ISU String Project
 Kelsey Klopfenstein, conductor

There Was, and There Was Not (2017) Carl Schimmel (b. 1975)
 I. Hex
Soliloquy I
 II. Quest
 III. Departure
 IV. Magus
 V. Feat
 VI. Talisman
 VII. Descent
 VIII. Combat
Soliloquy II
 IX. Homecoming
 X. Trial
 XI. Transfiguration
 XII. Betrothal
 (all movements are played without pause)

ISU Symphony Orchestra
 Glenn Block, conductor
 Adriana LaRosa Ransom, cello

-INTERMISSION-

The Saqqara Bird (2016) Melody Eötvös (b. 1984)
 Winner, 2017 RED NOTE
 Composition Competition (Orchestral Category)
 ISU Symphony Orchestra
 Glenn Block, conductor

Symphony No. 10 (2011) Sydney Hodkinson
 I. Hullabaloo
 II. Bumpy Trek
 III. Strophe
 IV. Gossamer
 V. Canticle
 VI. Shindig
 ISU Wind Symphony
 Debra Austin, soprano
 Joseph Manfredo, conductor

PROGRAM NOTES

I first encountered the Christmas hymn *Gaudete* as a member of the Greensboro Youth Chorus, and it quickly became one of my favorite Christmas tunes, despite its age (it's something on the order of 450

years old) and the fact it's in Latin (a language I don't really speak). Something about the stark harmonies and the changing rhythm struck me as a young musician and, despite the fact I'm not particularly religious, the lyrics have stayed with me as well. While writing my own take on these

ancient lyrics, I wanted to keep something of that harmonic language and rhythmic variety, but in a freer, more contemporary way, an exuberant celebration in which most of the chorus holds the rhythmic stage while one part dances around with the melody. The middle section provides some introspection before returning to the joyful mood of the beginning, this time featuring a small section of the original hymn. I hope you enjoy listening to tonight's premiere performance of *Gaudete*.



Jorgé Andrés Ballesteros strives to write rich, layered music that tells stories of the world we live in, and he strives to teach about our world through its diverse musics. Ballesteros received his B.A. in Music in 2013 from Harvard University, where he studied with Chaya Czernowin, Hans Tutschku, Edgar Barroso, and Trevor Ba a. Prior to that, he studied with Jack Jarrett in Greensboro, NC. He has also participated in the European American

Musical Alliance at the Schola Cantorum in Paris, France; the highSCORE festival in Pavia, Italy; and the Harvard Summer Composition Institute in Concord and Cambridge, MA. He has written music for a wide range of ensembles, from the renowned contemporary music ensembles to amateur and college groups to middle and high school ensembles, in addition to music for a variety of media, including short films and e-books. Beyond composition, he is deeply involved with education through his work in the Music Department at the Boston Arts Academy, where he developed curriculum for and teach music history, ethnomusicology, and creative writing. You can listen to more of his music, learn more about his work, and see a full list of commissions and awards at jaballesteros.com.

Drawings, Set No. 7 — From 1970-72, I was awarded a Ford Foundation/Contemporary Music Project grant, which placed younger composers into the nation's secondary school systems. At that time, there was little educational music for very young musicians that explored new and current creative techniques — a gap I found lamentable. Commissioned by the West St. Paul Minnesota School District, my DRAWINGS series was geared to linking basic instrumental training into the sound world and customs of the serious 20th Century composer. These three short vignettes — (the whole lasting under five minutes) — were intended to partially fill that gap. The first performance was given on April Fool's Day of 1971 in St. Paul, Minnesota, the composer conducting.

Sydney Hodkinson's biography is on page 3.

There Was, and There Was Not — The Russian folklorist Vladimir Propp published his celebrated work *Morphology of the Folktale* in 1928. In the book, he presented a structural analysis of the Russian folktale, arguing that representatives of the genre all share the same basic narrative components. He identified 31 functions (such as villainy, receipt of a magical agent, and wedding), as well as 7 broad character types which sometimes overlap: the hero, the villain, the dispatcher, the donor, the helper, the princess (or princess' father), and the false hero. Propp, and a later scholar by the name of Algirdas Greimas, reduced the functions into pairs or groups, and it is from these groupings that I constructed *There Was, and There Was Not*. The title of the composition is a phrase which begins fairy tales in some eastern European cultures, akin to "Once Upon a Time...." The role of the Hero in this story is, of course, played by the cello soloist; the orchestra, in addition to supporting the Hero's role at times, plays all of the other roles. The work's lengthy and dreamy introduction features the Hero, who falls victim to a Villain's curse. At the conclusion of the soliloquy which follows, the Hero resolves to undertake a quest to break the curse, and departs. A magus (sorcerer) gives the Hero a talisman after the Hero

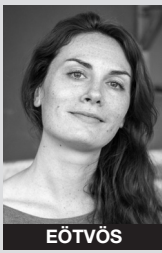
accomplishes a feat of great musicality, at which time the Hero descends to the land of the Villain and is victorious in battle. But the Hero's curse is not yet lifted; upon returning home the Hero is presented with another trial. The Hero's serenade succeeds in breaking the curse, the Hero is transformed again into his (or her?) true form, and the piece ends ceremoniously — and happily ever after — as the Hero weds. *There Was, and There Was Not* was composed for cellist Adriana Ransom, Maestro Glenn Block, and the Illinois State University Symphony Orchestra.



Praised by *The New York Times* as "vivid and dramatic," the music of **Carl Schimmel** is dense with literary and musical references, often humorous, and combines intensity of expression with a structural rigor which draws upon his mathematics background. 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 Bearns Prize and the Lee Ettelson Award, Schimmel has received honors and awards from many organizations, including the MacDowell Colony, Yaddo, Copland House, New Music USA, and ASCAP. His works have been performed in Carnegie Hall's Weill Hall, Merkin Hall in New York, Severance Hall in Cleveland, the National Arts Centre in Ottawa, St. Martin-in-the-Fields in London, Orchestra Hall in Minneapolis, and at other venues throughout North America, Europe, Australia, and Asia. He has received performances and commissions from the American Composers Orchestra, the Minnesota Orchestra, the Buffalo Philharmonic Orchestra, the Louisiana Philharmonic Orchestra, California EAR Unit, the Left Coast Chamber Ensemble, Alarm Will Sound, North/South Consonance, Quintet Attacca, the Mexico City Woodwind Quintet, and many others. A graduate of Duke University (Ph.D.), the Yale School of Music (M.M.), and Case Western Reserve University (B.A. Mathematics and Music), he is Associate Professor of Music Theory and Composition at Illinois State University. Please visit www.carlschimmel.com.

The Saqqara Bird — There's something undeniably intriguing about events that happened, discoveries that were made, and literature that was written at the turn of the 20th century. Until recently I have been absorbed mostly by just the literature. In 1898 an expedition took place in Saqqara, Egypt, during which a curious and confounding artifact was discovered. The object I am referring to is a bird-shaped relic made of sycamore wood. Due to a lack of period documentation, the function of the Saqqara Bird is completely unknown. Some hypothesize it is a ceremonial object, while others radically envision it is evidence that the Egyptians were dabbling in the principles of aviation. It has also been posited as a weather vane, an elite child's toy, some sort of boomerang, and as a featured carving on the masthead of a sacred boat. This orchestral work places the Saqqara Bird at the intersection of all these theories in an imagined tapestry of the mechanical, the living, and the ancient becoming new again. By focusing on the 'engineered' side of this wooden carving as inspiration, I was able to invest a great deal more rhythmic and harmonic stability than usual into my music. A wonderful side effect of maintaining a clearly defined beat is that varied repetition more easily gives way to new, yet familiar, melodic ideas. So, while this piece is a more lyrical and thematically organized work which relies on motivic transformation to propel forward, I will say that it still aims to captures something imaginative and fictional in its Pinocchio-like metamorphosis.



EÖTVÖS

Melody Eötvös is a Bloomington IN-based Australian composer whose work draws on both multimedia and traditional instrumental contexts, as well substantial extra-musical references to a broad range of philosophical topics and late 19th Century literature. Melody has been the recipient of various awards including an APRA PDA (Australia 2009), the Soundstream National Composer Award (2012), and a Virginia B. Toulmin

Foundation Orchestral Commission administered by the League of American Orchestras, the EarShot Foundation (world premiere: Carnegie Hall October 23rd 2015). Current commissions include an orchestral work for the Tasmanian Symphony Orchestra (Australia), Synergy Percussion + Vox (Sydney), the Chou's composition award commission (China), and a piano and clarinet work for Guy Yehuda (USA). Melody holds a Doctor of Music (2014) from Indiana University Jacobs School of Music USA, and a Master of Music (2008) from the Royal Academy of Music, London UK.

Symphony No. 10 was commissioned by the School of Music of Stetson University, Jean O. West, Dean, to honour the 25th anniversary of the appointment of Professor Bobby Adams, revered conductor of the School's Symphonic Band. The term 'divertimento' has been with us since the 18th Century, denoting an enormous range of instrumental compositions consisting of relatively short sections written primarily "for entertainment". Although the segments of *Symphony No. 10* vary greatly in style and tempo, they can be roughly paired:

No. 2: a pecking, often cackling, scherzo, the journey bouncing through the entire ensemble; paired with No. 4: a light perpetual-motion study, scored for woodwinds, celesta and percussion which is largely fluid and soft, but demands considerable ensemble alacrity from the players.

An historic strophe is a designation for a song in which all of the stanzas are sung to the same music. The two slow movements are also paired – No. 3 is a four-phrase stanza which is repeated five times with altering harmonies and registers. Scored for brass, saxophones and percussion only, the piece was composed as a memorial to a friend, the great Polish composer Henryk Gorecki (1933-2010) who died during the time of writing. This hymn is paired with No. 5: a gentle, plaintive arioso written in memory of the American composer Vincent Persichetti (1915-1987), a long-time personal mentor.

No. 1 and No. 6 are joyous - the former often employing stomping and shouting rhythms, the latter reminiscent of a 19th Century barn dance, sometimes stumbling and one-legged (almost everyone gets to 'doh-si-doh'). Hopefully, both of these movements give more than a nod, and serve as a testament, to the ebullient nature of the dedicatee, a man who has given me many memorable musical moments.

Symphony No. 10 is approximately 20 minutes in duration. The score, dedicated to Bobby Adams, was composed in the fall of 2010 and the orchestration completed in May of 2011 in Ormond-by-the-Sea, Florida.

PERFORMER NOTES



AUSTIN

Debra Austin's warm sound and compelling stage presence are demonstrated in the diverse roles she has successfully performed. In opera, she has portrayed Hansel in Humperdinck's *Hansel and Gretel* with the Chicago Symphony Orchestra; Suzuki in Puccini's *Madame Butterfly* with Chicago Opera Theater and Chamber Opera Chicago; the title role in Offenbach's *La Perichole* with Light

Opera Works and the Fort Wayne Philharmonic; Madame Flora in Menotti's *The Medium* with Muddy River Opera; Isabella in Rossini's *L'Italiana in Algeri* with Pamiro Opera; Prince Orlofsky in J. Strauss' *Die Fledermaus* with Pamiro Opera, Opera company Mid-Michigan and DuPage Opera Theater; the Page in R. Strauss' *Salome* with Opera Grand Rapids; La Ciesca in Puccini's *Gianni Schicchi* with Opera Illinois; and Kate in Gershwin's *Girl Crazy* at the Grant Park Music Festival. Other engagements include Mother Marie in Poulenc's *Dialogue of the Carmelites*, Cherubino in Mozart's *Le Nozze di Figaro*, Mother in Menotti's *Amahl and the Night Visitors*, La Abuela in de Falla's *La Vie Breve*, Zita in Puccini's *Gianni Schicchi*, and La Principessa in his *Suor Angelica*. Ms. Austin made her Chicago Symphony Orchestra debut in Bach's *St. Matthew Passion* under Sir Georg Solti, followed by an Allied Arts concert with the CSO conducted by Michael Morgan. In concert, she has appeared with the following orchestras: Columbus Symphony, Boise Philharmonic, Grant Park Music Festival, Fort Wayne Philharmonic, Illinois Philharmonic, Downers Grove Oratorio, Elgin Symphony and others. Ms. Austin has performed on numerous occasions with the Peoria Bach Festival including as the soloist for Bach's *St. John Passion*, *St. Matthew Passion* and the *Easter Oratorio* as well as various Bach cantatas. As a grand-prize winner of the Bel Canto Competition, Ms. Austin traveled to Italy, where she made her concert debuts both in Desenzano and Busseto, and performed in Graz, Austria, while attending the American Institute of Musical Studies. She was an award winner in the Sudler Oratorio Competition, NATS Central Region auditions and the American Choral Foundation Competition and was a Margaret Hillis Fellowship Fund recipient. Ms. Austin is a graduate of Bradley University where she received a Bachelor of Music Education. She taught public school music for eight years at the kindergarten through high school levels. She then attended Northwestern University where she earned her Master in Vocal Performance degree and a Certificate in Vocal Performance. Ms. Austin is in her twelfth year of teaching voice at Illinois State University and has also taught voice at Eureka College. At ISU, Ms. Austin performed Libby Larson's *Sifting through the Ruins*, a piece for mezzo-soprano, viola and piano based on texts taken from sites around New York City after 9/11. She also sang in the world premiere of William Cutter's *Heretical Songs* with the Illinois State University Symphony conducted by Dr. Glenn Block. Other performances at ISU include the Verdi *Requiem*, Dvorak's *Stabat Mater*, de Falla's *El Amor Brujo* and Beethoven's 9th Symphony. Ms. Austin maintains a private voice studio in her home while teaching at ISU, performing and enjoying her husband and son.



