

University of Louisville School of Music Presents

New Music Festival

November 9-13, 2016

FEATURED GUEST COMPOSER

Carlos Sanchez-Gutierrez

GUEST ARTISTS

Julián Ávila, composer
Manuel Blanco, trumpet
José Fayos, composer
José García, trumpet
Eduardo González, cello
Emily Howes, mezzo-soprano
Miguel Orero, percussion
Raúl Traver, clarinet
Tim Weiss, conductor

PERFORMING ENSEMBLES

Faculty from the Conservatory of Castilla-La Mancha
University Percussion Ensemble
University New Music Ensemble
University Wind Ensemble
Eastman BroadBand Ensemble
University Symphony Orchestra
University Collegiate Chorale
University Cardinal Singers

UNIVERSITY OF
LOUISVILLE

SCHOOL OF MUSIC

NEW MUSIC FESTIVAL

November 9-13, 2016

Carols Sanchez-Gutierrez

featured composer

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THE NEW MUSIC FESTIVAL ORGANIZING COMMITTEE

Dr. John Ritz, *chair*

Dr. Kent Hatteberg Professor Kimcherie Lloyd

Dr. Frederick Speck Professor Paul York

THE SCHOOL OF MUSIC AT THE UNIVERSITY OF LOUISVILLE is strongly identified with the performance of contemporary music and the creation of new music. This commitment to the creation and performance of new musical works and the resultant opportunities for the study of this repertoire are important elements of our institutional goals for the school, which include *the performance, promotion, and understanding of music by living composers...and advancing the art of music globally through the work of faculty composers, performers, teachers and researchers.*

The school is proud to share in the University of Louisville's unique Grawemeyer awards program by hosting the internationally celebrated Grawemeyer Award for Music Composition which this year celebrates its 31st year of awards which began in 1985 with the conferral of the very first award to composer Witold Lutoslawsky for his Symphony No. 3. More recently, the Frank Robert Abell Young Composers Competition for New Chamber Music was initiated in 2008 and is supported through an endowment established by Mr. Abell to recognize and encourage young composers and the composition of chamber music. Together, these two awards highlight the importance of music composition in our school and represent significant ways that the University of Louisville demonstrates its support for new music.

The 2016 New Music Festival is especially pleased to welcome festival guest composer Carlos Sanchez-Guiterrez and to feature performances of works selected from his extensive catalogue of music. Further, we would also like to recognize and welcome faculty artists from Spain's Conservatorio Superior De Musica DeCastilla-La Mancha who have traveled to Louisville as part of a new international collaboration between their conservatory in La Mancha and the School of Music at UofL. Our visitors will commemorate the initiation of this important relationship by presenting a new work at the opening concert of the festival, *Sound Spaces for Cervantes*, composed and performed by faculty members from the Conservatory in celebration of the 400th anniversary of the death of Spain's most celebrated author, Miguel de Cervantes Saavedra (1547-1616), a novelist, poet, and playwright widely regarded as the greatest writer in the Spanish language whose most well-known work to contemporary audiences, *Don Quixote*, is set around the plains of La Mancha.

The year 1616 was also notable in English literature as it marked the passing of William Shakespeare (1564-1616), an event recognized in Louisville with events this Fall that include an appearance of Shakespeare's *First Folio* in the city and a musical tribute to musical works of his period organized by UofL Professor Jack Ashworth. In this week's U.S. premiere of *Sound Spaces for Cervantes*, the 2016 New Music Festival illuminates the work of another important literary figure of the 17th century and celebrates a new relationship with contemporary La Mancha.

It has been a joy and a challenge for our faculty and student musicians to prepare the music that you will hear throughout the festival and I hope our audiences throughout the week will appreciate the unique compositional voices of all the composers represented. Let me also express special recognition and thanks to our NMF Organizing Committee Chair, Dr. John Ritz, and the other members of this year's committee for their special efforts in organizing a festival that celebrates the works of composers in the 21st Century.

On behalf of our music faculty, our staff and music students, welcome to the University of Louisville and the School of Music.



Christopher Doane
Dean, School of Music
University of Louisville



FEATURED COMPOSER BIOGRAPHY

The music of Carlos Sanchez-Gutierrez has been described by the press as “vigorously organized and highly visceral...neither eclectic nor post-modern nor owing allegiance to any passing fashion”.

Born in Mexico City in 1964, he studied at the Peabody Conservatory, Yale University, Princeton and Tanglewood under Henri Dutilleux, Jacob Druckman, and Martin Bresnick. He is Professor of Composition at the Eastman School of Music in Rochester, New York.

Among the many awards he has received are the 2007 Barlow Prize, a Finalist Prize at the 2004 Malaysian Philharmonic Orchestral Composer Competition, as well as the 2003 Lee Ettelson Composition Award. He has also been honored in recent years with awards and fellowships from the Koussevitzky, Guggenheim, Fromm, Rockefeller, Camargo and Bogliasco Foundations. He was the 2000-01 American Academy of Arts and Letters Charles Ives Fellow and has received two B.M.I Composition Awards, the Mozart Medal from the governments of Mexico and Austria, and a Fulbright Fellowship.

Sanchez-Gutierrez’s work is performed and recorded frequently in the U.S, Latin America, Europe and Asia.

Recently Sanchez-Gutierrez has been Composer-in-Residence at several international festivals: Puentes Mexico/España, Chihuahua International Festival, Michoacan International New Music Festival, S.L.A.M. Festival in Seattle, as well as with the Binghamton Philharmonic (through a grant from the New York State Fund for Music.)

Among Sanchez-Gutierrez’s most recently completed works are “Diaries” (a commission from the Orchestra of the League of Composers/ISCM), “Memos” (a Barlow Endowment-commissioned work for the percussion ensembles SO, Kroumata and Nexus); “Five Memos” (a Fromm Music Foundation commission, written for Eighth Blackbird); ...Ex Machina, for marimba, piano and orchestra (NY State Music Fund for the Binghamton Philharmonic); and “[...and of course Henry the Horse...] Dances the...” (Koussevitzky Music Foundation in the Library of Congress.)

GUEST ARTIST BIOGRAPHIES

Emily Howes, mezzo-soprano, received her Master of Music degree from the University of Louisville, studying under Edith Davis Tidwell. Ms. Howes is currently pursuing her doctorate at Florida State University, where she studies with Shirley Close. She recently sang the role of Nero in *L'incoronazione di Poppea* as well as the title role in Rossini's *La Cenerentola*, Maurya (Vaughan Williams' *Riders to the Sea*) and Ms. Todd (Menotti's *The Old Maid and the Thief*). In addition, Emily premiered the role of the daughter in Rene Orth's *The Red Thread*, the executioner in Chris Kincaid's *Cephalophore*, Wingtip in Yvonne Freckmann's *Rootabaga Stories*, and sang the role of Whiskers in the US Premiere of Robin Haigh's *The Man Who Woke Up*. Ms. Howes has a great passion for teaching voice, and she hopes to teach at a university after earning her degree.

Formed at the Eastman School of Music by composers Ricardo Zohn-Muldoon and Carlos Sanchez-Gutierrez, the **Eastman BroadBand** is a flexible group of professional musicians whose aim is to explore the many facets of contemporary music-making. Its repertoire explores modern classics, such as Ligeti, Lutoslawski, Birtwistle, and Carter, as well as recent music by many living composers, including that of Sanchez-Gutierrez and Zohn-Muldoon. The BroadBand's performances offer equal doses of rigor, precision, artistry, uncompromising furor and joy.

The Eastman BroadBand has performed internationally at Festival Internacional Cervantino, Chihuahua International Festival, and Conservatorio Nacional de Musica in Mexico; in Italy at SoundSCAPE (Maccagno), MASKfest (Bologna), and Festival SpazioMusica (Cagliari); in Spain at VIPA (Valencia), and as Resident Ensemble at the 2008 and 2010 Festival Internacional Chihuahua. Recently, the group has also performed in New York City at Symphony Space's Sonidos festival, the Americas Society, NYU's Casa Italiana Zerilli-Marimò, and Miller Theatre, and gave the premiere of Garth Fagan's *Edge/Joy*, with the Garth Fagan Dance Company at the Joyce Theatre. The group recently toured Western Mexico and the US Northeast with a staged version of Zohn-Muldoon's *Comala*, in collaboration with PUSH Physical Theater and Alia Musica.

Conductor **Tim Weiss** has gained critical acclaim for his performances and brave, adventurous programming throughout the United States and abroad.

Since 2005, he has served as music director for the Newark-Granville Symphony Orchestra, a professional ensemble in the Columbus, Ohio, area. He has also remained active as a guest conductor with the BBC Scottish Symphony in Glasgow, Scotland; the Britten Sinfonia in London; the Melbourne Symphony in Australia; ICE (International Contemporary Ensemble); and the Detroit Chamber Winds and Strings.

Julián Ávila is a composer and sound artist. He works as a Lecturer of Electroacoustic Composition at CSMCLM (Castilla-La Mancha Conservatory). He is the invited lecturer of the Master of Ephemeral Arts at Madrid Polytechnic University and a Teacher Assistant at NOVARS Research Centre at the University of Manchester, UK, where he is researching his PhD in Spectral Diffusion and Spectral Energy in Electroacoustic Composition.

Manuel Blanco began learning the trumpet at a very early age at the Conservatorio de Ciudad Real with Martin Baeza de Rubio and José María Orti. He achieved international recognition upon winning the first prize in the prestigious ARD Music Competition in Munich 2011 (with the best score in history), a prize only awarded to two trumpeters before Manuel Blanco, of which the first was Maurice Andre in 1963. He has worked as a principal trumpet with first-class orchestras, and works as trumpet solo in the Orquesta Nacional de España (since 2004).

José Miguel Fayos studied composition at the Conservatory of Music in Valencia with R. Ramos, G. Jimenez, E. Sanz-Burguete, C. and F. Cano Tamarit getting “special award”. He is currently Head of the Department of Composition and professor of harmony and orchestration at the Conservatory of Music of Castilla-La Mancha.

José Antonio García has belonged to the Spanish National Youth Orchestra (JONDE). He also belonged to the discipline of the Gustav Mahler Jugend Orchester (GMJO), whose artistic director was Claudio Abbado. With this orchestra he has performed around Europe (London, Paris, Prague, Lucerna, Bolzano, Vienna, Berlin, etc.) and under the baton of conductors such as Pierre Boulez, Seiji Ozawa (GMJO) and C.M. Giulini (JONDE). Since July 2013 he is Professor of Trumpet and Head of Studies at the Conservatory of Music of Castilla-La Mancha.

Eduardo González was born in Salamanca, Spain, in 1981, where he started to study cello at the age of eight with Jose Enrique Bouché, and later with Asier Polo. From 2002 to 2005 he studied at Folkwang Hochschule Essen with Alexander Huelshoff.

In 2004, Eduardo received the prestigious Von Humboldt foundation scholarship to study at the Robert Schumann University in Dusseldorf. He studied also with Elena Cheah. Three years ago he obtained the position of chairman of the cello department at the Superior Conservatory of Albacete. Future recitals include performances in Spain, Croatia, China and Italy. He plays an Italian cello built in Parma by Gaetano Sgarabotto in 1935.

Miguel Ángel Orero completed his studies at the elementary and professional Conservatories in Buñol (Valencia), Riba-Roja del Túria (Valencia) and Madrid, obtaining the title of professor and Honor Award in Professional Degree in Percussion. Later he entered the C.S.M. Zaragoza with Professor Manel Ramada, and later in the C.S.M. Valencia with teachers Jesus Salvador, Joan Manuel Cerveró and Manuel Tomás, where he obtained the Superior Degree and Honorary Award in percussion. He received the D.E.A. (Diploma of Advanced Studies) in the PhD program in Music from the Polytechnic University of Valencia. Today, thanks to the development of his thesis, he develops research in the field of percussion music. Since the 2013 he works as professor of percussion and Principal of the Conservatory of Music of Castilla-La Mancha.

Raúl Traver began his training with Professor Venancio Rius in 2003. Rius has influenced the musical development of Traver in an essential way. Traver has participated in clarinet master classes with many of the most prominent teachers of today, including Yehuda Gilad and Sabine Meyer. He has been invited by Professor Michael Rusinek to participate in master classes at The Curtis Institute of Music in Philadelphia. Since 2014 he is professor of clarinet at the Conservatory of Music of Castilla-La Mancha.

SOUND SPACES FOR CERVANTES

Wednesday, November 9, 2016 at 8:00 p.m.
Rauch Planetarium

PROGRAM

Space 1 Julián Ávila
(b. 1982)

Raúl Traver, *clarinet* Eduardo González, *cello*
Miguel Ángel Orero, *percussion*

Transition 1 Julián Ávila

Electronics

Space 2 Pedro Navarro
(b. 1974)

Manel Blanco, *trumpet*

Transition 2 Julián Ávila

Electronics

Space 3 Francisco Javier Pérez
(b. 1992)

Raúl Traver, *clarinet*
Eduardo González, *cello*

Transition 3 Julián Ávila

Electronics

Prologue 4 José Miguel Fayos-Jordán
(b. 1980)

José Antonio García & Manuel Blanco, *trumpets*

Space 4 José Miguel Fayos-Jordán

Raúl Traver, *clarinet* Eduardo González, *cello*
José Antonio García & Manuel Blanco, *trumpets*
Miguel Ángel Orero, *percussion*

PROGRAM NOTES

Sound Spaces for Cervantes was written as a tribute to Miguel de Cervantes, drawing a journey throughout his life and works where there is a connection between sound, visual, and spatial elements in a symbolic or factual way.

Each scene is related to a text and a country visited by Cervantes (Italy, Greece, Portugal and Spain). Each scene has its own independence regarding compositional elements (space, inner sound world, light design, instrumental forces, etc.), however, a common link is the sound of writing action—with the electronics—between all the compositions, as well as the initial impetus to compose each piece. The sound of writing is not only used as an element of cohesion, but also as raw material throughout the sound abstraction of text passages selected for each work. Writing is also used as a visual element for anecdotal narration.

In this way, we obtain a rich and diverse sound world in which literature, visuals, sound, and scenic arts live together in the same performance.

Transitions between spaces and pieces are done by electroacoustical elaborations of the instrumental sonorities of the performed piece and the real sound of the writing action.

Miguel de Cervantes (1547-1616) was a Spanish writer who is widely regarded as the greatest writer in the Spanish language and one of the world's pre-eminent novelists.

His major work, *Don Quixote*, considered to be the first modern novel, is a classic of Western literature, and is regarded amongst the best works of fiction ever written. His influence on the Spanish language has been so great that the language is often called *la lengua de Cervantes* ("the language of Cervantes"). He has also been dubbed *El príncipe de los ingenios* ("The Prince of Wits").

PERCUSSION ENSEMBLE
ELECTRONIC MUSIC

Thursday, November 10, 2016 at 8:00 p.m.
Bird Recital Hall

PROGRAM

Garage Drummer (2005)

James Campbell
(b. 1953)

Anna Gullion, percussion

Toward the Event Horizon (2016)

Mark Volker
(b. 1974)

Fixed Media

José / beFORe JOHN⁵ (2000)

Aurél Holló
(b. 1966)

Alyssa Dewey, James Gibson,
Ryan Johnson, & Tanner Leonardo, *percussion*

Tap Oratory (2015)

Casey Cangelosi
(b. 1982)

Hannah Gibson, percussion

Irony Ward (2015)

Nicholas Hall
(b. 1986)

Fixed Media

Zero Gained (2016)

Krzysztof Wolek
(b. 1976)

Krzysztof Wolek, electronics

Common Tales (1977)

James Baird (b. 1950)
Andrew Maxbauer (b. 1990)

Hannah Gibson, Cole Gregory, & Maxwell Thompson, percussion

PREMIERE

PROGRAM NOTES

Garage Drummer - James Campbell

Garage Drummer was inspired by my memories of rock band jam sessions (commonly known as garage bands) held in various household basements and garages during my career. The occupants of the host household, at first, notice little more than random noises and feedback seeping through the walls of their living room. As the jam session unfolds, the drummer's experiments with sounds, grooves, and fills increase with confidence and join a cacophony of wild guitar, bass, and keyboard riffs. As usual, the drummer not only ends up driving the band, but also drives the occupants out of the house! I have to say that I have served on both ends of the experience as a drummer and a parent.

- James Campbell

Toward the Event Horizon - Mark Volker

In astrophysics, an event horizon is the point near a black hole at which the gravitational pull becomes so great as to make escape impossible. The gravitational pull becomes so strong that even light can not escape it. To an outside observer, an object approaching the event horizon would appear to gradually slow down and distort, with its image becoming more and more stretched. Until reaching the event horizon, an object may escape, or be forced out of, the gravitational pull of the black hole. Once inside however, its path is as inevitable as the passage of time itself.

I found this concept to be a fascinating point of inspiration for creating a piece of electronic music. The piece is divided into two large sections. The first of these fairly clear divisions represents a series of approaches and escapes from a black hole's pull. The sound and visuals begin with broad, drawn-out strokes, periodically increasing in intensity before resolving back. The last two of these "approaches" feature dramatic chime-like sounds - pulsing bursts of light and energy. The second chime burst represents the crossing of the event horizon. From that point forward (about halfway through the piece), the audience is drawn inevitably toward the unimaginably vast gravity source, encountering more and more material until arriving at the center. This arrival brings a mysterious resolution; an other-dimensional restatement of the opening gestures.

- Mark Volker

José / beFORe JOHN⁵ - Aurél Holló

Holló's composition *José/beFORe JOHN⁵* includes various ethnic instruments and musical styles. In this piece he includes a marimba and Spanish guitar played by two virtuosic performers facing each other playing complementary African xylophone motives and at times, influenced by flamenco music. Those motives are surrounded by a host of other instruments played by the other two performers on a cajón from Latin America, Burmese gongs, African talking drums, a Gypsy watering can, a Polynesian slit drum, along with other common instruments such as castanets, tambourines and crotales.

- Greg Byrne

Tap Oratory - Casey Cangelosi

In *Tap Oratory*, composed in 2015 for snare drum and soundscape, Cangelosi explores various sounds from what would seem like a limited source of possibilities. In addition to the snare drum and electronics, he adds visual gestures to the mix. The piece begins sounding and looking as a duet between the performer and electronics. However, as the piece grows in intensity, the two seem to become one.

- Greg Byrne

Irony Ward - Nicholas Hall

Irony Ward was composed in 2015 as a part of an electronic computer studio project using MAX/MSP. The piece explores sampling and various manipulations of a given sample, as well as sound synthesis architecture available in MAX/MSP (i.e. reverse playback, reverse and sped up, white noise, etc.) All sounds (Rhodes piano and electric guitar) were recorded within a digital audio workstation and puzzle-pieced together utilizing various MAX/MSP objects and signal paths. The resulting composition is somewhat retro and ethereal, with hypnotic drones and polyrhythms.

- Nicholas Hall

Zero Gained - Krzysztof Wolek

No hardware is perfectly silent. Where there is no silence, there is sound and where there is sound, music is possible. This improvisation is an attempt to make unwelcome sounds relevant. It is a study of musical noise.

- *Krzysztof Wolek*

Common Tales - James Baird

Common Tales was written in 1977 for The Blackearth Percussion Group, which unfortunately disbanded that same year. The piece has never been performed until tonight. A true gem in the history of percussion music, the piece was written for percussion trio and tape. The tape no longer exists and Mr. Baird asked that we create an electronic part that would appropriately reflect his work and style of the piece. The electronic tape has been created by Andrew Maxbauer.

- *Greg Byrne*

NEW MUSIC ENSEMBLE
WIND ENSEMBLE
Frederick Speck, Director

Friday, November 11, 2016 at 8:00 p.m.
Comstock Concert Hall

PROGRAM

Schism (2010)

David Biedenbender
(b. 1984)

Sarah Tulley, *flute*
Mitchell Rollins, *oboe*
Dylan Garrett, *clarinet*
Heather Kulengowski, *bassoon*
Zachery Schlaug, *soprano saxophone*
Brian Herald, *alto saxophone*
Davis Hale, *tenor saxophone*
Abe Tackett, *baritone saxophone*

Chris Labrum, *trumpet*
Brianna Sklute, *horn*
Caitlin Thompson, *trombone*
Alyssa Dewey, *percussion*
Ryan Johnson, *percussion*
Ian Elmore, *double bass*
Alex Isackson, *piano*

Six Interiors (1966)

Nicholas Maw
(1935-2009)

Dylon Crain, *tenor*
Jamie Monck, *guitar*

“Lumerpa” and “Ceraste e Tarante”
from *Il Bestiario di Leonardo* (2006)

Giovanni Sollima
(b. 1962)

Timothy Blunk, Arturo Calvo,
Ethan Lodics & Jacob Miears, *guitars*

An Elegy for Ur (2006)

Edwin Roxburgh
(b. 1937)

Jennifer Potochnic, *oboe*

Ariles (2016)

Carlos Sanchez-Gutierrez
(b. 1964)

PREMIERE

PROGRAM NOTES

Schism - David Biedenbender

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

*A goat rodeo is a slang term for a chaotic situation, often one that involves several people, each with a different agenda/vision/perception of what's going on: a situation that is very difficult, despite energy and efforts, in which to instill any sense of order.

- David Biedenbender

Six Interiors - Nicholas Maw

Maw's *Six Interiors* for high voice and guitar are imbued with rich colors and imaginative text painting. Elements of satire and the ironic pervade the texts of Thomas Hardy, revealing our both fragile and sometimes harrowing relationship with time and experience. The voice is challenged in both dramatic and intensely lyrical ways, while the guitar weaves a sophisticated web of support and instrumental commentary.

1. To Life

Thomas Hardy (1840-1928), title 1: "To Life", from *Poems of the Past and Present*, published 1902.

*O Life with the sad seared face,
I weary of seeing thee,
And thy draggled cloak, and thy hobbling pace,
And thy too-forced pleasantry!*

*I know what thou would'st tell
Of Death, Time, Destiny -
I have known it long, and know, too, well
What it all means for me.*

*But canst thou not array
Thyself in rare disguise,
And feign like truth, for one mad day,
That Earth is Paradise?*

*I'll tune me to the mood,
And mumm with thee till eve;
And maybe what as interlude
I feign, I shall believe!*

2. Neutral tones

Thomas Hardy (1840-1928), title 1: "Neutral tones", 1867, from *Wessex Poems and Other Verses*, published 1898.

*We stood by a pond that winter day,
And the sun was white as though chidden of God,
And a few leaves lay on the starving sod;
- They had fallen from an ash, and were gray.*

*Your eyes on me were as eyes that rove
Over tedious riddles of years ago;
And some words played between us to and fro
- On which lost the more by our love.*

*The smile on your mouth was the deadest thing
Alive enough to have strength to die;
And a grin of bitterness swept thereby
Like an ominous bird a-wing.*

*Since then, keen lessons that love deceives,
And wrings with wrong, have shaped to me
Your face, and the God-curst sun, and a tree,
And a pond edged with grayish leaves.*

3. *At tea*

Thomas Hardy (1840-1928), title 1: "At tea", from *Satires of Circumstance, Lyrics and Reveries with Miscellaneous Pieces*, published 1914.

*The kettle descants in a cosy drone,
And they young wife looks in her husband's face,
And then at her guest's, and shows in her own
Her sense that she fills an envied place;
And the visiting lady is all abloom,
And says there was never so sweet a room.*

*And the happy young housewife does not know
That the woman beside her was first his choice,
Till the fates ordained it could not be so....
Betraying nothing in look or voice
The guests sits smiling and sips her tea,
And he throws her a stray glance yearningly.*

4. *In Tenebris*

Thomas Hardy (1840-1928), title 1: "De Profundis I", from *Poems of the Past and Present*, published 1902.