BLOCK

Glenn Block is in his 27th year as the Director of Orchestras and Professor of Conducting at Illinois State University. From 1983 - 2007, he led the Kansas City Youth Symphony program to being one of the largest and most recognized youth symphony programs in the country. Prior to coming to Illinois in the fall of 1990, Dr. Block served for 15 years as Director of Orchestras and Professor of Conducting at the Conservatory of Music of the University of Missouri - Kansas City and Music Director of the Kansas City Civic Orchestra. From 1972 - 1974, he was Music Director of the San Diego Chamber Orchestra and from 1968 - 1974; he served as Principal Double Bass of the San Diego Symphony and Opera Orchestras. Born in Brooklyn, Dr. Block was educated at the Eastman School of Music. He also received his Ph.D. from the University of California at San Diego. A frequent guest conductor, he has appeared in 42 states with all-state and professional orchestras in the United States, Europe and South America. Dr. Block has served on the faculty of the National Music Camp at Interlochen as Resident Conductor of the World Youth Symphony Orchestra, and at the Interlochen Arts Academy as Visiting Conductor. In addition, he has served as Music Director of the Summer Festival

Orchestra at the Rocky Ridge Music Center in Estes Park, Colorado. Dr. Block has been widely recognized as a teacher of conducting, performing master classes throughout the United States, Canada, Europe and South America. An active researcher, he has been the recipient of numerous Illinois State University, University of Missouri and National Endowment of the Humanities grants that have resulted in critical editions of the orchestral music of Igor Stravinsky, Charles Ives and George Gershwin. In 1985, he was appointed Research Consultant to the Orchestra Library Information Service of the American Symphony Orchestra League, where responsibilities included the organization of critical sources and errata information for the orchestral repertoire housed in a national database in Washington, D.C. He has served as a member of the national Board of Directors of the Conductors Guild of America, representing over 1,000 professional conductors, and the Board of Directors of the American Symphony Orchestra League.

Foreign guest-conducting have included residencies at the Fountainebleau Conservatoire in France, and in Spain, Canada, Colombia, Estonia, Russia, Italy and South America in 2013 (Brazil, Argentina and Paraguay). Dr. Block led the Youth Symphony of Kansas City on three international tours to Spain (1992), Canada (1996) and Italy (2000) and three national tours to Chicago, St. Louis and New York's Carnegie Hall. The Youth Symphony of Kansas City was invited by MENC to be the broadcast orchestra for the 1995 World's Largest Concert and to perform at the 1996 MENC annual convention. Beginning in 2012, he has annually toured extensively through South America with concerts in Brazil, Argentina and Paraguay. In the summer of 2014, he returned to South America, and also guest-conducted in Italy, with concerts in Pescara, and in the mountains of Abruzzo. In the fall of 2015, he returned to Buenos Aires to make his conducting debut at the Teatro Colón, and a second trip to Argentina to conduct in Mar del Plata in November of 2015. In January, 2016, Dr. Block was on sabbatical from Illinois State University, living and conducting in South America, researching El Sistema orchestra programs in South America, Italy and Vietnam. He conducted additional concerts throughout South America, guest-conducting and teaching conducting in Brazil, Argentina, Paraguay, Uruguay, Italy, and Vietnam. During the month of July, 2016, Dr. Block conducted four orchestras in Asunción, Paraguay: the Orquesta de los Reciclados Instrumentos of Cateura (Orchestra of the Recycled Instruments), Orquesta de la Policía Nacional, Camerata Miranda and the OCMA, made up of the principal players of the OSCA (Orquesta Sinfónica de la Ciudad de Asunción). In 2017, he will be returning to guest-conduct in Argentina, Paraguay, Uruguay, Italy, China and Vietnam, in addition to his concerts in the United States. He has been invited to serve as Principal Guest Conductor with the National Symphony of Vietnam in Ho Chi Minh City for the 2016-2017 season. He has also been invited to join the conducting staff of the Teatro Colón in Buenos Aires, Argentina. In June of 2017, Dr. Block has been invited to lead an international Seminario in Dirección Orquestal (Seminar in Orchestral Conducting), and orchestra concerts in Salta, Argentina and Asuncion, Paraguay. In November, 2017 he will return as guest conductor at the Teatro Colón in Buenos Aires, Argentina.



CARLSON

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

department of Central Washington University in Ellensburg, Washington where she conducted the Chamber Choir, taught graduate conducting, and undergraduate music education courses. She earned music educa-

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

Carlson is an active choral adjudicator and honor choir conductor. Her choirs have been featured at state and regional festivals, and have toured nationally and internationally. The Illinois State University Concert Choir, and the Madrigal Singers, have enjoyed collaborating with professional local and regional symphony orchestras. Under her direction she has toured internationally with her ensembles to Italy, Spain, England and France, and performed at Carnegie Hall in New York City. Karyl resides in Normal, IL, and enjoys spending time with family and friends. She has a wide variety of non-musical interests, including video production, constant rehabbing of her 1890's home, and caring for her rescue dogs, KoKo and KiefKief.



KLOPFENSTEIN

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

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



MANFREDO

Joseph Manfredo is an Associate Professor for the School of Music at Illinois State University where he serves as Coordinator of Music Education and teaches undergraduate courses in instrumental music education. He also conducts the ISU Wind Symphony and coordinates the student teaching program. Professor Manfredo is in constant demand as a guest conductor, clinician, and adjudicator. He has conducted various All-State

Bands and Honor Bands throughout the United States and Canada. Since August 2011, he has been conductor of the Festival Band for the Leonard

Falcone International Euphonium and Tuba Festival. He has presented at professional conferences for the College Band Directors National Association, Instrumental Music Teacher Educators Biannual Colloquium, NAfME, Mid-West Clinic, and the Conn-Selmer Institute. He has made presentations at state MEA conferences throughout the country, and internationally in China, Germany, Luxembourg, Austria, Portugal, and Brazil. Manfredo has published journal articles in the Groves Dictionary of Music, Bulletin of the Council for Research in Music Education, Journal of Band Research, Music Educators Journal, and the Journal of Music Teacher Education. In addition, he authored The Conductor's Manual for the Essentials of Musicianship series published by Hal Leonard. Manfredo serves as the chief editor of the MitteilungsBlatt, one of the publications for IGEB, the International Society for the Promotion and Investigation of Wind Music. He is also on the editorial board for the World Association for Symphonic Bands and Ensembles.



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

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

ILLINOIS STATE UNIVERSITY STRING PROJECT

VIOLIN

Ariya Chauhan
Eliana Woodman
Emma Cluff
Emma Wright
Gabrielle Schwalm
Gomathi
Somasundaram
Gouri Kallambella

Haley Gabbard
Hannah Shafer
Ju-Won Park
Lauren Davis
Madeline Gentry
Molly Kinzinger
Audrey Trevarthan
Zachary Angles

VIOLA

Ella Escobedo
Katie DeKeersgieter

CELLO

Allison Henrichsmeyer
Gracie Ford
Hannah Gaff
Sylvia Lopshire

DOUBLE BASS

Kiva Schobernd
Violet Gudeman

ILLINOIS STATE UNIVERSITY CONCERT CHOIR

SOPRANO

Mackenzie Ahlman
Ashley Arneson
Cayce Bernhardt
Erika Clark
Alize Graves
Madison Green
Laura Hollingsworth
Hannah Johnson
Taylor Knowles
Cara Paden
Amy Smick
Jessica Thurman

ALTO

Katherine Cosenza
Courtney Daniel
Stephanie Hedgespeth
Colleen Maney
Annie Martin
Rachel Miller
Rachel Pinto
Kendra Penke
Madeleine Puschautz
Anna Ramsey
Mady Wetzel
Amanda Wilderman
Desmond Williams

TENOR

Macauley Allen
Caleb Bent
Matthew Davis
Evan Gallermo
Payton Gehm
Luke McLoughlin
Kevin Rahtjen
Joe Rosson
Mario Silva
Joshua Stefans
Ross Thomason
Matthew Vala

BASS

Jeffrey Burke
Johnny Childs
Aaron Church
Alex Dwyer
Cristian Larios
Eric Massini
Sho Otsuka
Collin Page
Dominic Regner
Daniel Rose
Conner Rooney
Jonathan Slowik
Toshi Takami
Robert Voelker

ILLINOIS STATE UNIVERSITY WIND SYMPHONY**FLUTE**

Alexandra Clay*
 Mark Grigoletti
 Natalie Hoijer
 Carly Piland
 Ben Wyland

OBOE

Kaitlyn Biegelmann
 John D'andria
 Kevin Rahtjen*

ENGLISH HORN

Kaitlyn Biegelmann

BASSOON

Arturo Montaña Jr.*
 Katy Reed
 Brad Sarmiento

CONTRABASSOON

Brad Sarmiento

CLARINET

Matt Cornwall
 Lauren Crumble
 Tyler Devault
 Lisa Frustaci
 Michele Manuk
 Madeleine Renken
 Brian Zielinski*

BASS CLARINET

Savannah Robinson

SAXOPHONE

Devin Cano
 Riley Carter
 Christine Ewald
 Brett Thole*
 Rachel Wolz

TRUMPET

Nicole Gillotti*
 Katie Harris
 Clinton Linkmeyer
 Michael Pranger*
 Mike Roberts

HORN

Justin Ashley
 Jack Gordon
 Tom Wade
 Leah Young*

TROMBONE

Chris Gumban
 Ben Leible
 Justin O'Brien
 Jonathan Sabin*

BASS TROMBONE

Mason Riedel

EUPHONIUM

Bryce Bowlin*
 Erik Eeg

TUBA

Martin Czernicki
 Jacob Hilton*
 Derek Zimmerman

PERCUSSION

Michael Barranco
 Lauren Bobarsky
 Francis Favis*
 Elliott Godinez
 Katie Klipstein
 Michael Suau

STRING BASS

Regan Berkshier

PIANO

Yiseul Lee

* denotes principal

ILLINOIS STATE UNIVERSITY SYMPHONY ORCHESTRA**VIOLIN I**

Kelsey Klopfenstein, concertmaster
 Rachael Miller
 Kyla Gwyn
 Lisa Ourada
 Charlea Schueler
 Alicia Gummess
 Jillian Forbes
 Nathaniel Quiroz
 Asa Church
 Jessica Zavala

VIOLIN II

Michael Priller, principal
 Praneeth Madoori
 Atsuko Masuyama
 Rhoda Roberts
 Justin Wagner
 Nathan Anton
 Diamond Veasley
 Andrew Lulis

VIOLA

Douglas Temples, principal
 Regina Vendetti
 Sarah Williams
 Desiree Hunter
 Breann Laermans
 Alex Daniell
 Abigail Dreher

CELLO

Maria Victoria Goydy, principal
 Monica Sliva
 Christine Cicha
 Eric Friel
 Ryan Koranda
 Larkin Babbitt
 Justin Haarz
 Miranda Mata
 Elise Oppegaard

DOUBLE BASS

Whitney Morelli, principal
 Katy Balk
 Ana Miller
 Daniel Dallstream
 Tyler Rynes

FLUTE

Alexandra Clay, principal
 Mark Grigoletti, co-principal
 Natalie Hoijer
 Cassie Metz
 Carly Piland

OBOE

Markus Sanders, principal
 Elizabeth Okrzesik
 Samantha Rizzi (English horn)

CLARINET

Brian Zilienski, principal
 Tyler DeVault
 Lisa Frustaci
 Savannah Robinson (Bass clarinet)

BASSOON

Matthew Jewell, principal
 Bradley Sarmiento
 Arturo Montano Jr.
 (Contrabassoon)

HORN

Jordyn Shultz, principal
 Jack Gordon, co-principal
 Leah Young
 Tom Wade
 Hannah Deitsch

TRUMPET

Michael Pranger, principal
 Clinton Linkmeyer, co-principal
 Nicole Gillotti,
 co-principal
 Katie Harris

TROMBONE

Samantha Phipps, principal
 Jordan Harvey
 A.J. Nemsick (Bass Trombone)

TUBA

Mitchell Jones, principal

TIMPANI/**PERCUSSION**

Michael Barranco, principal
 Hsiang-Ying Huo
 James McHenry
 Brian Urquhart
 Nicholas Fairley

PIANO

Hae Ra Jang, principal

STAFF

Johannes Krohn, Assistant
 Conductor, Manager/Librarian

ORCHESTRA COMMITTEE

Larkin Babbitt, Chair
 Samantha Phipps, secretary
 Charlea Schueler
 Matthew Jewell
 Arturo Montano, Jr.