*Wintertime nighs;
But my bereavement-pain
It cannot bring again:
Twice no one dies.*

*Flower-petals flee;
But, since it once hath been,
No more that severing scene
Can harrow me.*

*Birds faint in dread:
I shall not lose old strength
In the lone frost's black length:
Strength long since fled!*

*Leaves freeze to dun;
But friends can not turn cold
This season as of old
For him with none.*

*Tempests may scath;
But love can not make smart
Again this year his heart
Who no heart hath.*

*Black is night's cope;
But death will not appal
One who, past doubtings all,
Waits in unhope.*

5. I look into my glass

Thomas Hardy (1840-1928), from *Wessex Poems and Other Verses*, published 1898.

*I look into my glass,
And view my wasting skin,
And say, "Would God it came to pass
My heart had shrunk as thin!"*

*For then, I, undistrest
By hearts grown cold to me,
Could lonely wait my endless rest
With equanimity.*

*But Time, to make me grieve,
Part steals, lets part abide;
And shakes this fragile frame at eve
With throbbings of noontide.*

6. Inscriptions for a peal of eight bells

Thomas Hardy (1840-1928), title 1: "Inscriptions for a peal of eight bells", from *Human Shows, Far Phantasies, Songs, and Trifles*, published 1925.

*Thomas Tremble new made me
Eighteen hundred and fifty-three:
Why he did I fail to see.
I was well toned by William Brine,
Seventeen hundred and twenty-nine.
Now, recast I weakly whine!
Fifteen hundred used to be
My date but since they melted me
'Tis only eighteen fifty-three.
Henry Hopkins got me made
And I summon folk as bade;
Not to much purpose I'm afraid!
I like-wise: for I bang and bid
In commoner metal than I did,
Some of me being stolen and hid.
I, too, since in a mould they flung me.
Drained of my silver and re-hung me,
So that in tin-like tones I tongue me.
In nineteen hundred so 'tis said,
They cut my canon off my head
And made me look scalped, scraped and dead.
I'm the peal's tenor still, but rue it!
Once it took two to swing me through it:
Now I'm re-hung,
One dolt can do it!*

“Lumerpa” and “Ceraste e Tarante” - Giovanni Sollima from *Il Bestiario di Leonardo*

The titles of the movements of Sollima’s suite for guitar quartet borrow various names of mythological animals Leonardo Da Vinci described in his imaginary *Bestiario*. The characteristics of these creatures serve as metaphors for the sonic world for each movement.

Legend claims that the lumerpa, a mythological bird of Asia, was so radiant that its brightness absorbed even its own shadow. More stunning was the claim that in death it did not lose its brilliance, but if a feather was pulled, that feather’s glow would extinguish.

The cerastes is a viper with four little horns on its head allowing it to hide its body under leaves, exposing only the little horns, which its prey may confuse as being a breakfast of small worms. Sadly here, the early bird does not get the worm, for as they dive down to pluck them up, the cerastes ensnares it and has its own feast. Finally, there is the tarante. While there are many images of the tarantula’s powerful and deadly effect, Da Vinci had yet another peculiar impression of the power of its venom. In his imagination, the bite put the bitten in a state of being suspended in the conscious moment of the bite, “The bite of the taranta maintains a man in his intention, that is whatever he was thinking when he was bitten.”

Elegy for Ur - Edwin Roxburgh

Ur could be described as the womb of history. It was a civilization which produced “works of art so rich and technically so perfect,” as Sir Leonard Wooley described early Mesopotamian art. Modern Iraq inhabits the same soil and for several millennia the country has cared for its invaluable artifacts. As a result of the catastrophic invasion by the USA and the UK, this rich heritage was plundered and despoiled in the looting of The Iraq Museum in Baghdad. The earliest surviving musical instrument, the Royal Lyre of Ur, was among the treasures that were either destroyed or stolen. This may not seem as barbaric as the invasion itself, in which thousands of innocent women and children were slaughtered, but it is equally tragic. The world of culture cannot influence the decisions of politicians, but it can record a protest for history. Hence, the title of this piece.

In dedicating *An Elegy for Ur* to its commissioners, Hilary and Timothy Reynish, in memory of their son William, I am aware that they share the sorrow which so many of us feel for the victims of conflict in Iraq, together with the country’s artistic treasures.

The music takes the form of flourishing rhapsodies for the solo oboist, separated by rhythmic interludes which feature the main orchestra in virtuosic gestures. There is a metaphorical relationship between the oboist and the subject of the piece in that the soloist presents a somewhat

anguished melody in the rhapsodies, whereas the orchestra displays what can be described only as anger about the atrocities of the invasion. The augmented 4th and minor 6th are displayed in all the linear substance and harmonic structure in characterizing the nature of the piece. In the cadenza the soloist creates a commentary on all that has happened musically, leading to a conclusion in which both elements are combined. While the metaphor has been a strong motivating factor in the composition process, the work is essentially an abstract musical conception.

- *Edwin Roxburgh*

Ariles - Carlos Sanchez-Gutierrez

Written for the University of Louisville Wind Ensemble, *Ariles* is a re-working of an early piano piece of mine, "Ariles y más Ariles", which is part of the collection "Mano a mano". The piece uses an arpeggiated figure typical of jarocho, a style of harp music from the Mexican State of Veracruz. I rarely use material from folk music (Mexican or otherwise) in my own, so this was a bit of an unusual exercise in nostalgia. Much about Mexico I feel I no longer recognize, after having spent more than half of my life abroad, yet the feeling as if I left only yesterday. My piece explores and celebrated the exuberance of the arpeggiated dance, and yet it gradually pushes it into dissolved abstraction, not unlike the way many of my memories of the Mexico I knew as a child seem to have sunken into a haze.

- *Carlos Sanchez-Gutierrez*

UNIVERSITY WIND ENSEMBLE

Frederick Speck, *Director*

PICCOLOS

Nicole Petersen Ft. Mitchell
Abigail Reed Mayfield
Sarah Tuley Evansville, IN
Katelin McDonald Scottsburg, IN

FLUTES

Rachel Sotiropoulos St. Louis, MO
Nicole Petersen Ft. Mitchell
Sarah Tuley Evansville, IN
Abigail Reed Mayfield
Katelin McDonald Scottsburg, IN

OBOES

Mitchell Rollins Mayfield
Scott Sams Wilmore
Hagan Zoellers London
DaEun Ahn Louisville

BASSOONS

Heather Kulengowski LaGrange
Alex Slucher Shelbyville
Michelle McKenzie Marietta, OH

CLARINETS

Walter Yee Elizabethtown
Dylan Garrett Sellersburg, IN
Lucas Hampton Glencoe
Josh Costello Cincinnati, OH
Jessica Braam Ft. Worth, TX
Kris Bachmann Floyds Knobs, IN
Miko Martinez Yokota AFB, Japan
Nichelle Wolfe Dry Ridge
Brooklyn Smith Manitou

BASS CLARINETS

Lucas Hampton Glencoe
Kris Bachmann Floyds Knob, IN

ALTO SAXOPHONES

Zach Schlaug Louisville
Donnie Robbins Ft. Mitchell

TENOR SAXOPHONE

Davis Hale Louisville

BARITONE SAXOPHONE

Abraham Tackett Louisville

HORNS

Shelby Rauck Cincinnati, OH
Megan Collins Independence
Micah Burkhardt Ft. Mitchell
Seth Berkenbosch Louisville
Brianna Sklute Poquoson, VA

TRUMPETS

Chris Labrum Clarksville, IN
Ben Lucas Covington
James Robinson St. Louis, MO
Luke Stevens Louisville
George Nealy Vine Grove

TROMBONES

Liz Walker Louisville
Noah Strunk Frankfort
Spencer Hawkins Louisville

BASS TROMBONE

Ethan Lee Henderson

EUPHONIUMS

Nick Gay Louisville
Jared Anderson Louisville
Rachel Casey Harrodsburg

TUBAS

Michael Alsop Mt. Vernon, IN
Eric Montgomery Louisville

PERCUSSION

Ryan Johnson Jeffersonville, IN
Hayden McConnell Providence
Hannah Gibson Sellersburg, IN
Alyssa Dewey Prospect
Chris Mikos Louisville
Cole Gregory Louisville

PIANO

Alex Isackson Washougal, WA

DOUBLE BASS

Veronica Palensky Hattiesburg, MS

FACULTY CHAMBER MUSIC CONCERT

Saturday, November 12, 2016 at 3:00 p.m.
Comstock Concert Hall

PROGRAM

Łłoto for ensemble and fixed electronics (2015)

Krzysztof Wolek
(b. 1976)

Matthew Nelson, *clarinet*
Gregory Byrne, *drums*
Krista Wallace-Boaz, *piano*
Craig Wagner, *electric guitar*
Nicholas Finch, *cello*
Sidney King, *double bass*

Hornmusic No. 1 (1977)

Esa-Pekka Salonen
(b. 1958)

Bruce Heim, *horn*
Naomi Oliphant, *piano*

Objectionable Variations (2015)

Giuseppe Lupis
(b. 1968)

I. Vivace
II. Maestoso - Tempo di Marcia
III. Cataleptic Dance Incessant

Matthew Nelson, *clarinet*
Denine LeBlanc, *piano*
PREMIERE

A Sliver of Light in Machine World (2016)

Gabe Evens
(b. 1972)

Mike Tracy, *soprano saxophone*
Ansyn Banks, *trumpet*
Craig Wagner, *guitar*
Gabe Evens, *piano*
Chris Fitzgerald, *bass*
Gregory Byrne, *percussion*

Waiting for Daylight (2015)

Steve Rouse
(b. 1953)

Emily Yocum Black, *soprano*
Krista Wallace-Boaz, *piano*

Fantasia (2012)
I. Rondo
II. Bel Canto
III. Finalee

Loris Ohannes Chobanian
(b. 1933)

TRIO BEL CANTO
Patrick Meighan, *alto saxophone*
John Moore, *tenor saxophone*
Krista Wallace-Boaz, *piano*

PROGRAM NOTES

Błoto (Mud) for ensemble and fixed electronics - Krzysztof Wolek

This piece is based on an archival recording of the folk song "Konie moje konie" (Horses my Horses) performed by Stanisław Brzozowy from Krobia in the Kurpie Białe region of Poland. The noises and distortions that represent the technology available at the time when the original recording was made became an integral part of the new composition. The song itself has a very remarkable melodic structure as well as an asymmetric formal and rhythmic construction. The original recording has been analyzed and manipulated in such a way that one-minute-long archival material was transformed into a five-minute-long tape part that preserves the melodic, formal and rhythmical structure of the original song. At each stage of the composition process, computer programs were used to assist the composer with the creation of the piece, starting with the analysis of the original material through source material manipulation and writing of the tape part to composing of the instrumental parts of the new piece. The final result is an interesting combination of traditional folk song with computer technology. *Błoto* was commissioned by the 7th Festival of Traditional and Avant-garde Music Kody in Lublin for the Bang on a Can All-Stars ensemble and their Field Recording Project with financial support from the Polish Ministry of Culture and National Heritage.

- Krzysztof Wolek

Hornmusic No. 1 - Esa-Pekka Salonen

Hornmusic No. 1 by Esa-Pekka Salonen is a brilliant work by a composer-performer. Written in 1976, it is one of his early works. Salonen was trained first and foremost as a horn player, studying with the great Finnish pedagogue, Holger Fransman. He undertook conducting out of necessity, in order to help his group Korbut auki (Ears Up), which he also served as chair and hornist, learn difficult new works more quickly. In addition to studying horn and conducting at the Sibelius Academy, he had studied composition with the great Einojuhani Rautavaara.

- Bruce Heim

Objectonable Variations - Giuseppe Lupis

Objectonable Variations for Clarinet and Piano was commissioned by pianist Denine LeBlanc. Although a set of variations, the work was crafted in

sonatina form. Each of the first two movements stems from variations of the name Denine LeBlanc, in which each letter has been associated to a note with particular algorithms—as per the Italian alphabet. The association was possible because there are twelve pitches in an octave; the letter “n” is the twelfth letter in such alphabet; and no other letter beyond the twelfth one is present in the artist’s name. The third and final movement, the “Cataleptic Dance”, is a variation based on the rhythmic cadence of Denine LeBlanc’s name.

- Giuseppe Lupis

A Sliver of Light in Machine World - Gabe Evens

Many people spend enormous amounts of time looking at their television, computer, and smartphones. This addictive behavior can obscure their connection to what is happening in the actual environment around them. Still there are times when they look up from their devices and are struck by nature’s beauty. In this piece I try to give the sense of balance between the feeling of being overly connected to an electronic device, and the moments of freedom when they look away.

This piece features a six measure phrase straddled by sections of free improvisation. The same melody is repeated four times, and the percussionist is instructed to improvise a new color in each one. The root movement of the phrases is a tone row composed by Webern, and the harmony is formed by chord voicings from less commonly used modes derived from exotic parent scales. In the final melodic iteration, the harmony is far more consonant.

Though generally dark in tone, there is a sliver of light in the center of each phrase, and the piece becomes brighter throughout until the final improvisatory section. At this point the musicians are instructed to improvise in the darkest possible manner.

- Gabe Evens

Waiting for Daylight - Steve Rouse

Waiting for Daylight was commissioned by Meet the Composer for its Louisville Residency and is dedicated to the premiering musicians: soprano Edith Davis Tidwell, conductor Max Bragado-Darman, and the Louisville Orchestra. The text was created by well-known Kentucky author and playwright, Anne Shelby, who worked with the composer in capturing their vision of this story. The writers are also thankful to Dr. Pat Gagné, former Professor of Sociology at the University of Louisville, who shared excerpts from her dissertation research, including interviews with (unidentified)

women imprisoned for killing their abusers.

Waiting for Daylight is the story of such a woman and her abusive husband. Although this work is about spousal abuse, abuse is not limited to a spousal relationship, and may occur in any relationship in which power or control over another is misused with resultant damage or harm, whether or not it is deliberate or fully conscious.

In this story, the woman begins courtship full of dreams of a peaceful, happy life together with her “man with gentle hands.” The general idea of this music, with its tolling low pedal points and rhythmically regular chordal writing, returns throughout the score, with each subsequent occurrence altered to reflect the progressive distortions of the relationship. Even at the outset, her dream is suspect, as when the man says, “You are mine now. You belong to me.” Before long her new husband begins to use physical force, and we witness the cyclical nature of the alternation of violence and apologies, violence and repentance. The violence is heard in the music with the repeated return of an aggressive music, with agitated strings, sinister woodwinds and brass, and angry percussion writing.

At the peak of the drama, the woman faces one of the most horrifying dilemmas imaginable: watch her husband beat and abuse her children or shoot him. Although she shoots him, it is not so much a conscious act as it is a blind, sudden reaction to the terror of the moment. Afterward, she is shocked and traumatized. In the final “scene” she sings from the prison, where she “wait(s) for daylight” and longs to be with her children again, “safe.”

Steve Rouse – March 3, 1997, original orchestral program note

This piano/vocal, extracted version reduces the twenty-five minute orchestral version to about seven minutes. Most of the more violent music and text has been omitted from this version. What remains is a more suggestive story, a more reflective telling, more an implication than an explicit drama. Still, the heart of the story unfolds for the careful reader and listener.

Steve Rouse – July 8, 2015, piano/vocal excerpts

Fantasia - Loris Ohannes Chobanian

Fantasia for Two Saxophones and Piano was especially composed for the Trio Bel Canto ensemble. The trio consisting of two saxophones and piano is similar to the string trio and has excellent potential in creating a variety of moods of expression. The piano part is very orchestral and has complex rhythmic figures that accompany as well as contrast with the saxophones.

The saxophone performed by a true artist becomes a viable and exciting instrument. The instrument has often been abused and its tone quality compromised. It is encouraging, however, that artist performers

are exploring to capitalize on the saxophone's full potential.

The first movement, Rondo, has a dramatic introduction where all three performers contribute with alternating entrances. A lengthy development section leads to the main theme of the Rondo, which is announced by the saxophones while the piano establishes its accompanying role. The second movement, Bel Canto, an Italian term for "beautiful singing", emulates the singing of operatic sopranos who traditionally sang in the Bel Canto style. The third movement, Finale, contrasts dramatically with the first two. It is characterized with vibrantly alternating rhythmic pulses. The movement has a gentle middle section where the piano is allowed to demonstrate its lyric qualities.

- Loris Chobanian

EASTMAN BROADBAND ENSEMBLE

Tim Weiss, *Music Director*

Carlos Sanchez-Gutierrez &

Richardo Zohn-Muldoon, *Co-Artistic Directors*

Saturday, November 12, 2016 at 7:00 p.m.

Comstock Concert Hall

PROGRAM

Sept Papillons (2000)

Kaija Saariaho
(b. 1952)

Mariel Roberts, *cello*

De Kooning Duo (2007)

Carlos Sanchez-Gutierrez
(b. 1964)

Dieter Hennings, *guitar*
Brant Blackard, *marimba*

Trio Variations (2004)

Carlos Sanchez-Gutierrez

Deidre Huckabay, *flute*
Andrew Brown, *clarinet*
Daniel Pesca, *piano*

INTERMISSION

“Spanish Groove” from *Book of Grooves* (2011) Alejandro Viñao
(b. 1951)

Connor Stevens & Brant Blackard, *marimbas*

Toward the Sea (1981) Toru Takemitsu
I. The Night (1930-1996)
II. Moby Dick
III. Cape Cod

Deidre Huckabay, *alto flute*
Dieter Hennings, *guitar*

Mano a Mano (1997-2007) Carlos Sanchez-Gutierrez
I. Chorale
V. Genghis
II. Bajo Punteado
III. Ariles y más Ariles
IV. Ariles de Campanario

Daniel Pesca, *piano*

Luciernagas (1999) Carlos Sanchez-Gutierrez

Andrew Brown, *clarinet*
Daniel Pesca, *piano*
Connor Stevens & Brant Blackard, *percussion*
Hanna Hurwitz, *violin*
Mariel Roberts, *cello*

PROGRAM NOTES

Sept Papillons - Kaija Saariaho

Sept Papillons was the first piece Kaija Saariaho wrote after her opera *L'Amour de loin* and it was partly written during the rehearsals of the opera in Salzburg. One can sense the desire to find a new world, which has nothing to do with the opera neither in style nor in language. From the metaphors of the opera which all have an eternal quality—love, yearning and death—she moved now to a metaphor of the ephemeral: butterfly.

Also, from the long time-spans of the opera she moved to these seven miniatures, which each seem to be studies on a different aspect of fragile and ephemeral movement that has no beginning nor end.

Sept Papillons was commissioned by the Rudolf Steiner Foundation and was first performed by Anssi Karttunen in Helsinki in September 2000.

De Kooning Duo - Carlos Sanchez-Gutierrez

I have always admired by the brutality, the energy, the dynamic forms, and the synthetic energy of Willem de Kooning's work, and have now composed a piece that, through the exploration of the dramatic power of rhythm and bold instrumental gestures, strives to conjure the experience of observing de Kooning's paintings. It is a journey that allows me to savor with each stop an electric concoction of Matisse, Picasso, German Expressionism, Abstract Expressionism, and total abstraction.

- Carlos Sanchez-Gutierrez

Trio Variations - Carlos Sanchez-Gutierrez

The ideas the Swiss artist Paul Klee expressed concerning the structure of art have fascinated me for a long time. Klee, himself a part-time musician, compiled many of the technical features of his work in a number of volumes of inspiring pedagogic value.

Like several other composers, I have always felt attracted to what Klee could have called "twittering machines": the unpredictable mechanisms whose systematic—yet imperfect—behavior is not unlike the "processes" we often find in musical structures. I love to observe clockworks with missing or erratic parts; or a spider who laboriously tries to climb a wall, or one of those precarious robots built by Rodney Brooks, whose "function" is not to fulfill a task but, simply, to "exist". They are all twittering machines whose image, interestingly enough, often ignites my musical imagination. My "twittering machines", as expressed in this set, are an uninterrupted chain

of short variations: tangible, yet always imperfect, musical “mechanisms”.

- Carlos Sanchez-Gutierrez

Spanish Groove - Alejandro Viñao

The ‘groove’ or ‘feel’ of a piece is understood to consist of a pattern or sequence that repeats periodically in such a way as to create in the listener the desire to move, or dance, or to foot-tap following the repeated rhythm. A groove is therefore a rhythm ‘locked’ into a pattern of repetition. To ‘unlock’ a groove would mean—to some extent—to threaten its very existence. This is precisely what happens in this piece. The grooves are presented at first in their simple ‘locked’ form, so that the listener may swing unequivocally with the initial grooves. But gradually these grooves are ‘unlocked’, that is to say, they are subjected to transformations that change the point at which they repeat. In this way the shape of each groove is changed.

This involves a risk because the listener may stop feeling the ‘desire to move’ with the groove. If this were to happen, one could say that the groove has been ‘killed’. My idea in *Book of Grooves* was to explore changes that would transform each groove without ‘killing’ it.

It is a risky compositional strategy: new grooves must be created or ‘cloned’ from the original ones without disturbing the delicate balance that makes the music ‘groove’.

If the piece is successful the listener should be able to follow the process of ‘unlocking’ or changing of the original grooves into new ones, and experience this as a voyage of transformation. But unlike what happens with grooves in popular music, in *Book of Grooves* the voyager never returns to the port of departure. The process is not cyclical but developmental. And yet, while the music material is permanently transforming into something new, I wanted to make sure that the listener would never cease to ‘swing’ with a groove.

This much I wanted to achieve.

- Alejandro Viñao, April 2011

Toward the Sea - Toru Takemitsu

Composed in 1981 for Green Peace, Toru Takemitsu’s *Toward the Sea* is a series of three pieces, “The Night”, “Moby Dick” and “Cape Cod” (each title is taken from the Melville epic) for alto flute and guitar. As in many of his fluid mosaics, Takemitsu’s use of octatonic pitch collections provides an essential background from which a variety of other tonal and motivic colors and structures emerge. While the expanding and contracting of pitch fields—from whole-tone to whole-tone/semitone (octatonic) cells to diminished, augmented and even quartal sonorities—may in some way represent the ebb

and flow of the ocean, *Toward the Sea* also presents a rich combination of pitch and motivic metaphors which add a further dimension of symbolic significance to the work.

The “SEA” of the title of the work is “spelled” in the pitches E-flat (the German “S”), E natural and A. While its appearances in its exact pitches are rare, its exact contour (ascending semitone, ascending fourth) on various pitches is clear and distinctive throughout the work and will be referred to as the “SEA” motive. Other less obviously related dispositions of the intervals of the “SEA” motive are common and the unordered pitch-class set (0,1,6) which the motive defines is an integral background element in the fluctuating octatonic/whole-tone harmonic fabric of the composition.

Mano a Mano - Carlos Sanchez-Gutierrez

With *Mano a Mano*, a long-postponed desire of mine is finally realized: to write for a long-beloved instrument that nonetheless greatly intimidates me. A commission from Mexico’s Instituto Nacional de Bellas Artes got me started. I decided to call my good friend Alberto Cruzprieto and ask him whether he would be interested in performing a collection of demanding solo piano compositions. He stoically accepted, I wrote a four-minute piece of monstrous difficulty (*Mano a Mano II*), and Alberto premiered it at the Festival del Centro Histórico of Mexico City. Other projects got in the way of writing further pieces, and it was not until another dear friend and great pianist, Sara Laimon, approached me that I managed to produce two more works in this ongoing series. *Mano a Mano IV* “Ariles de Campanario” was written in 2005 for Cristina Valdes, also a great virtuosa who resides in New York.