CONCERT II

8 pm, March 27, 2017, Kemp Recital Hall

DEL SOL QUARTET

Benjamin Kreith & Rick Shinozaki, violins
 Charlton Lee, viola
 Kathryn Bates, cello

"Estonian Grandmother Superhero"
from These Memories May Be True (2012) Lembit Beecher (b. 1980)

String Quartet Set (1979) Lou Harrison (1917-2003)
 I. Variations on Walter Von der Vogelweide's "Song of Palestine"
 II. Plaint
 III. Estampie
 IV. Rondeau
 V. Usul

Calligraffiti (2009) Huang Ruo (b. 1976)

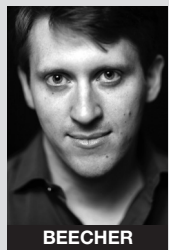
-INTERMISSION-

from Milagros (2010) Gabriela Lena Frank (b. 1972)
 III. Mujeres Cantando (Women Singing)
 IV. Danza de Tingo María (Dance of Tingo María)
 V. Sombras de Amantaní (Shadows of Amantaní)
 VI. Adios a Churín (Goodbye to Churín)
 VII. Danza de los Muñecos (Dance of the Dolls)

String Quartet No. 4 "Amazing Grace" (1973) Ben Johnston (b. 1926)

PROGRAM NOTES

These Memories May Be True — My grandmother, Taimi Lepasaar, died as I was beginning work on this piece. She had grown up in Estonia before World War II, survived both the Soviet and Nazi occupations of her country, escaped as the Red Army invaded Estonia for a second time, and immigrated to the United States, raising two daughters by herself (her husband was lost in the final chaos of the war) while working as a public school music teacher and church organist. Taimi was also a beautiful storyteller, and I have written a number of pieces drawing inspiration from her life and her storytelling. I grew up in California feeling as much Estonian as Californian, but my sense of the country was based on the stories my mother and grandmother told me. As I worked on this string quartet, I thought about the way stories and memories define us, whether or not they are complete or even true, and the way my own musical style has been influenced deeply by Estonian folk music. This piece is a little like my childhood image of Estonia — a few songs, some pictures and a lot of stories — all filtered through many layers of retelling and touched by nostalgia, a sense of something beautiful that has been lost in the wash of time.



BEECHER

Praised by *The San Francisco Chronicle* as "hauntingly lovely and deeply personal," Lembit Beecher's music combines "alluring" textures (*The New York Times*) and vividly imaginative colors with striking emotional immediacy. Noted for his collaborative spirit and "ingenious" interdisciplinary projects (*The Wall Street Journal*), Lembit is currently the composer-in-residence of the Saint Paul Chamber Orchestra, having previously served

a three-year term as the inaugural composer-in-residence of Opera Philadelphia. A constant across his wide range of works is a potent sense of drama, which manifests itself through a quirky, thoughtful, and intimately

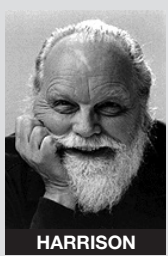
poignant musical language. Born to Estonian and American parents, Lembit grew up under the redwoods in Santa Cruz, California, a few miles from the wild Pacific. Since then he has lived in Boston, Houston, Ann Arbor, Berlin, New York and Philadelphia, earning degrees from Harvard, Rice and the University of Michigan. Recent and upcoming premieres include works for A Far Cry Chamber Orchestra, Diderot Quartet, Detroit Chamber Winds and Strings/University of Michigan Symphony Band, Gotham Chamber Opera, Opera Philadelphia and the Juilliard Quartet. Many of Lembit's latest projects involve the incorporation of untraditional elements into operatic form, working with baroque instruments, electronic sounds, animation, new technologies, and devised theatre actors. Recent honors include a MacDowell Colony Fellowship, the S&R Foundation Washington Award Grand Prize, and a major grant from the Pew Center for Arts and Heritage to develop and produce *To Hide in a Tree of Sound*, a chamber opera for soprano Kiera Duffy, the Aizuri Quartet, and a multi-piece sound sculpture.

String Quartet Set was commissioned by Robert Aitken, the New Music Concerts of Toronto and the Canada Council. Its premiere was given in Toronto by the Orford Quartet. It is in five sections:

1. Variations on Walther von der Vogelweide's Nu alrêst leb' ich mir werde. These variations were begun in the '40s when I first encountered that Minnesinger's lovely melody. Walter lived from 1170 to 1228 and the variations are in European-style quintal counterpoint, also medieval in origin.
2. Plaint. We all complain, at least a little.
3. Estampie. A medieval peasant's stamping dance, roughneck and Breughelish.

4. Rondeaux. This homage to Dandrieu and the French Baroque is my only fully “harmonic” piece in the European style.

5. Usul (Turkish for a rhythmic mode). As 18th Century European composers wrote Turkish marches imitating the Janissary bands, I have here written imitating the gentle melodic style of the old Turkish Court.



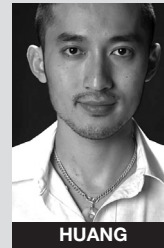
HARRISON

Lou Harrison has, for fifty years, been in the vanguard of American composers. An innovator of musical composition and performance that transcends cultural boundaries, Harrison’s highly acclaimed work juxtaposes and synthesizes musical dialects from virtually every corner of the world. Born in Portland, Oregon, on May 14, 1917, Lou Harrison grew up in the culturally diverse San Francisco Bay Area. There he was influenced by

Cantonese Opera, Gregorian chants and the music of California’s Spanish and Mexican cultures. Harrison also developed an interest in Indonesian Gamelan music through early recordings. Lou Harrison died suddenly in the evening of February 2, 2003. He was traveling to Columbus Ohio, after having taken the California Zephyr from the West Coast to Chicago, en route to a festival in his honor at Ohio State University. As a young man, Lou Harrison worked as a dancer and a dance accompanist. His early compositions included a large body of percussion music, combining Western, Asian, African and Latin American rhythmic influences with homemade ‘junk’ instruments. During this period, Harrison worked closely with John Cage and began studies in Los Angeles with Arnold Schoenberg. A move to New York in the mid-forties brought Lou Harrison to the *Herald Tribune* as music critic. Here Harrison helped to bring wider attention to the work of Charles Ives, and is considered largely responsible for Ives’ receiving the Pulitzer Prize. The young composer and critic also embarked on a study of early European music during this period. In the late forties, Harrison taught at the legendary Black Mountain College. By the early fifties, he moved back to California, where he has lived ever since. Residence on the West Coast has intensified Harrison’s involvement in a synthesis of musical cultures bordering on the Pacific, reflected in such works as *Pacifica Rondo* and *Lo Koro Sutro* for chorus and gamelan. He has over the decades maintained an interest in dance, theater and the craft of instrument building and is an accomplished puppeteer who has written musical pieces for puppet theater. Lou Harrison has traveled extensively, adding to the global resonance his artistry, performing and studying with the musical masters of varied cultures, and presenting his work to enthusiastic audiences everywhere.

Calligrafitti, the title of Huang Ruo’s quartet, is a fusion of the words “calligraphy” and “graffiti” and is meant to reflect the composition’s autobiographical nature. Having grown up in China and moved to New York City as a young adult, Chinese calligraphy and urban graffiti are among the visual images that have influenced his aesthetic sense. To describe his compositional approach, Huang Ruo has coined the term “dimensionalism,” which he describes as an organic integration of Chinese folk, Western avant-garde, rock, and jazz. Despite his own description, none of these styles is immediately recognizable in his music; what is compelling about his music is its vitality, inventiveness, and extreme emotional expression. The quartet’s three movements run without pause. The first two movements lead the listener on a journey through rugged musical terrain: expressionistic glissandi, tones clusters, and driving rhythms. Huang Ruo builds an almost uncomfortable level of emotional tension by means of long sustained drones with microtonal fluctuations alongside periodic outbursts of dissonance. The drones eventually transform into high pitched screams in the violins as the lower instruments come together in a powerful, seemingly unstoppable rhythmic motive. In the third movement

the listener’s perseverance is rewarded with the emergence of a sublime melody (built mostly of fourths and fifths) that is gently passed from player to player until it dissolves into a single high harmonic at the end.



HUANG

Huang Ruo, described by the *New Yorker* as “one of the most intriguing of the new crop of Asian-American composers,” was born in China in 1976 at the end of the Cultural Revolution. Son of a well-known Chinese composer, he grew up as China was steadily opening its gates to the Western world, receiving both traditional and Western education at the Shanghai Conservatory of Music. After winning the Henry Mancini Award at

the 1995 International Film and Music Festival in Switzerland, he moved to the United States to further his education. He obtained his D.M.A. degree in composition from Juilliard and recently won the top Luxembourg International Composition Prize. Huang Ruo writes vibrant and inventive works that draw from Chinese folk music, Western avant-garde, rock, and jazz. He has composed for a variety of media, including for orchestra and chamber ensembles, opera, dance, theater, film and sound installation, and his works have been commissioned and performed by renowned orchestras and ensembles worldwide. He is currently a member of the Conservatory of Music faculty at SUNY Purchase.

Milagros (“Miracles”) is inspired by my mother’s homeland of Perú. It has been a remarkable, often difficult, yet always joyous experience for me to visit, again and again, this small Andean nation that is home to not only foggy desert coasts but also Amazonian wetlands. Usually a religious and marvelous occurrence, *milagro* here refers to the sights and sounds of Perú’s daily life, both past and present, that I’ve stumbled upon in my travels. While probably ordinary to others, to me, as a gringa-latina, they are quietly miraculous, and are portrayed in eight short movements as follows:

III. Milagrato — Mujeres Cantando (“Women Singing”):

Inspired by the sound of indigenous women singing, this movement exaggerates their “clustery” pitch and how their voices separate and converge.

IV. Milagrato — Danza de Tingo María (“Dance of Tingo María”):

As one who avoids the largely impenetrable *selvas*, or jungles, I did take away a strong impression of this border jungle town as lively and cacophonous. The relentless rhythm and the melodic line of pizzicatos inspired by water drums drive this movement.

V. Milagrato — Sombras de Amantaní (“Shadows of Amantaní”):

The remarkable starry nights of this barren island in Lake Titicaca between Perú and Bolivia made for eerie shadows that I could not dodge on my nocturnal walks.

VI. Milagrato — Adios a Churín (“Goodbye to Churín”):

Churín is a small city on the side of a mountain with seemingly little horizontal ground, famous for its healing bath waters. I visited during a time when it was on the verge of becoming a ghost town as its youth were migrating in droves to urban coastal cities. Allusions to guitar music are made against a melancholy singing cello line.

VII. Milagrato — Danza de los Muñecos (“Dance of the Dolls”):

Playful in character, this movement is inspired by the brightly colored, almost mannequin-like dolls from the colonial era that are found in small museums and private collections.