Mano a Mano I-III are indeed virtuosic, intense, and extremely demanding miniatures. *Mano a Mano IV* is even shorter and more subdued, but with a more meditative quality and expansive sonority than the other three works in the collection. All of these pieces explore some aspect of Mexican folk music. They are perhaps as close as I have ever gotten to writing “folklorist” music and yet all consist of rather abstract—almost deterministic—musical processes. *Mano a Mano I* is an exercise in contrapuntal layering, where a relatively simple rhythmic cell is developed through the addition of new voices of distinct character until the musical texture reaches a sort of “boiling point” and disintegrates. *Mano a Mano II* originates in a simple melodic/harmonic idea. A cantus firmus redolent of the bass line of a Mexican “Son Jarocho” is exposed, transformed, and distorted throughout the work in a series of episodes that grow in rhythmic complexity, eventually creating a dance of indomitable frenzy. *Mano a Mano III* is the most overtly “folkloristic” in the series. It uses an arpeggiated diatonic motif that is gradually “corrupted” when subjected to a series of transpositions-tonal and rhythmic—that eventually render it unrecognizable. The commercial “bastardization”

of so-called “world music” comes to mind as a viable metaphor. *Mano a Mano IV* bears the subtitle “Ariles de Campanario” which I borrowed from a beautiful song by Jarocho songwriter David Haro. It evokes the depth and intensity of some Mexican church bells, and constitutes an exploration of various kinds of harmonic fifths. The mythical Mexico that inspires these pieces is quite possibly gone forever, so nostalgia is perhaps the strongest motivating force behind their composition...

- Carlos Sanchez-Gutierrez

Luciérnagas - Carlos Sanchez-Gutierrez

Luciérnagas is a rather abstract composition that is otherwise based on a very concrete experience. A few years ago, I was working on the music for Pascal Rioult’s choreography “El Mozote” —a story about the killing of hundreds of innocent Salvadorians at the hands of militiamen, when I came across a text by Carlos Henríquez, titled *Luciérnagas en El Mozote* (“Fireflies at El Mozote”). The text described the arrival of Henríquez and other workers of “Radio Venceremos” to the site where the massacre had taken place three years earlier. As the men reached the outskirts of the desolate village, Henríquez writes that “...a dazzling spectacle made it clear to us that we had arrived at El Mozote: thousands of little lights began to twinkle. The intermittent dance of the fireflies illuminated the night, showing us the way to the town’s ruined church. ‘They are the souls of El Mozote!’, said Padre Rogelio Poncel.”

I was fascinated by the fact that the “dance of the fireflies” described above stayed on my mind not as a visual or narrative representation of a brutal—albeit strangely poetic—event, but as a powerful—and strictly musical—“picture”: the sound of brief rhythmic punctuations that weave a sparkling, constant, yet unpredictable flicker. Like the *trompe-l’oeils* found in the visual arts, the outcome is a shared expression of that which is regular (or “predictable”) and of the ultimately chaotic.

My “luciérnagas” are represented by tangible musical materials: ascending and descending scale-like gestures that only seem regular, but that are actually under constant transformation. Similarly, the general rhythmicity of the piece is marked by the use of ostinati, whose regularity is perpetually disturbed by the incisive action of various surface elements, such as displaced accents, dynamic interjections, and the juxtaposition of extreme registers: The highly organized but endlessly puzzling world of insect life.

- Carlos Sanchez-Gutierrez

SYMPHONY ORCHESTRA

Kimcherie Lloyd, *Director*

Sunday, November 13, 2016 at 3:00 p.m.

Comstock Concert Hall

PROGRAM

Short Cut (2016)

Alex Isackson
(b. 1986)

Alex Enyart, *conductor*
PREMIERE

Air for Violin and Orchestra (1996)

Aaron Jay Kernis
(b. 1960)

J. Patrick Rafferty, *violin*

PAUSE

12 Haiku for Solo Mezzo-Soprano,
Solo Violin, and Chamber Orchestra (2015)

Quinn Dizon
(b. 1989)

I. Silent

II. Returning

III. Dawn

IV. Ballet

V. Hungry

VI. Bell

VII. Memory

VIII. Alone

IX. Dark

X. Grave

XI. Monument

XII. Butterflies

Emily Howes, *mezzo-soprano*
Sarah Cole, *violin*
Jared Murray, *cello*
PREMIERE

Girando, Danzando (1995, rev. 2013)

Carlos Sanchez-Gutierrez
(b. 1964)

PROGRAM NOTES

Short Cut - Alex Isackson

The central idea for this piece has been in the back of my mind since 2011 and was originally conceived as study for a solo instrument. But the idea only became really exciting to me when I considered applying it to a full orchestra. The title came half-way through the composition process and seemed perfectly fitting for several reasons. Pieces only a minute long are rarely found as stand-alone compositions, especially for such large forces. Trying to establish a complete journey with a comprehensible beginning, middle, and end presented an interesting challenge for such a short work. Programmatically, I picture this piece like a sudden detour off the main path of what might have been a gentle ride. Like many short cuts in real life, there are lots of bumps in the road, quick turns, and unexpected scenery changes. Compositionally, the key centers and meters are established for only a few seconds before they are “cut short” and changed which is just long enough to feel like you know where it’s going before you realize you have no clue where it went.

- Alex Isackson

Air for Violin and Orchestra - Aaron Jay Kernis

Air is a love letter to the violin. Songlike and lyrical, it opens up a full range of the instrument’s expressive and poignant possibilities. Composed with two main themes and open in harmony, the first poses melodic questions and their response, while the second is very still, rising ever-upward into the highest range of the violin. Following a middle section of dramatic intensity it cycles back to the themes in reverse, developing each along the way, and ending quietly after a final plaintive ascent. *Air* is dedicated to pianist Evelyne Luest, the composer’s wife, and was composed in 1995 for violinist Joshua Bell. Since its premiere, it has been arranged in many versions with solo instrument and orchestra, chamber ensemble or piano.

- Aaron Jay Kernis

12 Haiku for Solo Mezzo-Soprano, Solo Violin, and Chamber Orchestra - Quinn Dizon

12 Haiku is a multi movement song cycle for mezzo-soprano, solo violin and violoncello, and chamber orchestra. Each of the twelve movements is representative of the atmosphere and character of a single haiku, and over the course of the work a dramatic narrative is created by the sequence of texts. In contrast to a typical song cycle, the mezzo-soprano sings nearly

the entire work on nonsense syllables, and the words of the haiku are delivered at precise moments via a multimedia projection that accompanies each movement.

The narrative created over the course of the work follows the mezzo-soprano through the journey of her life. The orchestra creates the world in which she lives, and the solo violin and violoncello represent her connection to this world.

Movements I and XII, a prelude and postlude respectively, encompass the core of the work. The remaining movements are split up into three sections, each of which is a new chapter of the dramatic narrative. Movements II through IV depict birth and the joys of life. Movements V through VIII acknowledge the death and pain that accompanies life. Finally, movements IX through XI deal with coming to terms with one's own impending death.

Prelude

I. Silent - The stage is set as the mezzo-soprano curiously observes the willful and peaceful departure of a life.

Haiku

I. See...the heavy leaf
On the silent windless day...
Falls of its own will
- *Boncho*

Part One

II. Returning - She witnesses the birth of a new life that fills the void.

II. One fallen flower
Returning to the branch?...Oh no!
A white butterfly
- *Moritake*

III. Dawn - Her focus broadens, and she sees the beauty of the whole world for the first time.

III. White cloud of mist
Above white cherry-blossoms...
Dawn-shining mountains
- *Basho*

IV. Ballet - She finds love and happiness in the company of another.

IV. Ballet in the air...
Twin butterflies until, twice white
They meet, they mate
- *Basho*

Part Two

V. Hungry - Death is introduced, and her joy and wonderment is replaced by sorrow.

V. Too curious flower
Watching us pass, met death...
Our hungry donkey
- *Basho*

VI. Bell - She is only briefly able to return to a state of serenity before the departure of another life weighs her down.

VI. Butterfly asleep
Folded soft on temple bell...
Then bronze going rang!
- *Buson*

VII. *Memory* - Rage turns to deep sorrow as she laments the death of someone close to her.

VII. My good father raged
When I snapped the peony...
Precious memory!

- *Tairo*

VIII. *Alone* - She tries to reignite a sense of wonder from her youth, only to realize that there is no one to share in her joy.

VIII. Starting to call you:
Come watch these butterflies...
Oh! I'm all alone

- *Taigi*

Part Three

IX. *Dark* - Life has left its scars, and she begins to realize that nothing can wash them away.

IX. Dewdrop, let me cleanse
In your brief sweet waters...
These dark hands of life

- *Basho*

X. *Grave* - She feels small and insignificant when she sees her own thread starting to unravel.

X. Good friend grasshopper
Will you play the caretaker
For my little grave?

- *Issa*

XI. *Monument* - She comes to peace with her departure from life and a great sense of relief washes over her.

XI. Here, where a thousand
Captains swore grand
conquest...tall
Grass their monument

- *Basho*

Postlude

XII. *Butterflies* - Her voice is heard for the first time, but only so that she may tell us why she does not speak.

XII. Describe plum-blossoms?
Better than my verses...white
Wordless butterflies

- *Reikan*

All haiku translations were taken from the following source:

Beilenson, Peter, trans. *Japanese Haiku: Two Hundred Twenty Examples of Seventeen-syllable Poems*. Mount Vernon, NY: Peter Pauper, 1955.

- *Quinn Dizon*

Girando Danzando - Carlos Sanchez-Gutierrez

Girando, Danzando ("Spinning, Dancing") was commissioned by the Tanglewood Music Center through the Paul Jacobs Memorial Fund. Much of the source material for each of its larger sections derives from two earlier works, "Girándula" and "Fandango y Cuna". Throughout the piece, treatment emphasizes various motivic, harmonic, instrumental and formal dichotomies. The first half—as if slowly emerging out of those spinning wheels sometimes used in fireworks—gradually dilates until it is thrown amidst a serpentine beam of fire that ultimately dissolves back into nothingness. The boisterous second half is as much a dance as it is a dawdling ritual where materials are introduced and elaborated through the use of juxtaposition and sharp contrasts. The above compositional plan seems to be finding its way with greater frequency into many of my works, perhaps reflecting my own experience as a Mexican artist living and working in the United States.

- *Carlos Sanchez-Gutierrez*

UNIVERSITY SYMPHONY ORCHESTRA

Kimcherie Lloyd, *Director*

Alex Enyart, *Assistant Conductor*

VIOLIN I

Sarah Cole+*
Elizabeth Smith*
Caitlin Edwards*
Emily Longnecker*
Rachel Hollis*
Martina Langdon*
Trenton Smith*
Madison Eickholtz*
Alan Chan
Bethany Daniels*
Riki Matsui
Blakeley Burger
Ruthie Walton*
Kelly Sieberts

VIOLIN II

Drew Sarette+*
Josh Tierney
Mary Grace Reed
Emilie Shor
Kieran Walker
Raillianis Batista Montero
Savannah Major
Sabrina Lindsey
KJ Wilson
Angela Baldwin
James Bruton
Kyle Barber
Stephanie Laun
Carlton Oldham
Joni LeDoux^

VIOLA

Lydia Byard+*
Ellie Miller*
Layne Guyer*
Adam Cecil
William Lamkin*
Amaro Neto
Emma Crump
Thuan Nguyen
Danielle Deluca
Jennah Fahringer
Cole Tong

CELLO

Jared Murray+*
Hannah Soren*
Ian Schroeder*
Alek Babkov
Chris Cupp
Emily Allen
Garrett Metz
Ana Lei
Harrison Reed
Josie Uebelhoer
Grace Kim
Carly Huff
Etana Garfinkle
Plymesser
Jessica Harper

BASS

Jessie Dobson*
Veronica Palensky
Katherine Reardon
Wes Jones+*
Ben Bossert
John Anderson
Julia Taylor
Pauline Ottaviano
Ian Elmore
Sam Kernohan
Jasmine Gude
Liam Fisk

FLUTE

Nicole Peterson+*
Sarah Tuley*
Abigail Reed

PICCOLO

Katelin McDonald
Abigail Reed

OBOE

Mitchell Rollins+*
Hagan Zoellers
DaEun Ahn
Taylor Bowling*

ENGLISH HORN

Hagan Zoellers*

CLARINET

Walter Yee+
Dylan Garrett
Josh Costello

BASS CLARINET

Kris Bachmann

BASSOON

Heather Kulingowsky+*
Michelle McKenzie*
Noah Ewing

HORN

Megan Collins+*
Seth Berkenbosch*
Andrew Herald*
Carter Parker
Ian Wolfe^

TRUMPET

Chris Labrum+*
James Robinson
Luke Stevens
George Neely

TROMBONE

Liz Walker+
Spencer Hawkins
Charles Burnette
Noal McLimore

TUBA

Eric Montgomery+
Jeff Beers

HARP

Vicki Searl+*

KEYBOARDS

Elliot Eckel+*

PERCUSSION

Ryan Johnson+
Hayden McConnell
Cole Gregory
Maxwell Thomson
Greg Neblett
Cameron Ivie
James Gibson

† CONCERT MASTER

+ PRINCIPAL

^ GUEST

* SINFONIETTA

LIBRARIAN, MANAGER

Vicki Searl

Alek Babkov

COLLEGIATE CHORALE
CARDINAL SINGERS
Kent Hatteberg, *Director*

Sunday, November 13, 2016 at 7:30 p.m.
Comstock Concert Hall

PROGRAM

COLLEGIATE CHORALE

Sainte-Chapelle (2013)

Eric Whitacre
(b. 1970)

Dum medium silentium (2008)

Vytautas Miškinis
(b. 1954)

Solus Christus (2016)

- I. Hymn
- II. Passion and Resurrection
- III. Hope

Matt Wetmore
(b. 1989)

PREMIERE

La Petenera (1996)

arr. Carlos Sanchez-Gutierrez
(b. 1964)

INTERMISSION

CARDINAL SINGERS

O sacrum convivium (2014)	Kim André Arnesen (b. 1980)
Ave Maria (1992)	Paweł Łukaszewski (b. 1968)
A Spotless Rose (Now Sleeps the Crimson Petal) (2010)	Paul Mealor (b. 1975)
Wandrer's Nachtlied II (2016)	Blake Wilson (b. 1994)
I Am (2013)	Dominick DiOrio (b. 1984)
<i>Erin Shina, soloist</i>	
Subandi Little Offerings (2004)	Carlos Sanchez-Gutierrez
I. Sekar [All Bali is Rice]	
II. Nothing in Bali [is made for posterity]	
III. Relative Time [Jam, menit, kejepe]	
IV. Nasi [Klung-Klung]	
Type (2016)	Rihards Zaļupe (b. 1983)

PREMIERE

*Commissioned by the University of Louisville Choral Department,
Kent Hatteberg, Director*

PROGRAM NOTES

SELECTIONS BY THE COLLEGIATE CHORALE

Sainte-Chapelle - Eric Whitacre

Eric Whitacre's *Sainte-Chapelle* was commissioned by the Tallis Scholars to celebrate the group's 40th anniversary, and was first performed at St. Paul's Cathedral in London on March 7, 2013, conducted by Peter Phillips. For the text, Whitacre commissioned long time collaborator Charles Anthony Silvestri, who wrote a modern Latin text inspired by the experience one has when visiting Sainte-Chapelle, the 13th-century Gothic chapel in the heart of Paris. The tiny chapel features breathtaking stained-glass windows on each side, and the sunlight coming through the windows is transformed into a stunning array of colors. The story of the text is that of a young girl who hears angels singing the text of the Sanctus from the Latin mass in the stained glass. She whispers "Sanctus, Sanctus, Sanctus," and her voice is magically transformed into light, and the light sings.

In *Sainte-Chapelle*, Whitacre combines elements of early music with his personal style of closely-harmonized chords. It opens with the men's voices singing in chant, first in unison, then in two parts. The whisper of the girl is then heard in quiet cluster chords among all the voices. Three-part women's voices follow with chant melodies like those of the men, once again answered softly by all voices. The Sanctus text is then fully set, finally opening up into an ecstatic "Hosanna in excelsis." The music then begins a long, thoughtful repose, ending in a pianissimo iteration of the Sanctus text.

*Virgo castissima
Advenit in capellam;
Et angeli in vitro
Molliter cantaverunt,*

"Hosanna in excelsis!"

*Illa castissima
Susurravit,
"Sanctus! Sanctus! Sanctus!"*

*Lux implevit spatium,
Multiformis colore;
Et audivit vocem suam
Resonare,*

*An innocent girl
Entered the chapel;
And the angels in the glass
Softly sang,*

"Hosanna in the highest!"

*The innocent girl
Whispered,
"Holy! Holy! Holy!"*

*Light filled the chamber,
Many-coloured light;
She heard her voice
Echo,*

*"Sanctus! Sanctus! Sanctus!"
Molliter angeli cantaverunt,
"Dominus Deus sabaoth,
Pleni sunt coeli et terra
Gloria tua!
Hosanna in excelsis!
Hosanna in excelsis!"*

*Vox in lumen se transformat,
Et lumen canit,*

"Sanctus! Sanctus! Sanctus!"

Lumen canit molliter,

*"Dominus Deus sabaoth,
Pleni sunt coeli et terra
Gloria tua!"*

*Virgo castissima
Advenit in capellam;
Et angeli in vitro
Molliter cantaverunt.*

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*"Holy! Holy! Holy!"
Softly the angels sang
"Lord God of Hosts,
Heaven and earth are full
Of your glory!
Hosannah in the highest!
Hosannah in the highest!"*

*Her voice becomes light,
And the light sings,*

"Holy! Holy! Holy!"

The light sings softly,

*"Lord God of Hosts,
Heaven and earth are full
Of your glory!"*

*An innocent girl
Entered the chapel;
And the angels in the glass
Softly sang.*

Dum medium silentium - Vytautas Miškinis

Dum medium silentium was commissioned by the Vocal Ensemble Calycanthus and its conductor Pietro Ferrario, and was premiered by the ensemble in 2008. The text is taken from chapter 18 of the Book of Wisdom, found in the Catholic Bible and written about 50 years before the birth of Christ. This text is used as the Introit for the first Sunday after Christmas. The setting by Lithuanian composer Vytautas Miškinis is for eight-part choir in three/four time. It opens mysteriously with a repetitive rhythmic figure that appears almost constantly throughout the work, broken at times with powerful outbursts of sound. As it returns, staggered entrances make the pulse of the piece elusive, creating a sort of quiet, hazy atmosphere.

*Dum medium silentium
tenerent omnia,
et nox in suo cursu medium
iter haberet,
omnipotens sermo tuus,
Domine de coelis a regalibus
sedibus venit.*

*While all things were in quiet silence
and the night was in the midst of her
course,
Thy Almighty word,
O Lord, came down from heaven from
thy royal throne.*

Wisdom 18:14-15

Solus Christus - Matt Wetmore

Solus Christus is a three-movement work for a *cappella* choir that comes from a larger work called *The Five Solae*. This section is a telling of the Gospel story in brief, beginning with a setting of the hymn tune "Of the Father's Love Begotten," which describes Jesus' birth. The second movement dramatizes the passion story, beginning with a march-to-the-gallows upon Golgatha, the hill where Christ was crucified, to the moment of his death, to the scene at the tomb the morning of his resurrection. The final movement, *Hope*, sets the well-known verse of John 3:16, a summation of the gospel in one brief line: for God so loved the world, he gave his only son for us. A variety of compositional methods and extended vocal techniques are used throughout the work, from clashing bitonality, clusters of indefinite pitch, speech, whistles, and (just following Christ's death) the eradication of pitch almost completely.

- Matt Wetmore

Hymn

*Of the father's love begotten
Ere the world began to be,
He is Alpha and Omega,
He the source the ending, he,
Of the things that are, that have been
And that future years shall see
Evermore and evermore.*

*O that birth forever blessed,
When the virgin, full of grace,
By the Holy Ghost conceiving,
Bare the Savior of our race;
And the babe, the world's Redeemer,
First revealed his sacred face,
Evermore and evermore.*

*Christ to Thee with God the father,
And, O Holy Ghost, to Thee
Hymn and chant and high thanksgiving
And unending praises be,
Honor, glory, and dominion,
And eternal victory
Evermore and evermore.*

Passion

And they brought him to the place called Golgatha, which means "place of the skull."

They offered him wine to drink, mingled with myrrh.

The charge against him read: "The King of the Jews."

And it was the third hour when they crucified him. // "Hail King of the Jews!"

And those who passed by derided him. // "You who would destroy the temple, save yourself!"

Even the chief priests and the scribes mocked him, saying // "Let the Christ, King of the Jews, save himself! He saved others, let him come down from the cross! He is the King of Israel, let him save himself from the cross!"

Even the two robbers reviled him in the same way. // "Are you not the Christ? Save yourself and us!"

"This man has done nothing wrong! Jesus, remember me, when you come into your kingdom."

Then, about the third hour, darkness covered the whole land.

Jesus cried out in a loud voice, saying:

"Eloi, Eloi, lema sabachthani?"

"Mein Gott, Mein Gott, warum hast du mich verlassen?"

"Abba, father, take this cup away from me."

And the sky turned black and the sun's light failed and the veil of the temple was torn in two, and the bystanders said "he is calling Elijah," and bowing his head Jesus said, "it is finished."

And the Earth did quake and the rocks were split and the tombs opened up and the dead were raised, and Jesus cried out with a loud voice saying, "Father into thy hands I commend my spirit."

(Resurrection)

"Why are you searching for him here? He is risen!"

Trembling and bewildered, the women went out from the tomb. They said nothing to anyone, because they were afraid.

"Do not be afraid, I know why you are here, He is risen!" So the women went out from the tomb to tell the disciples, when suddenly Jesus was with them.

They told all these things to the Eleven, but they did not believe the women because it seemed like nonsense, but Peter ran to the tomb and saw the linen, and went away wondering.

But the other disciple outran Peter, and two angels said to Mary, "Why are you weeping?" She said, "they have taken my Lord and I don't know where they've put him."

Jesus performed many other signs which are not recorded in this book. These are written so you may believe it is true. The disciple who testified, we know his testimony is true.

Hope

For God so loved the world, he gave his only son for us, not to condemn the world, but to redeem the world, so who believes in him has eternal life.

Light came into the world. Those who do right come to the light so all can see what they have done before our God.

They wanted dark; those who do evil hate the light because their works will be exposed. They stand condemned already, they did not believe that Jesus was God's only son so they will perish and not get eternal life.

La Petenera - arr. Carlos Sanchez-Gutierrez

La Petenera, a song popular both in Spain and in Mexico, tells the tale of one who falls under the siren's spell. Composer Carlos Sanchez-Gutierrez has arranged two verses from the story in twelve independent parts for the twelve voices for Chanticleer. The siren's song is first heard from a countertenor soloist. Then, an accompaniment figure, divided among five voices, imitates the plucking of a guitar. The piece gradually builds in complexity until the twelve separate voices are singing the sad story of a man who went to get water for his thirsty horse, but never returned.

- Frank Albinder, former member of Chanticleer

*Dicen que la Petenera
es una santa mujer.
que se va a lavar de tarde
y llega al amanecer.*

*Ay soledad!
soledad de aquel que fue
a darle agua a su caballo
y se le murió de sed.*

*The say that the Petenera has a pure and
virtuous soul.
She goes at night to the river
and comes home before it's dawn.*

*Oh, how lonely!
How lonely must that man feel!
He went out to fetch some water
but his horse still died of thirst.*

SELECTIONS BY THE CARDINAL SINGERS

O sacrum convivium – Kim André Arnesen

O sacrum convivium was commissioned by the Mogens Dahl Chamber Choir in Copenhagen, Denmark, and was premiered in the Church of Holmen, Denmark on November 23, 2014. It is new music for the traditional celebration of the sacrament of O sacrum convivium. The text of the great medieval Catholic theologian Thomas Aquinas praises the institution of the supper sacrament as a sacred dinner banquet that “fills the mind with grace” and gives a foretaste of eternity delights.