Identity has always been at the center of Gabriela Lena Frank's music. Born in Berkeley, California, to a mother of mixed Peruvian/Chinese ancestry and a father of Lithuanian/Jewish descent, Frank explores her multicultural heritage most ardently through her compositions. Inspired by the works of Bela Bartók and Alberto Ginastera, Frank is something of a musical anthropologist. She has travelled extensively throughout South America and her pieces reflect and refract her studies of Latin-American folklore, incorporating poetry, mythology, and native musical styles into a western classical framework that is uniquely her own. She writes challenging idiomatic parts for solo instrumentalists, vocalists, chamber ensembles, and orchestras.

String Quartet No. 4 "Amazing Grace" — ... the deceptively simple and direct-seeming American folk hymn "Amazing Grace," generating variations of steadily increasing rhythmic and microtonal profusion, always securely grounded in new-old once more frontier-fresh modal tonality capable of wide proportional spaces: new reaches of consonance and metrical intricacy which push the boundaries of intelligible complexity beyond horizons conceivable in the confines of conventional tuning. This is the world of *String Quartet No. 4*.



Ben Johnston, called "the best non-famous composer this country has to offer" (*The New York Times*), writes challenging works using "just intonation" that incorporate elements of neoclassicism, serialism, jazz, hymns and songs. Born in Macon, Georgia, he began piano lessons at the age of six and started composing at age 11. He pioneered the use of microtones and non-tempered tuning, to which he was introduced through the

work of Harry Partch while earning his Master's degree at the Cincinnati Conservatory of Music. Johnston worked with Partch in CA, studied with Darius Milhaud at Mills College and later with John Cage. He taught theory and composition at the University of Illinois at Urbana-Champaign for 30 years, retiring as Emeritus Professor of Music. Johnston's compositions include works for opera, theater, dance, orchestra, chamber ensembles, voice, piano, and tape. In 2007 the American Academy of Arts and Letters honored his lifetime of work, and he has received other national and international grants, awards and commissions.

PERFORMER NOTES

DEL SOL QUARTET'S group biography is on page 3.

Benjamin Kreith has premiered solo violin works at the Strasbourg and Marseille Festivals, given recitals in New York, Rome and Madrid, and played as a guest artist with the Ying and Muir Quartets. For several years he was a member of the Cascade Quartet and concertmaster of the Great Falls (MT) Symphony. Outside the concert hall, Ben has rafted through Grand Canyon, paddling and performing string quartets in the side canyons, caverns, and beaches along the Colorado River. A founding member of the Ensemble CGAC in Santiago de Compostela, Spain, Ben also participates in the Bay Area new music collective sfSound. His recordings include solo works on the Accord/Universal and Stradivarius labels. Later this year, his English translation of Ramón del Valle-Inclán's novel, *Flower of Sanctity*, will be published in Great Britain. He has taught at the Escola de Música de Barcelona and served as artist-in-residence at UC Davis. Ben holds a Bachelor of Music degree from the New England Conservatory, a Master of Music degree from the University of Toronto,

and studied principally with Lorand Fenyves, Jorja Fleezanis and Malcolm Lowe.

Rick Shinozaki's joyful curiosity shines through all of his music making. Principal Second Violin of both Symphony Silicon Valley and the Mendocino Music Festival Orchestra, his solo performances have included the world premiere of Viennese composer Zdzislaw Wysocki's *Concerto for Two Violins and Orchestra* under Kent Nagano and the Berkeley Symphony. Rick is known for his intimate collaborations with composers William Jay Sydeman, Durwynne Hsieh and Mark Fish, commissioning, performing and editing their work. With pianist Irene Jacobson, the Shinozaki-Jacobson Duo has delighted audiences with an eclectic repertoire and interpretations cited as "scintillating" and "in perfect harmony," including an album release of Alberto Ginastera's *Pampeana #1* for the Latin American Chamber Music Society. Rick is a protégé of Serban Rusu of Tiburon, CA; he also studied extensively with legendary pedagogue Josef Gingold and Yuval Yaron at Indiana University, from which he holds a Master of Music degree. Outside of performing, Rick is devoted to music editing and providing Del Sol's social media with comic relief.

Founding violist of the Del Sol String Quartet, **Charlton Lee** has toured North America, Europe and Asia as a soloist and chamber musician. He is sought after as an educator, chamber music coach and jurist, with teaching experience at San Francisco State University, San Francisco School of the Arts, Steamboat Springs and Oaxaca music festivals, and he coaches regularly for Chamber Musicians of Northern California and the Symphony of the Redwoods. He created and performed music for the award-winning short film, *Red, White, Blue, and Yellow*, and also has collaborated with various dance companies, including Stephen Pelton, Ben Levy, and Garrett/Moulton. Charlton received a Bachelor's Degree in Applied Mathematics and Physics from the University of California, Berkeley and a Master's Degree in Music from the San Francisco Conservatory of Music. Consequently, he may be the only person to have published articles in both *Physics Review Letters* and *Strings Magazine*. He also is a 20th generation disciple of the martial art Chen Taiji and an avid chef.

Hailed by the *New York Times* for her "beautifully rounded sound," **Kathryn Bates** has a passionate commitment to exploring the boundaries of tradition and innovation in all genres of performance. She has worked with various new music ensembles, including the Pittsburgh New Music Ensemble and Ensemble Parallèle, and co-founded the New Spectrum Ensemble. Her tenure as cellist of the New Fromm Players at the Tanglewood Music Center from 2008-2010 included the Elliott Carter 100th Birthday celebration, as well as solo performances called "the revelation of the concert" (*Sequenza 21*) and "electrifying" (*Boston Globe*). A native of historic Concord, Massachusetts, Kathryn graduated from Rice University's Shepherd School of Music, under the direction of Norman Fischer, and holds a Master's degree in Chamber Music from the San Francisco Conservatory of Music, where she studied with Mark Kosower and Jean-Michel Fonteneau. Because of her love of nature, Kathryn spends time away from the cello on outdoor trails, either running, hiking or backpacking.

CONCERT III

8 pm, March 28, 2017, Kemp Recital Hall

MUSIC OF SYDNEY HODKINSON

Interrogations (2016) Sydney Hodkinson (b. 1934)
 Gone to Gone (2016) Sydney Hodkinson
 Lost River (2015) Sydney Hodkinson

Madrigal Singers
 Karyl Carlson, conductor
 Kyle Waselewski, vibraphone
 Nicole Gillotti, trumpet

Vignettes (1965) Sydney Hodkinson
 I. Forcefully
 II. Grotesquely
 III. Slowly
 IV. Scurrying

Lauren Hunt, horn
 Mark Babbitt, trombone

Drawings, Set No. 9, for percussion ensemble (1977) Sydney Hodkinson
 I. Mad Scene
 II. Serpent Steps
 III. Devil's Dance

ISU Percussion Ensemble
 David Collier, conductor

-INTERMISSION-

Maple in Twilight (2012) Zhiyi Wang (b. 1980)

Winner, 2017 RED NOTE
 Composition Competition (Chamber Category)

Kimberly McCoul Risinger, flute Geoffrey Duce, piano
 David Gresham, clarinet David Collier, percussion
 Sarah Gentry, violin Mark Babbitt, conductor
 Adriana LaRosa Ransom, cello

from Stolen Goods (2008) Sydney Hodkinson
 III. RHAPSODY: Calmato
 II. CHASE: Presto

John Orfe, piano

String Quartet No. 7 (2014) Sydney Hodkinson
 I. Molto risoluto – Feroce
 II. Passacaglia

Jupiter String Quartet
 Nelson Lee & Meg Freivogel, violins
 Liz Freivogel, viola
 Daniel McDonough, cello

PROGRAM NOTES

Sydney Hodkinson's biography is on page 3.

Three Choral Works—I have long been attracted to the reflective power initiated by massed human voices. When commissions were offered to me by Dr. Timothy Peter, conductor of Stetson University's Concert Choir, I set out to write works for his singers that were largely contemplative in nature and turned to my colleague, poet Terri Witek, for collaborative support. The poetic texts Ms. Witek provided mostly derive from signage in antiquities museums in Crete, Greece, and Sicily. Like memory, such

signage both names and misidentifies the things of the past. The way words turn toward sound, these lost things rise from their unknown world. The three musical settings for these texts perhaps invoke that world, both by their archaic simplicity and the use of continual repetition: unheard chants also from the past; but they do so in varying manners. **Interrogations** is the shortest (roughly four minutes long) and the simplest of the three. The lamenting and descending four-bar phrases are continually reiterated — five times with a final coda — evoking the ancient signage that gave them birth. The principal plainsong line of **Gone to Gone** often shelters its convolutions, yet it keeps re-surfacing. The piece employs many asymmetric meters which create an overall gentle and undulating sway during its five-minute journey. In **Lost River**, the most elaborate and

longest (approximately ten minutes) of the three, a single melodic arch is repeated six times, increasingly more intensely, with each repetition clothed in its own harmonic cloth.

Vignettes — These four brief etudes — duets of contrasting mood and character — exploit some of the range and dexterity of the two brass instruments. *Vignettes* is approximately 6 minutes in duration and was composed in January of 1965. The premiere performance was given at Ohio University, Athens, Ohio on May 3, 1965 by Laurel Dorko and Sheila Oney, who commissioned the work.

Drawings, Set No. 9 — This is the ninth in a series of short, multi-movement works composed since 1960. The media of the Drawings range from youth string orchestra to small chamber music combinations; sets numbered 1, 3, and 4 use percussion instruments exclusively. The three “dances” of Set No. 9 are brief and straightforward etchings brushed out for a very limited sound palette; the three players are restricted to roughly two or three instruments only for each movement. The short vocal text used — an aberration of the Dantean original (“all ye who enter here do so at the risk of your very life”) is extracted from the writings of the English novelist E.M. Forster, with whose work I was involved at the time. *The Drawings, Set No. 9* are approximately seventeen minutes in duration and were written for the Blackearth Percussion Group of Cincinnati, OH. The piece was completed in West Yarmouth, MA, and Fairport, NY, in November of 1977.

Maple in Twilight portrays delicate beauties and moments of maple. With varied combination of instruments, it sculpts a charming twilight in which the colors and visions are exquisitely expressed. With the singing of winds, birds, leaves and water, multi-dialogue occurs between natural sounds in Autumn. Several motives go through the whole piece, and some distinctive presentations of harmony also appear periodically as a symbol of views. Sometimes tranquil, yet sometimes dramatic, until finally all comes to a peaceful end that greets an upcoming sunset.



Zhiyi Wang is regarded as one of the foremost Chinese composers of his generation. He has been featured in many significant global composer programmes and has won numerous prestigious international composition prizes and honors, as well as being a voting member for the Grammy Awards and the World Soundtrack Awards. He has composed a series of music works in different genres, including contemporary classical, film and

TV score, world music, popular song, ballet and musical. As a core member in the music team of 2008 Beijing Olympics opening ceremony, he contributed five programs including the official theme song. He is an adjunct faculty of Shanghai Conservatory and Virginia Commonwealth University. His music has been performed worldwide by leading orchestras, ensembles and soloists. He holds degrees from Oberlin College and the University of Louisville, where he was the recipient of the Grawemeyer Fellowship. He is now based in Los Angeles and Beijing. His upcoming projects include a commissioned work of string quartet for the Ensemble Les Amis, two film scores and a monography CD of chamber music.

Stolen Goods — Following a performance of my Piano Concerto No. 1, largely completed in 1997, the American artist Barry Snyder, for whom the concerto was written, kindly commissioned me to compose some shorter pieces for his solo recitals. He even suggested that I pick out “some of the good bits” from the concerto and use those as a basis for the newer work; so I did. Accordingly, the title of this collection of keyboard preludes is very apt. The first and second pieces plunder the concerto’s third movement —

the former acknowledging its boogie-woogie roots and the latter its more skittish moments. This fleeting essay is dedicated to Verne Reynolds, an Eastman School composer and horn virtuoso and a long-standing friend of Syd and Barry. The predominantly tranquil third prelude’s nature is filched from the second movement, although the sections are in a totally different order and the character less overt. The last parcel of thievery re-arranges segments of the first movement, pummeling them into a dance “to cure the spider’s poisonous bite.” *Stolen Goods* is roughly thirteen minutes in duration. The score is dedicated to Mr. Snyder, who gave the first performances during the 2009-2010 concert season. The work was completed in Ormond-by-the-Sea, Florida on April 14, 2008.

When the Aspen Colorado Music Festival and School commissioned my **String Quartet No. 7** in the summer of 2013, they asked me to recommend an ensemble to premiere the work. I did not hesitate: The Jupiter Quartet. Four years previously, they had given an extraordinary first performance of my Fifth Quartet (nominated for a 2009 Pulitzer Prize) and I have since had considerable social contact with its members, cementing our camaraderie. Because, throughout history, the ‘bondage’ created by the linking-up of specific quartets with an individual composer has produced some remarkable art, I felt very honoured to be able to write for such an august foursome. The resultant work for them fell into two large sections, the first a real “Allegro,” the second slow-moving in a baroque form. The opening movement’s rapid ascending scales/chords, a recurring “minor triad motto” and unsettled shifting tempos all conspire to create a forward-pulsing drive — built up as accretion, not development — that simply has its trouble ceasing. Part of this growth contains two Duos: one for viola/cello, the other for the two violins, adding onto the forward motion. In contrast, the passacaglia which follows largely obeys its historic classical role: continuous variation, slower harmonic rhythm, and the lower voices leading. This one additionally employs stinging dotted rhythms as its variants pile up, eventually even causing the first movement to try to forcefully intrude once again on the proceedings. This attempt is in vain, however, and, after recalling some of the opening gestures — now wearing new guise — the music subsides into a gentle closing. This coda will hopefully offer an audience an aural taste of both the energy and beauty that I first felt exuding from these four young musicians, and still feel today as I hear them continue to ply their arduous craft. *String Quartet No. 7* is approximately 17 minutes in duration; and is dedicated to my wife Elizabeth on the occasion of our 60th wedding anniversary. It was completed on December 12, 2014 in Ormond-by-the-Sea, Florida. The first performances were given by the Jupiter Quartet on July 25 in Aspen, Colorado and August 19, 2015 at the Cape Cod Chamber Music Festival.

PERFORMER NOTES



Conductor **Mark Babbitt** is recognized for his versatile musical background as a trombonist, educator, and conductor. As a conductor, he has worked with Pulitzer Prize winning composers William Bolcom and Milton Babbitt, as well as Grawemeyer Award winner Joan Tower. Dr. Babbitt has guest conducted honor groups in Ohio, Oregon, Vermont, and Washington. Dr. Babbitt is Professor of Trombone at Illinois State University,

and he previously served as the Associate Director of Bands at Central Washington University where he also taught a successful trombone studio. 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).

Karyl Carlson's biography is on page 7.



COLLIER

David Collier is Professor of Percussion and Director of Percussion Studies at Illinois State University. In addition, he is Associate Director of the School of Music. Dr. Collier is currently principal timpanist with the Illinois Symphony Orchestra, the Peoria Symphony Orchestra and the Heartland Festival Orchestra. He has served as timpanist with the Springfield Symphony Orchestra, the Sinfonia da camera, the Laredo Philharmonic and the Corpus Christi Symphony. In addition, Collier is

also active as a freelance percussionist and has performed with artists such as 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 — where he was awarded a Performer's Certificate — and his doctorate in Percussion Performance and Electronic Music from the University of Illinois. Dr. Collier is a Performing Artist for Yamaha and an artist/clinician for Sabian, Innovative Percussion, Grover Pro Percussion, Evans and Latin Percussion. Dr. Collier also serves as Percussion Coordinator for the Music for All Honor Band of America and the Summer Percussion Symposium. In addition, he has served as an adjudicator for Drum Corps International and Bands of America. Not just an orchestral musician, Collier loves all genres of music and has recently returned to his roots as a jazz drumset player. Outside of music he enjoys reading, cooking, taking very long walks and going to the gym. Most of all he cherishes time with his wife Karen (who is a violinist, pianist, organist and painter) and his daughter Arianna.



DUCE

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

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



GENTRY

Sarah Gentry is Professor of Violin at Illinois State University. She currently performs as Concertmaster of the Heartland Festival Orchestra. She has also held Concertmaster positions with Opera Illinois, Baroque Artists of Champaign-Urbana, Sugar Creek Music Festival, and served as Associate Concertmaster for the Peoria Symphony Orchestra from 1992-2000. A Louisiana native, Gentry began playing the violin as a Suzuki student at age 6. After receiving a Violin Performance degree from Louisiana State University, she earned a Master of Music degree from Yale University and the Doctor of Music degree from Indiana University in 1995. Her principal teachers include Franco Gulli, Sally O'Reilly, Sidney Harth, Henryk Kowalski, and the Tokyo String Quartet. As a soloist, Dr. Gentry has performed with the Kansas City Civic Symphony, Heartland Festival Orchestra, Lake Charles Symphony, and the Baroque Artists of Champaign-Urbana. Solo recitals this past year include performances in Louisiana, Minnesota, and Florida. As a chamber musician she has performed with the Mount Vernon Chamber Players in Arizona and the Millennium Strings of Morris, New York. She also performs as first violinist of the ISU Faculty String Quartet. Dr. Gentry is active throughout the state and region as a clinician in schools and as an adjudicator for events such as the Illinois Music Educators Association All-State and All-District Orchestra Auditions. Dr. Gentry has served on the faculty for the Music for All Symposium, Blue Lake Fine Arts Camp, and the Eureka Summer Strings Festivals.



GRESHAM

David Gresham is Professor of Clarinet at Illinois State University. He has performed across the U.S. and in over 30 other countries as a soloist and chamber musician. He has recorded the concertos of Mozart and Maslanka, and chamber music by numerous contemporary composers. Dr. Gresham presents recitals of new music for clarinet and piano in the duo ensemble *Intersecting Lines* with pianist/composer John Orfe. *Intersecting Lines* has commissioned multiple works and performs regularly at music festivals, composer conferences, and universities around the country. He also gives recitals and chamber music performances with his wife, pianist Momoko Gresham, and performs with the Sonneries Woodwind Quintet, the Peoria Symphony Orchestra, and the Heartland Festival Orchestra.



HUNT

Horn player **Lauren Hunt**, winner of the 2013 International Horn Competition of America, joined the faculty of Illinois State University in 2016. As a soloist, Dr. Hunt has appeared with numerous orchestras, including the Army Orchestra in Washington, DC. In recent years, she has appeared in orchestral contexts at music festivals from coast to coast, including the Spoleto Festival, the National Repertory Orchestra, and the Music Academy of the West. Dr. Hunt was principal horn of the South Carolina Philharmonic for two seasons, and performed extensively throughout the southeastern United States. She has toured internationally with many ensembles including the Youth Orchestra of the Americas. Twice a quarter-finalist in the Fischhoff Chamber Music Competition, Dr. Hunt spends her summers at the Marlboro Festival. She has also been a fellow at the Norfolk Chamber Music Festival and was a founding member of the award-winning quintet *Andra Winds*. Earlier this month, she performed at the Phoenix Winter Chamber Music Festival, and will perform chamber works of Beethoven at Carnegie Hall in April 2017. A graduate of the National Symphony Orchestra's Youth Fellowship Program, Dr. Hunt holds a Bachelor's degree from the New England

Conservatory and a Master's from the Yale School of Music. She recently completed her Doctorate of Musical Arts as a Presidential Fellow at the University of Georgia. Her major teachers include Edwin Thayer, Jean Martin-Williams, Richard Mackey, and William Purvis.



The **Jupiter String Quartet** chose its name because Jupiter was the most prominent planet in the night sky at the time of its formation, and the astrological symbol for Jupiter resembles the number four. There are also musical references (for example, Holst's *The Planets*, in which Jupiter is "the bringer of jollity")

that emphasize the connotations of happiness and strength associated with the Roman god Jupiter. The quartet owes much of its musical philosophy to the influences of the original Cleveland Quartet and the current Takacs Quartet, in which all four members form a dynamic and democratic union. The Jupiters spent many of their formative years under the instruction of these eminent chamber musicians, and continue to adhere to many of their central principles today. While enjoying the opportunity to work with living composers, they still feel a strong and fundamental connection to the core string quartet literature, particularly the wonderful set of sixteen quartets by Beethoven and the six quartets of Bela Bartok. In addition to its formal concert schedule, the Jupiter String Quartet places a strong emphasis on developing relationships with future classical music audiences through outreach work in the school systems and other educational performances. They believe that chamber music, because of the intensity of its interplay and communication, is one of the most effective ways of spreading an enthusiasm for "classical" music to new audiences. The Jupiters have been fortunate to receive several recent chamber music honors, including first prize in the Banff International String Quartet Competition, grand prize in the Fischhoff National Chamber Music Competition, membership in Lincoln Center's Chamber Music Society Two, and Chamber Music America's Cleveland Quartet Award, which "honors and promotes a rising young string quartet whose artistry demonstrates that it is in the process of establishing a major career." The quartet also won the 2005 Young Concert Artists International auditions and now holds YCA's Helen F. Whitaker Chamber Music Chair. Most recently, they were honored to receive an Avery Fisher Career Grant. The quartet concertizes across the United States, Canada, Europe, Mexico, and South America. They have enjoyed playing in such venues as New York's Carnegie Hall and Lincoln Center, Boston's Jordan Hall, Mexico City's Palacio de Bellas Artes, and Washington, D.C.'s Kennedy Center, Corcoran Gallery, and Library of Congress. Other recent concerts include debuts in Albuquerque, Austin, Birmingham, Boulder, Buffalo, Calgary, Chicago, Cincinnati, Davis, Dayton, Detroit, Edmonton, Jacksonville, Joplin, Palo Alto, Raleigh-Durham, San Antonio, San Diego, Tallahassee, Toronto, Vancouver, and Winnipeg, among others. They have also been enthusiastically received at several major music festivals, including the Aspen Music Festival, the Vancouver Chamber Music Festival, the Caramoor International Music Festival, the Great Lakes Chamber Music Festival, the Honest Brook Festival, the Skaneateles Festival, and the Yellow Barn Music Festival. The quartet is managed by Bill Capone of the Arts Management Group.

Adriana LaRosa Ransom's biography is on page 8.



John Orfe is Assistant Professor of Music at Bradley University in Peoria, IL, where he also serves as Organist at First United Methodist Church. He is a winner of a Charles Ives Scholarship from the American Academy of Arts and Letters, a Jacob K. Javits Fellowship, a Tanglewood Fellowship, the William Schuman and Boudleaux Bryant Prizes from BMI, first prizes in competitions held by the Pacific Chorale, the Choral Arts Ensemble and the Eastern Trombone Workshop, and fourteen Standard Awards and the Morton Gould Award from ASCAP. His works for solo, chamber, choral and orchestral ensembles appear on the Delos, Cantaloupe and Centaur labels and have been performed in Russia, Denmark, Canada, Germany, the Baltics, Italy, the United Kingdom, Spain, Australia, Thailand, Peru, Ecuador, Costa Rica, and throughout the US.

As piano soloist and collaborative artist he has earned critical acclaim for his interpretations of five centuries of keyboard repertoire ranging from the canonic to the arcane. He is the core pianist and a founding member of critically-acclaimed new music ensemble Alarm Will Sound. He has performed in Moscow, St. Petersburg, Seoul, Lima, Amsterdam, London, Cork, Nice, Berlin, Hamburg, Krakow and throughout the US including Carnegie Hall, Miller Theatre, Roulette, the Whitney Museum, World Financial Center, and Symphony Space in New York; Disney Hall, Mondavi Hall, and Hertz Hall in California.