- Kim André Arnesen

*O sacrum convivium!
In quo Christus sumitur:
recolitur memoria passionis ejus:
mens impletur gratia:
et futurae gloriae
nobis pignus datur. Alleluia!*

*O sacred banquet!
In which Christ is received,
the memory of his passion is recalled,
the mind is filled with grace,
and the pledge of future glory
is given to us. Alleluia!*

Ave Maria - Paweł Łukaszewski

Paweł Łukaszewski composed the *Ave Maria* in 1992 while he was still a student at the Fryderyk Chopin Academy of Music in Warsaw. It is set for two choirs of unequal voices, as Choir I is made up of first and second sopranos, the second altos, and first tenors, while Choir II has the first altos, second tenors, and both bass parts. Łukaszewski uses only the first two words of the prayer in his setting. While the harmonic language is tonal, he creates lush, colorful chord clusters between the choirs. The short work is in ABCBA form. It opens gently, then gradually builds antiphonally to a beautiful forte between the choirs. It settles into alternating G major and C major seven chords, with melodic interplay between the altos of choir two and the first sopranos. The middle section begins *ppp*, and over pedal tone fifths in the baritone and bass the music builds in volume, speed, and range to a climactic triple forte. The lilting conversation between alto and soprano returns, then musical material taken from the opening leads to a final, dramatic “Amen,” with the voices of Choir I sustaining a quiet hum at the close.

Ave Maria

Hail Mary

A Spotless Rose (Now Sleeps the Crimson Petal) - Paul Mealor

The four texts for this short [four-movement] choral cycle are all connected by roses – either directly, or as a metaphor for love. *A Spotless Rose*, the final movement, is the emotional heart of the cycle, and recalls the music of the previous movements. The “Spotless Rose” of the poem is the baby Jesus and this poem is a celebration of him and the Blessed Virgin. It has often been set as a Christmas carol. The first bars of my setting represent in music the petals of a rose opening in all directions, before reaching a climax at the words “fairest bud unfolds to light.” It was dedicated to the memory of wonderful lady, Audrey Halliwell, and to all my friends in the University of Aberdeen Chamber Choir.

- Paul Mealor

*A Spotless Rose is growing,
Sprung from a tender root,
Of ancient seers' foreshowing,
Of Jesse promised fruit;
Its fairest bud unfolds to light
Amid the cold, cold winter,
And the dark midnight.*

*The Rose which I am singing,
Whereof Isaiah said,
Is from its sweet root springing
In Mary, purest Maid,
Through God's great love and might
The Blessed Babe she bare us
Amid the cold, cold winter,
And the dark midnight. Amen.
(Now sleeps the crimson petal.)*

- anonymous

Wandrer's Nachtlied II - Blake Wilson

Wandrer's Nachtlied is a two-part poem written by Goethe. After setting the first part of the poem a few years ago, I decided to set *Wandrer's Nachtlied II* as well. Throughout this piece, I aimed to emulate the calmness and serenity of Goethe's text, while still expressing areas of tension to represent this longing for peace noted by the speaker.

- Blake Wilson

*Über allen Gipfeln
ist Ruh,
in allen Wipfeln
spürest du
kaum einem Hauch;
Die Vögelein schweigen im Walde.
Warte nur, balde
ruhest du auch.*

*Above all summits
it is calm,
in all the tree-tops
you feel
scarcely a breath;
The birds in the forest are silent,
just wait, soon
you will rest as well.*

- Johann Wolfgang von Goethe

I Am - Dominick DiOrio

Commissioned by the Whitman College Chamber Singers and their director Jeremy Mims, *I Am* is a powerful setting of Mary Elizabeth Frye's very famous text of 1932.

The poem "Do Not Stand at My Grave and Weep" has been used time and time again for funeral benedictions, invocations, and other ceremonies of mourning. Strangely enough, Frye preferred to keep her authorship of the poem anonymous, and it remained this way until 1998 when newspaper columnist Abigail van Buren publicly acknowledged her.

My musical setting begins very placidly, and takes the refrain of "I am" as a mantra for existence. The use of a dramatic soprano solo is both a musical and theatrical choice, with the soloist communicating from beyond death to those still alive. The chorus is also a character interaction, at times reclusive or electric, but always with a steely presence. Most importantly, this is not a tepid music: the act of "being" is here an act of defiance, with life triumphing over grave.

- *Dominick DiOrio*

Do not Stand at My Grave and Weep

*Do not stand at my grave and weep,
I am not there; I do not sleep.
I am a thousand winds that blow,
I am the diamond glints on snow,
I am the sunlight on ripened grain,
I am the gentle autumn rain.*

*When you awaken in the morning's hush
I am the swift uplifting rush
Of quiet birds in circled flight.
I am the soft stars that shine at night.
Do not stand at my grave and cry,
I am not there; I did not die.*

- *Mary Elizabeth Frye (1905 – 2004)*

Subandi Little Offerings - Carlos Sanchez-Gutierrez

This collection of miniatures has been written with gratitude to Balinese musician I Madé Subandi and his family. I had the privilege of spending four very short—but very intense—days riding in the back of Subandi's jeep, meeting people, listening to music, laughing at silly jokes and absorbing the breath-taking beauty of the Island of Bali and its people.

These little pieces invoke as much the abstract and light-hearted nature

of the conversations the language barrier allowed us to have with Subandi and his family, as they do the powerful and concentrated spiritual and artistic connection I felt. The texts used are, accordingly, short and “meaningless,” but with them I aspire to capture the directness and depth of my experience in Bali. *Subandi Little Offerings* was commissioned by Volti in 2004 for its 26th season.

- Carlos Sanchez-Gutierrez

Texts:

- I. Sekar [All Bali is Rice]
- II. Nothing in Bali [is made for posterity]
- III. Relative Time [Jam, menit, kejepe]
- IV. Nasi [Klung-Klung]

IV. Nasi [Klung-Klung] Word “Labyrinth”

			RICE			
			MICE			
			MILE			
		MOLE	MI-LO			
		MOLD	SI-LO	SI-LO		
		SOLD	SILK	SOLO		
		TOLD	SICK	SOLD	SOLE	
		TOAD	SICS	MOLD	SALE	
		ROAD	PICS	COLD	SILS	SAME
		READ	PICA	CORD	SITS	CAME
REAR	REAM	PICK	CORE	SITE		
REAL	SEAM	TICK	COME	MITE	TAME	
MEAL	TEAM	TUCK	CAME	MICE	TIME	
MEAT	TEAR	SUCK	LAME	RICE	MIME	
NEAT	REAR	SOCK	LACE		MAME	
NEAR	ROAR	MOCK	LACK		LAME	
BEAR	ROAM	ROCK	LICK		LAMB	
BEAM	ROOM	COCK	RICK		LIMB	
BEAN	DOOM		RICE			
		ZOOM	SOLE			
ROAM	ZOOT	SALE				
ROAR	ROOT	SAME				
REAR		CAME				

Type - Rihards Zaļupe

We used font names in lyrics, because it is the way that people communicate nowadays. People use different shapes of letters and we recognize them all over the world. So we thought about it and wanted to invite all to think about words, letters, fonts, ideas we spread and try to make our world better - starting from each himself.

- Rihards Zaļupe

Mr. Zaļupe's roots as a percussionist are immediately apparent in his new composition *Type*, composed as a commission by the University of Louisville Choral Department. It is set for an eight-part ensemble with divisi, a small ensemble of eight singers within the larger ensemble, and three soloists, ideally singing from behind the audience. In addition to its rhythmic complexities, it calls for extended vocal techniques such as glissandi and imitative percussive noises as well as body percussion effects.

Arial / Book Antiqua
Avenir / Cooper Black
Baskerville Old Face
Bangla / Kohindoor bangla
Constantia / Futura / Didot
Calibri / Pingfang / Monaco
Franklin / Georgia / Times
Footlight / Tekton / Wawati
Lucida / Marlett / Zapfino
Gurmukhi / Sangam / Garamond
Kannada Sangam
Times New Roman
Have a word.

Write it.
Send it to the world.
Spread it.
Watch how it helps.
Learn how it props.
Type.
Let it take us all where the white sunlight grows.
Think.

COLLEGIATE CHORALE

Kent Hatteberg, *Director*

SOPRANO I

Maria Franxman
Susanna Gibbons*+
Mea Graham
Jessica Kingery
Hannah Moon
Erin Shina
Marypaige Taylor

SOPRANO II

Haley Arnett
Rachel Barber
Megan Easton
Jessica Heinz
Isabella Henley-Brunton
Kelsey Lyvers
Hannay Shafer
Katie Vessels

ALTO I

Amanda Brow
Callie Cowart
Jill Felkins
Paige Harpring
Jasmine Mattei
Lauren Montgomery+
Rowan Schaefer
Madeleine West
Gina Woods

ALTO II

Katelyn Blaszynski
Macy Ellis
Amelia Hurt
Katelyn Olsen
Morgan Smallwood
Hannah Thomas
Haylie O'Brien

TENOR I

Brytner Evangelista*
Kyle McCammon
Jeffrey Moore
Andrés Salazar
Lincoln Sandham*
Sam Soto
Justin Walker*
Connor Wilkerson

TENOR II

Seon Hwan Chu+
Philip Clemons
Dylon Crain
Adrian Lopez
Liam Resener
Cory Spalding
Blake Wilson

BASS I

Jailon Chism
Chris Deaton
Andrew Durham
Alex Kapp
Ethan James McCollum*+
Cullynn D. Murphy*
Matt Pennington

BASS II

Hunter Carter
Phill Hatton
Dongkyu Lee*
Kyle King
James May*
Jacob McManigell
Nathaniel Mo
Matt Wetmore*
Zach Willman

+ *section leader*

* *graduate student*

CARDINAL SINGERS

Kent Hatteberg, *Director*

SOPRANO I

Maria Franzman
Emily Furnish*
Susanna Gibbons*
Erin Shina
Shannon Winter

TENOR I

Jeffrey Moore
Andrés Salazar
Sam Soto
Justin Walker*
Connor Wilkerson

SOPRANO II

Rachel Barber
Megan Easton
Isabella Henley-Brunton
Kelsey Lyvers
Elizabeth Smith

TENOR II

Kristofer Anderson
Seon Hwan Chu
Dylon Crain
Cory Spalding
Blake Wilson

ALTO I

Amanda Brow
Callie Cowart
Jill Felkins
Lauren Montgomery
Rowan Schaefer

BASS I

Chris Deaton
Alex Kapp
Ethan James McCollum*
Matt Pennington
Liam Resener

ALTO II

Macy Ellis
Paige Harpring
Amelia Hurt
Hyunjin Kwak*
Jasmine Mattei

BASS II

Phil Hatton
Sam Ifeacho
Kyle King
Dongkyu Lee*
Nathaniel Mo
Matt Wetmore*

* graduate student

COMPOSER BIOGRAPHIES

Norwegian composer **Kim André Arnesen** grew up in Trondheim, where he studied piano from the age of 6, and at the age of 10 began singing in the Nidaros Cathedral Boys Choir. He attended the Music Conservatory in Trondheim. He had his first work performed by the Nidaros Cathedral Boys Choir in 1999. Since then, he has written music that has been performed by choirs all around the world. The Nidaros Cathedral Girls Choir commissioned him to write a Magnificat in 2010. His setting of *Even when He is silent* was premiered at the St. Olav Festival in Trondheim in 2011 and has become extremely popular with choirs. His Requiem was premiered by the Nidaros Cathedral Boys Choir in 2014. Arnesen was Composer-in-residence for the Denver-based choral ensemble Kantorei this past year. His new large-scale work *The Wound in the Water* was premiered this summer in Norway.