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

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

ISU MADRIGAL SINGERS

SOPRANO

Mackenzie Ahlman
Cayce Bernhardt
Laura Hollingsworth
Rachel Miller

ALTO

Courtney Daniel
Colleen Maney
Annie Martin
Anna Ramsey

TENOR

Macaulay Allen
Caleb Bent
Payton Gehm
Ross Thomason

BASS

Cristian Larios
Eric Massini
Sho Otsuka
Toshi Takami

CONCERT IV

8 pm, March 29, 2017, Kemp Recital Hall

RED NOTE NEW MUSIC FESTIVAL COMPOSITION WORKSHOP

A Concert of World Premieres

Monster (2017)

Spitballing (2017)

Advice for 2017 (2017)

Pincushion Diction (2017)

Michael M. Lee (b. 1987)

Andrew Davis (b. 1986)

Chris Neiner (b. 1994)

Nicholas Landrum (b. 1987)

loadbang

Carlos Cordeiro, bass clarinet

Andy Kozar, trumpet

Jeffrey Gavett, baritone

William Lang, trombone

-INTERMISSION-

Now I Lay You Down To Sleep (2017)

A Fractured Whisper (2017)

Where Breath Ceases (2017)

String Quartet, 3rd Movement (2017)

David T. Bridges (b. 1986)

Alex Berko (b. 1995)

Daniel Harrison (b. 1987)

Ian Guthrie (b. 1992)

Del Sol String Quartet

Benjamin Kreith & Rick Shinozaki, violins

Charlton Lee, viola

Kathryn Bates, cello

PROGRAM NOTES

Monster is divided in four sections. The first section is fast, energetic, and rhythmically challenging. Rhythm plays an important role in my musical language, and has always been a source of inspiration. The second section is the high point of the first half and attempts to display dynamic power and unity. This section focuses on a “fanfarish”, patriotic “hurrah”, but quickly dissipates into the third section. This section is a slow waltz. It is mysterious, dark, and yet, esoteric in its purpose. Its melancholy trait is connected with the words written by Emily Dickinson (sung by the baritone). This section is rhythmically propelled back into the fourth section. This section is indefinitely related to the first section, however its pitch language is less diatonically fixed, and is not a mere recapitulation of the prior material, but a transformation of pitch material. It’s arguable it has modulated from tonal motives into atonal sets; bringing about a more abstract, darker section, programmatically tied to the words of Dickinson, and feelings of uncertainty. The climax of this work happens near the end of this section; a sort of dance like subsection emerges, led by the trumpeter. The work closes with a small recapitulation of the slower, waltz-like section. This work was written for loadbang, and the RED NOTE New Music Festival. I am grateful to the musicians and their passion for advocating new American contemporary music. Please see text on page 20.

that are both surprising and inevitable” (*Portland Herald Press*); Elsewhere, tradition is gleefully thrown to the wind - such as with Lee’s stunning Farewell...for string quartet, with its ever-shifting rhythms, timbres, and moods” (Navano); “vivid and visceral orchestrations” (REMI Arts.); “fluid drama (and) focused intensity” (AblazeRecords); “promising” (BMI). Michael’s music has been recently performed by the Thornton Edge, Albany Symphony, Juilliard Orchestra, New York Virtuoso Singer, ALEA II Contemporary Ensemble, Chamber Music of Rochester, among others. He is the recipient of the Charles Ives Scholarship from the Academy of Arts and Letters, Arthur Friedman Prize from the Juilliard Orchestra Composition Competition (Top Prize), and the ASCAP Morton Gould Young Composers’ Award, among others. Michael was born in Atlanta, GA and is currently a doctoral candidate in musical arts at The University of Southern California with the prospect of graduating in May 2017. For more information on Michael’s music, please visit www.michaelleecomposer.com.

Spitballing – is comprised of short motives and phrases punctuated by spaces and sharp juxtapositions of loud and soft. In writing the piece, I wanted to create the effect that members of the ensemble were bouncing ideas off one another. Thus, all the members of the group are treated as equal partners and the voice functions more like an instrumental player.



LEE

Michael M. Lee’s influences range from Stravinsky to hints of early rock, jazz, as well as 16th century polyphony. Growing up in Maryland, his first musical experiences were through trumpet performance, primarily in jazz and baroque music. Eclectic in styles, notations, orchestrations, and ensembles, his music has been cited for its “rhythmical drive (and) traditional harmonic touches



DAVIS

Andrew Davis is a composer and electric guitarist from Philadelphia, PA who has written for a variety of media both acoustic and electroacoustic. Davis’ early experiences in music were in local concert bands where he played trombone and in rock bands where he played electric guitar. Fused with a strong background in popular music, his music seeks to explore a variety of different genres and

musical aesthetics. His works have been performed by groups such as the JACK Quartet, PRISM Quartet, Alarm Will Sound, Daedalus Quartet, the Argento Ensemble, loadbang, the Boston New Music Initiative, the Luna Nova Ensemble, the University of Texas Wind Ensemble, the Yale Concert Band, the Florida State Wind Ensemble, and the University of Texas New Music Ensemble. He has received honors from ASCAP, BMI, The Lyra Society, and ISCM-Texas among others. Additionally, his music has been heard at a variety of festivals including the TUTTI Festival, Mizzou New Music International Composers Festival, New Music on the Point, and SEAMUS. He has held residencies at Atlantic Center for the Arts and ACRE. He earned a B.A. in music from Yale University graduating with honors and distinction in the major in 2009 as well as a M.M. in composition from the University of Texas at Austin in 2012. Currently, he is pursuing his doctorate in composition at the University of Pennsylvania as a Benjamin Franklin Fellow.

Advice for 2017— All text is attributed to Samuel Langhorne Clemens, A.K.A. Mark Twain (1835-1910)

I. All You Need

“All you need in this life is ignorance and confidence, and then success is sure.”

II. Get Your Facts

“Get your facts first then you can distort them as you please.”

“It’s no wonder that truth is stranger than fiction. Fiction has to make sense.”

III. Never

“Never argue with stupid people. They will drag you down to their level and then beat you with experience.”



NEINER

Chris Neiner composes music infused with a rich sense of harmony, clarity of ideas, and energy described as engaging, exciting, and fresh. His works have appeared on programs by the Duluth Superior Symphony Orchestra, Minnesota Sinfonia, Copper Street Brass Quintet, Red Hedgehog Trio, Greater Twin Cities Youth Symphonies, Minnesota Symphonic Winds, Rocky Ridge Music Center, Cochran Chamber Commissioning Project,

Sewanee Summer Music Festival, faculty of the MacPhail Center for Music, and more. Currently, he is pursuing a Bachelor of Music degree in composition with a concentration in horn performance at the Indiana University Jacobs School of Music.

Pincushion Diction— Being a vocalist myself, I’ve always had a fascination with diction. When I first began to study voice seriously during my undergraduate education, I remember being completely mesmerized by the eloquence of the older singers, and the amount of authority it gave their presence (sometimes, despite having any actual authority on the subject they were discussing.) Being young and impressionable, I was captivated by the idea of stripping away the accent I had inherited as a South Philadelphian, and trading it in for a more polished, “correct” region free accent that is commonly associated with classically trained vocalists. Please see text on page 20.



LANDRUM

Nicholas Landrum is a composer of concert and sacred music whose work focuses on density and buoyancy of color and pitch as they relate to counterpoint and timbre. Recently, his works focus heavily on larger formal structures (or “big shapes”) and communicating a potent personal narrative through juxtaposition of experimentation and lyricism. His works have been commissioned and performed by North Coast Winds, historic Tenth

Presbyterian Church of Philadelphia, and members of the Boston Symphony, Rochester Philharmonic, Sydney Symphony and San Francisco Ballet Orchestra. Recent performances and honors include his string quartet *Apertures* being selected as the winning entry of the Kuttner Quartet Competition, composition fellow of the Musica Nova Orchestra in Phoenix, AZ, performances at the Society of Composers, Inc. National Student Conference, and with the Indiana University New Music Ensemble. Nicholas is an associate instructor and doctoral candidate at the renowned Indiana University’s Jacobs School of Music, and recently joined the faculty of Cleveland Institute of Music’s Young Composers’ Program.

Now I Lay You Down to Sleep is the second piece in an ongoing series of nursery rhymes for string quartet. These pieces explore the cognitive dissonance between their often lilting and benign musical settings and their extraordinary and brash texts. The first, *This Fragmented Old Man*, accentuates the mental state of an old man running around and hitting everything with a stick. In contrast, *Now I Lay You Down to Sleep* draws from several lullabies, exploring the text of each of them through a dream-like structure where they flow from one to another. Staying true to the intention of a lullaby, the piece ends with a gentle state of restfulness. Listen for fragments of “Rock-a-bye baby,” “Hush, little baby,” “Catch a falling star,” Tchaikovsky’s “Lullaby in a storm,” and others.



BRIDGES

David T. Bridges is a New York City composer and clarinetist whose music is often driven by motivic transformations and unifies extended techniques with classic and narrative structures to provoke a visceral response. His music has been performed by groups including Contemporaneous, Ensemble mise-en, MIVOS Quartet, and Cadillac Moon Ensemble, and has been presented at festivals including the Hot Air Music Festival and Composers

Now. He is currently pursuing his PhD at the City University of New York, Graduate Center, chairs the composer outreach committee for the Astoria Choir, is an assistant to Petr Kotík and the S.E.M. Ensemble, and works at Bronx Community College in faculty training and development. In the past, David has taught at Brooklyn College and was the associate conductor of the CUNY Contemporary Music Ensemble. He received his M.A. from Queens College and B.S. from Hofstra University. David would like to thank the RED NOTE Festival and Del Sol Quartet for this wonderful opportunity. Please visit www.soundcloud.com/DavidTBridges for more information.

A Fractured Whisper— I have lately been fascinated by the compositional idea of decay—how energy is released and how music breaks apart and transforms into something else. *A Fractured Whisper* is an attempt to create one long, organic deterioration over the course of the entire piece. The first movement contains a sort of endless melody that soars over a slowly decaying musical world. Eventually, the withering material wins out and propels the piece into rather violent and bombastic second movement. The release of this energy is transformed into another form of deteriorating material— one that topples over itself, ultimately crumbling into pieces.



BERKO

Alex Berko is an American composer, pianist, and arranger whose music has been performed in Asia, Canada and throughout the United States. Fascinated by the art of storytelling, Berko often writes music that combines cinematic elements with a uniquely and widely influenced harmonic pallet, containing a strong emotional narrative. Berko's music has been performed and recorded by members of the New York Philharmonic and

Metropolitan Opera Orchestra, NOTUS Contemporary Ensemble, the Downbeat-award winning Vocal Jazz Ensemble I, and many others. His music has been heard at the Green Music Center, the American Choral Directors Association Central Division Conference, the Jazz Education Network Conference, Atlantic Music Festival, BGSU New Music Festival, NYU/ASCAP Film Scoring Institute, California Summer Music Festival, and Interlochen Arts Camp as well as on Cleveland and Bloomington Public Radio. He has received awards from ASCAP/SCI, the American Choral Directors Association, the Cleveland Institute of Music, and the Minnesota Orchestra Composer's Institute, among others. Berko currently attends Indiana University's Jacobs School of Music pursuing a BM in composition with an outside concentration in piano. He received extensive training at the Cleveland Institute of Music pre-college division with Keith Fitch (composition) and Sandra Shapiro (piano). Primary teachers at Indiana include Claude Baker, Aaron Travers, Don Freund (composition) and Jean-Louis Haguener and Edmund Battersby (piano). Berko is a member of ASCAP.

Where Breath Ceases is an exploration of trying to find an emotional center and clarity in getting past the chaos of the world. The music is built on a guttural scream-like gesture with a grotesque vibrato that informs the microtones and glissandi that unfold throughout the piece. I viewed the medium of string quartet as an opportunity to explore a dialectical model (or rather the failure of a dialectical model). All the instruments are speaking over each other, each one struggling to find a central pitch, but as soon as they find it, they all break away. Not until the very end of the piece do they find a way to coexist. *Where Breath Ceases* was composed for the Del Sol String Quartet, to be premiered at the 2017 RED NOTE New Music Festival.



HARRISON

Daniel Harrison is a frequently commissioned and performed composer of chamber, orchestral, choral, and electronic music whose music has been heard across the United States. His music has been praised for its "vivid use of instrumental color", and "poetic expressiveness". He has been performed by numerous outstanding performers and ensembles such as members of Fifth House Ensemble, Iktus Percussion Ensemble, Three by Radio, All of

the Above, the CCM Chorale, and Hypercube. In 2015, he was a finalist for ASCAP Morton Gould Young Composer Award, and he was commissioned to compose a new work for chorus and electronics for a recording project for the CCM chorale. He was recently named the Ohio Music

Teachers Association's commissioned composer for 2016 and will have a new work premiered at Kent State University in December of 2016. Current commissions include a new work for reed quintet and piano for Noise-to-Signal, as well as a new string quartet that will be premiered by the Del Sol string quartet that the 2017 RED NOTE New Music Festival at Illinois State University. He holds degrees from the University of Cincinnati College Conservatory of Music and the University of South Florida.

String Quartet No. 1, Movement 3— Since that the genre of the String Quartet has been so greatly explored, I was delighted to have the opportunity to write a string quartet of my own with guaranteed performances. The 2016 highSCORE Festival in Pavia, Italy commissioned me to write the first movement, and was premiered by Quartetto Indaco; the RED NOTE Music Festival in Normal, IL, commissioned the third, and was premiered by Del Sol String Quartet. The beginning recalls the reverberant cathedrals in Europe and Medieval chants and modes, while still sounding unmistakably modern and idiomatic for string quartet. This introduction leads to a constantly-evolving melody, drawing on many styles including Medieval polyphony, Afro-Cuban rhythms, modern classicism, and jazz. The third movement derives much of its material from the introduction, yet transformed into a ghostly mystery. Instead of an awe-inspiring cathedral, we are now at a nightmarish graveyard. The opening measures establish a relentless groove which pervades throughout the entire movement. The introduction establishes the thematic material, growing into the highly-syn-copated and gloomy first theme. This eventually tapers into the more longing and lyrical second theme, which perhaps symbolizes a farewell to life. The music builds to a climax where these two themes are overlaid, creating a coexistence of darkness and yearning. Ultimately, however, the first theme wins, although the movement ends in utter suspense.



GUTHRIE

Ian Guthrie is emerging as a tour-de-force composer and pianist. He has recently been ranked a finalist for the American Prize and a 3rd prize winner in the *Great Composers Competition: Masters of Piano Sonata*, in addition to his many other composition and performance prizes and recognition from ASCAP, SCI, MTNA, National Federation of Music Clubs, Webster Community Music School, and other nationally and regionally

recognized music organizations and clubs. In addition, many of his works have been performed publicly around the world from groups such as Indaco String Quartet, fEARnoMUSIC, Portland's Metropolitan Youth Symphony, the Northwest Symphony Orchestra, the Moore Philharmonic Orchestra, and many others. Guthrie graduated from Texas Christian University with his Master's under a teaching assistantship, where he studied composition, theory, and piano performance. You can find more information about him at ianguthriecomposer.com.

**PLEASE REFER TO PERFORMER NOTES
ON PAGE 3**

Pincushion Diction

Pitter patter, let's get at 'er
Use your air to stir the attar
Pitter patter, diction matters

Parsing my tongue for particular peculiarities
Pensive as I polarize the syntax of my pedigree

Partial to more polished words, a paragon of pleasantry
Proper as a pas de deux, more practice than proclivity

Punctual with parables and candid predications
Poignant prompts, and callow romps, and prolific proclamations

Oh, pitter, patter,
what's the matter?
Pallid words seldom flatter
this sharpened tongue has lost its scabbard
Pitter patter, pitter patter

Penning pristine prosody with the patter of a pugilist
Prophetic as a pontiff sustained by holy eucharist

Talented at tête-à-tête, attentive to the temperament
Pugnacious as a predator prowling through the parliament

Prostrate as I anatomize the pithy prolix of polyphony
Canticles and coronations calculated candidly

Executing elegies with the tact of the inveterate
Projecting thoughts and cosmonauts too delightful to defenestrate

Pregnant with pervasive verbs, delightful and indifferent
Death defying debutants, debonair and deliberate

Perversely moist with pulchritude and a propensity to proliferate
the pyrophoric plosives performed with precision, poise, and pageantry

[...]and I am spitting fiery acrobats
[...]and I am filling my lungs with alternate facts
[...]and I am the diction I have become

The lips, the teeth, the tip of the tongue...
Enunciate, articulate, exaggerate

I felt a Funeral, in my Brain

by Emily Dickinson

I felt a Funeral, in my Brain,
And Mourners to and fro
Kept treading - treading - till it seemed
That Sense was breaking through -

And when they all were seated,
A Service, like a Drum -
Kept beating - beating - till I thought
My mind was going numb -

And then I heard them lift a Box
And creak across my Soul
With those same Boots of Lead, again,
Then Space - began to toll,

As all the Heavens were a Bell,
And Being, but an Ear,
And I, and Silence, some strange Race,
Wrecked, solitary, here -

And then a Plank in Reason, broke,
And I dropped down, and down -
And hit a World, at every plunge,
And Finished knowing - then -

CONCERT V
8 pm, March 30, 2017, Kemp Recital Hall

LOADBANG

Jeffrey Gavett, baritone
Andrew Kozar, trumpet
William Lang, trombone
Carlos Cordeiro, bass clarinet

from A Baby Bigger Grows Than Up Was (2015) David Smooke (b. 1969)
Volume I: A to Breathing
Volume III: Fast to Heartbeat

Sciarrino Songs (2015) William Lang (b. 1984)

Dyson Poems (2015) David Bird (b. 1990)
I. Mountain
II. Dyson's Sketch
III. Dyson's Training Exercises
IV. Hospital
V. Nothing is the Greatest
VI. Dyson's Heart
VII. Dyson's Ghost
VIII. Theophany
IX. Dyson 360 Eye
X. A Spherical Influence
XI. Aggregate of Dust
(*all movements attacca*)

-INTERMISSION-

dóabin (2016) Angélica Negrón (b. 1981)

Bacchic Prolegomena (2016) Ioannis Angelakis (b. 1988)

old fires catch old buildings (2016) Paula Matthusen (b. 1978)

PROGRAM NOTES

A Baby Bigger Grows Than Up Was is an alphabetized story by the Baltimore-based writer Michael Kimball, published under the pseudonym Andy Devine. I was drawn to this text because of the musical interest created by the opposing processes inherent to the story. On the one hand, the repetition of words gradually forces them to lose their meaning and fragment into purely sonic events. Simultaneously and paradoxically, the relative stress created by repeating individual words as many as 443 times allows us to perceive elements of an underlying narrative structure. Through this alphabetized tale, we find intimations of more traditional stories that might possibly provide expressive foundations for our listening experience. What at first appears to be an abstract series of words eventually reveals itself as a beautiful, emotionally charged story. The narrator gradually develops a sense of self, growing up with a doting mother and a nearly absent father. In order to highlight the musicality of the story and its inexorable organization, I utilized the inherent pitches from the sound formants of the vowels in order to generate the harmony. If one were to read the text aloud, the vowels themselves would create similar harmonic progressions as are found in this setting. This work was composed for the ensemble loadbang and is dedicated to them with great admiration.



SMOOKE

David Smooke currently resides in Baltimore, Maryland, where he teaches music theory, rock music history, and composition, and is the Chair of the Music Theory Department at the Peabody Conservatory of Johns Hopkins University. *The Washington Post* claims that “Smooke has some of the most uninhibited brain cells around” and describes his music as “superb [...] a kaleidoscopic sonic universe where anything could happen”; the *Baltimore Sun* adds that it is “a highly creative, absorbing experience.” His honors include those from the Maryland State Arts Council, BMI, the National Association of Composers USA, the MacDowell Colony, the Virginia Center for the Creative Arts, and Yellow Barn. He has composed commissions for groups and individuals including the International Contemporary Ensemble (ICE), Volti Choir, Rhymes With Opera, the Great Noise Ensemble, and the Peabody Wind Ensemble. He received an M.M. degree from the Peabody Conservatory, a B.A. magna cum laude from the University of Pennsylvania, and a Ph.D. from the University of Chicago, where he received the Century Fellowship, the highest fellowship offered by the Humanities Division. His composition teachers have included Shulamit Ran, David Rakowski, Robert Hall Lewis, and Richard Wernick. In addition to his composition activities, David performs improvisations on toy piano with the support of Schoenhut toy pianos, and has written extensively for NewMusicBox, the online magazine of New Music U.S.A.

Sciarrino Songs — I've always been inspired while performing and listening to Sciarrino's music — and I've also had an enjoyable experience performing various Kurtág hommages — which use a novel take on the miniatures form. I hope that this small four movement work does an adequate job of expressing my experiences and joys in these two composers works.

William Lang's biography is on page 23.

Dyson Poems was written for loadbang in the fall of 2015, and is centered around James Dyson, the industrial designer and inventor of the Dual Cyclone bagless vacuum cleaner. The work prominently features poetry from Jonathan Aprea's 48-poem collection of the same name which blends biography with the mechanical and the scientific with the zany to explore the life and mind of Dyson. Aprea's poems unearth themes of cleanliness, emptiness, space, and repetition, which I found to be potent themes to explore in composition. At times in reading *Dyson Poems*, it is unclear if Aprea is describing the vacuums of James Dyson or the theoretical physics of Freeman Dyson. Ultimately *Dyson Poems* is a dense and hopeful text. Aprea writes, "There is no perfection in cleaning — some residue of dirt is inevitable, and Dyson's passion and success has been to make that residue as small and as insignificant as possible." Please see text on page 24.



BIRD

David Bird is a composer and producer from Laguna Beach, California. He is a graduate of the Oberlin Conservatory of Music and currently studies composition at Columbia University. His work frequently employs the use of live electronics with aims to strengthen the relationships between acoustic and electronic instruments. His music has been a "Staff Pick" on Vimeo and featured on their homepage, as well as publications such as *The Atlantic* and *The Plain Dealer*. A review from *Pitchfork's* Altered Zones has described his expansive sound as, "vibrant, shirt-stain- ing, color squirting... amidst swirling layers of white noise and choir... I do believe a lie-down is in order." His work has been performed internationally, at venues and festivals such as the MATA festival in New York City; the Wien Modern Festival in Vienna, Austria; the SPOR festival in Aarhus, Denmark; the IRCAM Manifeste Festival in Paris, France; the Festival Mixtur in Barcelona, Spain; the Kennedy Center in Washington, D.C.; the Bodo Sinfonieta in Bodo, Norway; the Percussive Arts Society International Convention (PASIC) in Indianapolis, Indiana; and the SEAMUS electroacoustic music festival in Appleton, Wisconsin.

dóabin is a piece inspired by the peculiar story of Poto and Cabengo (Grace and Virginia Kennedy), the San Diego identical twins born in the 70's who invented their own language to communicate with each other. These girls grew up in a bubble of isolation experiencing only minimal contact with the outside world and were mostly raised by their grandmother, who spoke only German and who did not interact much with them. The girls soon developed their own communication and secret language, which combined fragments of English and German with some neologisms. *dóabin* explores childhood imagination and genius through a lens of mystery and certain wonder. Through vocal play, nonsense syllables and lighthearted yet enigmatic instrumental textures, the piece seeks to delve into the idiosyncrasies of the construction of meaning and the perception of speech sounds as well as in the bizarre world of these two girls.



NEGRÓN

Composer and multi-instrumentalist **Angélica Negrón** was born in San Juan, Puerto Rico and currently lives in New York City. She writes music for accordions, voices, toys and electronics as well as chamber ensembles and orchestras. Her music has been performed by Janus Trio, Cadillac Moon Ensemble, TRANSIT Ensemble, Iktus Percussion Quartet, NYU Symphony Orchestra, the Puerto Rico Symphony Orchestra and Cantori NY (MATA Festival 2011), among others. She holds a master's degree from New York University and is currently pursuing a doctorate in music composition at The Graduate Center (CUNY), where she studies with Tania León. Angélica has released several albums with indie electronic group Balún and ambient chamber ensemble Arturo en el Barco, and co-founded in 2011 the Spanish immersion music program for young children ¡Acoplados!

Bacchic Prolegomena is a Dionysian drama written for and dedicated to loadbang. The text draws on Euripides' late tragedy *Bacchae*.



ANGELAKIS

Ioannis Angelakis was born in Thessaloniki, Greece. He received his undergraduate degree in Composition from the Department of Music in Aristotle University of Thessaloniki in 2011 studying in the class of Christos Samaras and his Master's degree from Boston University where he studied with Joshua Fineberg and Samuel Headrick. Since 2013 he has been living in New York where he is pursuing his PhD degree at New York University. He has been the recipient of many international awards and distinctions, including First Prize in the 2012 Toru Takemitsu Composition Award.

old fires catch old buildings draws its title from Burroughs' writing on recording in *The Invisible Generation*. Rather than play with the text of Burroughs' original writing, the piece instead engages with physical recordings (namely cassette tapes) of each of the ensemble members. The flexibility of language combined with the idiosyncrasies and manipulability of recording and playback devices pair forges intriguing interdependencies between the musicians as well as their stored voices. As Burroughs notes, "it is the height of rudeness not to record when addressed directly by another tape recorder..."



MATTHUSEN

Paula Matthusen writes both electroacoustic and acoustic music and realizes sound installations. In addition to writing for a variety of different ensembles, she also collaborates with choreographers and theater companies. She has written for diverse instrumentations, such as "run-on sentence of the pavement" for piano, ping-pong balls, and electronics, which Alex Ross of *The New Yorker* noted as being "entrancing". Her work often considers discrepancies in musical space—real, imagined, and remembered. Her music has been performed by Dither, Mantra Percussion, the Bang On A Can All-Stars, Alarm Will Sound, International Contemporary Ensemble (ICE), orchest de ereprijs, The Glass Farm Ensemble, the Estonian National Ballet, James Moore, Kathryn Woodard, Todd Reynolds, Kathleen Supové, Margaret Lancaster and Jody Redhage. Her work has been performed at numerous venues and festivals in America and Europe, including the Tanglewood Festival of Contemporary Music, the MusicNOW Series of the Chicago Symphony Orchestra, the Ecstatic Music Festival,

Other Minds, the MATA Festival, Merkin Concert Hall, the Aspen Music Festival, Bang on a Can Summer Institute of Music at MassMoCA, the Gaudeamus New Music Week, SEAMUS, International Computer Music Conference and Dither's Invisible Dog Extravaganza. She performs frequently with Object Collection, and through the theater company Kinderdeutsch Projekts. Awards include the Walter Hinrichsen Award from the American Academy of Arts and Letters, a Fulbright Grant, two ASCAP Morton Gould Young Composers' Awards, First Prize in the Young Composers' Meeting Composition Competition, the MacCracken and Langley Ryan Fellowship, the "New Genre Prize" from the IAWM Search for New Music, and recently the 2014 Elliott Carter Rome Prize. Matthusen has also held residencies at The MacDowell Colony, Yaddo, create@iEar at Rensselaer Polytechnic Institute, STEIM, and the Atlantic Center for the Arts. Matthusen completed her Ph.D. at New York University – GSAS. She was Director of Music Technology at Florida International University for four years, where she founded the FLEA Laptop Ensemble. Matthusen is currently Associate Professor of Music at Wesleyan University, where she teaches experimental music, composition, and music technology.

PERFORMER NOTES

LOADBANG'S group biography is on page 3.

Portuguese clarinetist **Carlos Cordeiro** is stalwart in creating and broadcasting new music, collaborating with composers and different disciplines, improvising, studying and performing on each of the instruments of the clarinet family. Working with Joan Tower, Carlos recorded for KUHF (Houston, TX) and as a soloist he has previously recorded for RDP (Portugal). As an orchestral and ensemble player, Carlos Cordeiro has toured Spain, China, Italy, France, Switzerland, Germany, Hungary, Russia and the United States and played as part of groups such as Argento New Music Project, [kla], Reflex Ensemble, Metropolis Ensemble, DaCamera Young Artists in Houston, Texas, Tactus Ensemble in New York and the Lucerne Festival Orchestra, Switzerland. The conductors and coaches he's worked with include Pierre Boulez, Antonio Saiote, Andrew Cyr, Magnus Lindberg, Chen Halevi, Anssi Karttunen, Alain Damiens, Philippe Couper, Larry Combs, Ernesto Molinari and Marcus Weiss, among others. Carlos is a freelancer based in New York City, equally as a soloist and chamber musician and a member of loadbang. He holds a Master's Degree in Contemporary Performance from Manhattan School of Music, a Master's Degree from Rice University and a Bachelor's Degree from ESMAE (Portugal).

Originally from Long Island, trombonist **William Lang** is an active performer, improviser, and teacher based in New York City. He can be found playing in all settings and style, from the avant-garde and classical to Broadway and indie chamber pop. He has given his signature unaccompanied recitals throughout the United States, played concertos in both America and Europe, and has also recorded with such artists as Philip Glass, David Byrne, St. Vincent, and Jonsi (of Sigur Ros). Intensely passionate for chamber music, he regularly performs alongside his groundbreaking ensembles loadbang (an original and unique group of musicians interested in cutting edge music) and the Guidonian Hand (a trombone quartet dedicated to breaking boundaries within the brass community). *The New York Times* has called his playing "fiercely, virtuosic" and the *Boston Globe* has hailed him for his "superb performance" in past solo works.

Jeffrey Gavett (baritone), called a "brilliantly agile singer" by the *New York Times*, has performed with a broad range of collaborators, from the Rolling Stones and indie rock group Clogs to new music groups ICE, New Juilliard Ensemble, Red Light New Music, Roomful of Teeth, SEM Ensemble, Signal, Talea Ensemble, Le Train Bleu, Wet Ink Ensemble, and the Ekmeles vocal ensemble. As a solo vocalist, he has performed in Alice Tully Hall, Issue Project Room, The Kitchen, Le Poisson Rouge, Merkin Hall, Roulette, The Stone, and Zankel Hall. He has also championed new theatrical and operatic works, giving the US premiere of Steven Takasugi's *Strange Autumn*, and singing numerous premieres under the auspices of American Opera Projects and Experiments in Opera. He made his European stage debut in 2014, performing in Rudolf Komorous's *Nonomiya* and the world premiere of Petr Kotik's *Master-Pieces* at New Opera Days Ostrava in the Czech Republic, both of which were broadcast on Czech national radio; and singing Berio's *Coro* under the baton of Sir Simon Rattle at the Lucerne Festival Academy. In 2015 he appeared in the world premiere of Annie Dorsen's *Yesterday Tomorrow* at the Holland Festival. He appears on video in Judd Greenstein's *A Marvelous Order*, and is currently workshopping a new opera by Evan Ziporyn. In January 2017 he performed the world premiere of Matt Marks's *Mata Hari* on the Prototype Festival. Mr. Gavett is also an accomplished ensemble singer, having performed with the choirs of Trinity Wall Street, St. Thomas Church, and St. Bartholomew's Church. As a composer, Mr. Gavett has had his works performed at the Bang on a Can Summer Music Festival, Greenwich House Music School, Issue Project Room, Manhattan School of Music, The Stone, Symphony Space, and The Tank. His work involves computer-aided composition and various systems of microtonality. Mr. Gavett holds degrees from Westminster Choir College, where he received prizes in voice, composition, and German; and from Manhattan School of Music, where he studied with Lucy Shelton as part of the inaugural class of the Contemporary Performance Program.

A native of Pittsburgh, **Andy Kozar** is a New York City based trumpeter, improviser, composer and educator that has been called a 'star soloist' by *TimeOutNY* and has been said to be 'agile as he navigated leaps and slurs with grace...he shifted between lyricism and aggression deftly' by the *International Trumpet Guild Journal*. A strong advocate of contemporary music, he is a founding member of the contemporary music quartet loadbang which has been called 'inventive' by the *New York Times*, 'cultivated' by *The New Yorker*, and 'a formidable new-music force' by *TimeOutNY*. With loadbang, his playing has been said to be 'polished and dynamic, with very impressive playing' by the *Baltimore Sun*, and that he 'coaxed the ethereal and the gritty from [his] muted instrument... and revealed a facility for shaping notes and color' by the *San Francisco Classical Voice*. He is also a member of TILT Brass and has performed with new music ensembles including Argento Chamber Ensemble, Talea Ensemble, Ensemble Signal, Ensemble ACJW, Wet Ink, and Mark Gould's Pink Baby Monster. He has performed alongside artists such as Dave Douglas, Pablo Heras Casado, James Thompson, Mark Gould and Brad Lubman, in addition to working closely with numerous composers including Helmut Lachenmann, Augusta Reed Thomas, and Pulitzer Prize winning composers David Lang and Charles Wuorinen. Andy is on faculty at the North Carolina Governor's School and the Longy School of Music of Bard College in Boston.

Dyson Poems by Jonathan Aprea

I. Mountain

I propagate a field of flowers. I break the earth in several neat circles, preserve the soil in a chest near my bed, carry the chest through most of a century, lose the key, climb the slope of my lineage. One day near morning, light breaks fog cover. I reach some summit, dispel the soil handful by handful over a ridge. Lighter particles rise like smoke, some keep falling. Cheeks dirty, water in my eyes for what — I spot a canyon, distant, slumbering, name it a word from the dust my mother said to me. I name it what I can, I count my regrets, I pretend a decision: that all along this was what I ever wanted.

II. Dyson's Sketch

Dyson draws an object from its center outward. It prevents the picture's limits from dictating the constraints of the medium and confining him. His drawing begins a linear process of expansion. A single pencil dot provokes a pattern, the pattern an image, the image its environment. The only limit Dyson does encounter is his paper's border. But everything has a border, Dyson thinks. Even I do. In fact, and he smiles, I might have more than one of them. In one specific sense they are friends to me: I would not work so hard, if not to destroy them.

III. Dyson's Training Exercises

Dyson used to run when he was younger. Waking up early he would streak out into darkness like a wraith, directing his path towards the beach's contiguous dunes, spending his mornings running up windblown slopes, growing fast in the cold sand. He did this because he loved where he grew up, and was only spirit at that time, but also from his careful sense of competition, the intransigent force of debt that protruded into his heart like a happy rib. Through this effort he came into himself, began to implant his momentum in something.

IV. Hospital

Even if they do want to go in to clean this out of me and I am forced to drag what I have left into a hospital, soft-soled nurse whose job is not to be my friend and instruments bolted to the wall above my bed for me to die under they will not take me. I have folded the box of my heart and dispersed it, and you have loved me and I am more than sunk to remember what that was — my lower chest come undone, my expression empty though skin still soft, hair the same but with this winter and this thickness of wind on me.

V. Nothing is the Greatest

When Dyson's dad died his neighbor told him something he can still remember. Among the great things found among us the existence of nothing is the greatest. Da Vinci said it. For a few months Dyson tried to decipher the meaning of the quotation. He was only nine. He wrote it on a piece of paper, its pulp almost transparent through sunlight and brought it to his teacher. His teacher frowned and asked Dyson quietly to sit down and said that they would talk about it later. But the conversation never happened, and Dyson was left like that, sick from it and waiting.

VI. Dyson's Heart

Occasionally a small toroidal vortex forms in the heart's left ventricle when a jet of blood enters it obliquely. It is a recorded phenomenon. The vortex travels smoothly through its neighboring blood (its poloidal spin functioning like a wheel) until faced with the pressure of an obstructing heart wall or the aorta's pulse. Some days Dyson feels like the toroidal heart vortex, constrained by a body, informally colliding with his conviction of time. Brief are his frictionless instances floating through something. He would capture them if he could.

VII. Dyson's Ghost

Dyson concedes that cleanness is the symptom of a deficit. The function is negative. He lost a father when he was young and now walks through his accomplishments fighting. His vacuum's function is tiered: one, it robs the visible dirt from a surface. Two, the force produced from its cyclone spins fine dust from the air, whose microbes are too small for the apprehending eye to appreciate. These are the story's ghost, forced into day light, made common and disclaimed. That is the third accomplishment: that you might know what you have found.

VIII. Theophany

Aims that at first simply sitting down at the table perhaps because months ago and thinking, swallowing anything, coffee, separation, discrediting of vision I had not forgotten, a study, a plot, unlike me, picked up, written, considered by it to go forward. Eleven years later an advertisement. We ate. Yes, for example. We couldn't wait to do something about helping people, environments, a relief for me, an inventor. A clogged bag, within me, and anger. My hand on the arch's wall. Prolonged, that shape. I passed under.

IX. Dyson 360 Eye

Do not be more than one width's distance from your last location when placing your body into a unique or uncommon situation. Maneuver your panorama to triangulate your position. Let the images flutter your sensor. Remember your home, the tread in the carpet, the location of the legs of people and furniture. Keep your internal map in your pocket. Refer to it when directionless or in need of a companion. Ignore every mirror's reflection. Do your work in a spiral pattern. It is an innovative, efficient option.

X. A Spherical Influence

He once rendered plans for his eventual self-portrait, a single digital motor the size of a person's middle, spinning without friction beneath a mineral tinted rondure of solid glass, plugged in, content to occupy the bright empty center of a museum's room. Its power of affect would be in the perfection of its design, the drawn out exertions and unrecognized potential buried and useless underneath its attractive glass enclosure.

XI. Aggregate of Dust

Late at night, when he is finished confronting the dream he has had, he drives to his parents' home in the night's extended silence. He would like to dispose of the house's dust. Working quietly, carefully approaching the contours and textural hurdles of each specific room's surfaces, he is up until morning, and when he is done he looks into the waste basket at the dust's aggregate. He sifts it into a box that's the size of a pillow. He would like to give it to somebody. He wants them to know his potential. He would like them to stop haunting his dream.



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