Born October 10, 1950, in Owensboro, Kentucky, **James Baird** studied percussion performance at Memphis State University with George Frock and William Youhass and later at the University of Illinois (B.M. 1972) with Thomas Siwe. He did his graduate work at Northwestern University (M.M. 1973) and joined the Blackearth Percussion Group. His compositions reflect his interest in music for percussion instruments.

David Biedenbender (b. 1984, Waukesha, Wisconsin) is a composer, conductor, performer, educator, and interdisciplinary collaborator. David's music has been described as "simply beautiful" [twincities.com], "striking" and "brilliantly crafted" [Times Argus] and is noted for its "rhythmic intensity" [NewMusicBox] and "stirring harmonies" [Boston Classical Review]. "Modern, venturesome, and inexorable...The excitement, intensity, and freshness that characterizes Biedenbender's music hung in the [air] long after the last note was played" [Examiner.com]. He has written music for the concert stage as well as for dance and multimedia collaborations, and his work is often influenced by his diverse musical experiences in rock and jazz bands as an electric bassist, in wind, jazz, and New Orleans-style brass bands as a euphonium, bass trombone, and tuba player, and by his study of Indian Carnatic music. His present creative interests include working with everyone from classically trained musicians to improvisers, acoustic chamber music to large ensembles, and interactive electronic interfaces to live brain data.

James Campbell has received worldwide recognition as a performer, teacher, composer, author, and is a respected figure in the development of the contemporary percussion ensemble. He has toured extensively throughout North and Central America, Europe, and Asia. Currently Professor of Music and Director of Percussion Studies at the University of Kentucky in Lexington, he also holds the positions of Principal Percussionist with the Lexington Philharmonic, drummer with the Kentucky Jazz Repertory Orchestra, and Past-President of the Percussive Arts Society.

Percussionist and Composer, **Casey Cangelosi** is the Director of Percussion Studies at James Madison University. He is commonly hosted world-wide by educational institutions, music festivals, and educational seminars. Casey has been a visiting guest artist in Italy, Germany, Costa Rica, Mexico, Argentina, Croatia, Sweden, Taiwan, and widely across the U.S. at events including the The Midwest Clinic and PASIC Showcase Concerts. Casey is a regularly commissioned composer and from the percussion community called the “Paganini of Percussion” and “The voice of a new generation”.

Professor of Composition and Guitar as well as Composer-in-Residence at Baldwin-Wallace College Conservatory, **Loris Ohannes Chobanian** was born to Armenian parents in the Middle East. He was introduced to serious music at an early age. His father, Ohannes Chobanian, an oil engineer and an amateur musician, was a versatile performer on the piano, the flute and the violin and often performed in quartets of Haydn, Mozart and Schubert. Chobanian performed the classical guitar regularly on Baghdad TV In the 1950s. He came to the US in 1960 and performed on TV in Louisiana and in Michigan.

Highly successful and versatile as a composer, Dr. Chobanian is equally at home with complex contemporary textures and colorful orchestration. He was instrumental in establishing the BW Conservatory Guitar and Composition programs as well as the Focus Contemporary Music Festival. He has taught at the Oberlin Conservatory and the University of Akron.

Called “a forward-thinking young composer filled with new ideas, ready to tackle anything,” **Dominick DiOrio** was recently named Best Composer 2011 by Houston Press for *Klytemnestra*, his new opera with Divergence Vocal Theater. He has been awarded prizes in composition from the American Society of Composers, Authors and Publishers and the American Choral Directors Association, as well as from the Yale Glee Club, the Young New Yorker’s Chorus and the Cantate Chamber Singers. He receives frequent commissions from ensembles across the country and his music has been performed in venues as diverse as Carnegie Hall, the Lincoln Center, the Museum of Modern Art (N.Y.), the Museum of Fine Arts (Houston), the Rothko Chapel, the Kimmel Center for the Performing Arts (Philadelphia), and the Oriental Arts Center (Shanghai).

DiOrio is assistant professor of choral conducting at the Indiana University Jacobs School of Music, where he directs NOTUS: Contemporary Vocal Ensemble, an auditioned chamber chorus specializing in new music. He supervises the program in choral conducting for masters students and also teaches courses in score reading, choral literature, and graduate choral conducting. He earned the D.M.A. degree in conducting from the Yale School of Music, studying with Marguerite Brooks, Simon Carrington, and Jeffrey Douma. He also earned M.M.A. and M.M. degrees in conducting from Yale and a B.M. degree in composition *summa cum laude* from Ithaca College, where he studied conducting with Janet Galván.

Quinn Dizon is a composer, conductor and clarinetist from Santa Rosa, CA. He holds a B.M. in Music Theory and Composition from the College of Wooster, a M.M. in Composition and a M.M. in Orchestral Conducting from the University of Louisville. Dizon has worked professionally as a conductor and music educator. He has received recognition and awards for his compositions in the United States and Europe and has completed commissions for a wide range of ensembles and occasions.

Dizon is currently attending the University of Maryland College Park as a Flagship Fellow. In his second year, he is working towards his D.M.A., Dizon remains an advocate for new music, and works with the university's TEMPO New Music Ensemble as a conductor and board member.

Pianist, composer, and arranger **Gabe Evens** has performed throughout the United States and in Malaysia, Singapore, Spain, and France. As an arranger and composer, he has released five CDs of original music, written commissions for Sheena Easton and Kate McGarry with the Cape Symphony Orchestra, and for Nneena Freelon with the John Brown Big Band. He has had numerous compositions performed by chamber and large ensembles including the Malaysian Philharmonic Orchestra as well as the UNT One O'Clock Lab Band. Evens holds a D.M.A. in Performance, major in Jazz studies (composition emphasis) from the University of North Texas and an M.A. in Jazz Piano Performance from the University of Miami.

Nicholas Hall earned his B.A. from Western Kentucky University, studying classical guitar. He is a current graduate student at the University of Louisville, pursuing a M. M. in Music Theory. Born and raised in Louisville, Kentucky, Nicholas picked up the guitar at the age of 12 and is now an active musician in the Louisville music scene. He plays with an array of bands primarily as a synthesist in the band Graffiti, but also as a session musician for a multitude of bands recording at Dead Bird Studios in Louisville (owned and operated by fellow colleagues Dave Chale and Jamie Innis).

Aurél Holló, born in Hungary in 1966, is a composer and percussionist specializing in experimental, classical and jazz-pop music. He is a member of the renowned percussion group Amadinda and teaches classical percussion at the Béla Bartók Conservatory of Music in Budapest, Hungary. Aurél maintains his musical balance by being an active musician and composer in a number of different styles.

Alex Isackson (b. 1986) is a composer, pianist, and music educator. His compositions and arrangements have received numerous performances in the North America and Europe. Alex received his BMA in Composition from Brigham Young University–Idaho and is currently in pursuit of his MM in Composition at the University of Louisville where he is a recipient of the Bomhard Fellowship Award. His principal composition teachers include Steve Rouse, Darrell Brown, Daniel Kerr, and Ben Moll. He has also had lessons and masterclasses with Hans Abrahamsen, Kaija Saariaho, Christian Asplund, Neil Thornock, Krzysztof

Wołek, and Ben Taylor, and lectures with David Rakowski, Casey Cangelosi, and Jean-Baptiste Barrière. He has had performances of works for orchestra, wind ensemble, chamber ensembles, choir, solo instrumental, and voice. He often performs his own works for solo piano. In 2012 he was the featured composer in Hymns Today magazine. As a pianist, he has performed in over 200 concerts and recitals as a soloist, collaborator, and in large ensembles in a wide variety of genres from classical to jazz and popular music styles. Notable performances include Henry Cowell's *Concerto Piccolo* for piano and wind ensemble, a movement from his own *Concerto for Piano, Winds, and Percussion* (2015), and the premiere of Gene Colman's *Systole* (2015) with Ensemble N_JP. As an educator, Alex is passionate about furthering music education. He taught music theory at Brigham Young University-Idaho and was an assistant choral director at Washougal School District (WA). He also has enjoyed teaching privately since 2008.

One of America's most honored composers, **Aaron Jay Kernis** was recently inducted into the Classical Music Hall of Fame. A member of the American Academy of Arts and Letters, he received the coveted Grawemeyer Award in Music Composition (2002) for the cello and orchestra version of "Colored Field"; the 1998 Pulitzer Prize for his String Quartet No. 2 ("musica instrumentalis"); and Grammy Award nominations for both "Air" and his Second Symphony. He has also been awarded the Stoeger Prize from the Chamber Music Society of Lincoln Center, a Guggenheim Fellowship, the Rome Prize, an NEA grant, a Beams Prize, a New York Foundation for the Arts Award, and three BMI Student Composer Awards. He is the newly named Workshop Director of the Nashville Symphony Composer Lab and, for 11 years, served as New Music Adviser to the Minnesota Orchestra, with which he co-founded and directed its Composer Institute for 15 years. He currently teaches composition at Yale School of Music, a position he's occupied since 2003.

Polish composer **Paweł Łukaszewski** was born in Częstochowa. He studied cello and composition at the Fryderyk Chopin Academy of Music in Warsaw, receiving his degree in cello in 1992, his master's degree in composition in 1995, and his doctorate in composition in 2000. He has taught composition at the Academy and as a visiting professor at universities in Santiago and Valparaiso, Chile. He has received numerous awards for his compositions, including first prize at the Fryderyk Chopin Academy of Music Competition for his composition *Arrampicata*, second prize at the Young Composers Forum in Kraków for *Winterreise*, an award from the President of Częstochowa for his entire musical output, Second Prize in the Adam Didur competition in Sanok for *Recordationes de Christo moriendo*, and Second Prize in the Florilege Vocal de tours Competition in France for *Two Lent Motets*. Also an active conductor, he is Artistic Director and Conductor of the Music Sacra choir in Warsaw. He is particularly interested in the composition of sacred choral music.

With more than twenty years of experience in the musical field, pianist and composer **Giuseppe Lupis** frequently appears in the United States, South America, and Europe. Lupis aims at restoring the prominence the piano enjoyed in the 19th Century by featuring the peculiar characteristics of the instrument. His piano works have been performed and broadcast across five continents (Berlin Philharmonic, BBC, etc.). An active scholar, he has presented and performed extensively in regional and international conferences, including South Korea, Finland, and the United States.

Nicholas Maw was a British composer who embraced Romantic styles in defiance of contemporary musical trends. He was perhaps best known for the longest continual symphonic piece of music, his 96-minute *Odyssey* (1987), which took 14 years to write, and for his 2002 opera adaptation of William Styron's 1979 novel *Sophie's Choice*. Maw began composing at the age of 15 and studied at the Royal Academy of Music in London and then in Paris with French composer Nadia Boulanger and Austrian-French composer Max Deutsch. Maw's first major success was *Scenes and Arias* (1962), a passionate piece for three female vocalists singing love poems. His vibrancy as a composer came from the blending of 20th-century atonality and serial techniques that he studied at school with a revival of Romantic style influenced by German Romantic composer Richard Strauss. Maw taught in England and the U.S., notably at the University of Cambridge (1966–70) and the Peabody Institute at Johns Hopkins University (1998–2008). He continued composing operas, symphonies, and shorter pieces, and a recording of his *Violin Concerto* (1993), written for and performed by American virtuoso Joshua Bell, received a Grammy Award in 2001.

Andrew Maxbauer is a composer, percussionist, and improviser. Andrew holds a M.M. in Music Composition from the University of Louisville, where he was a Moritz von Bomhard Fellow, as well as a B.M. in Music Composition from Western Michigan University.

He has had his music presented at various festivals and conferences in the United States and Europe including June in Buffalo, Summer Institute for Contemporary Performance Practice (SICPP), and the Composit Festival, among others. His work has been performed by the Talea Ensemble, LongLeash, New York New Music Ensemble, and Luca Piovesan.

Andrew is also an active percussionist, specializing in contemporary repertoire. From 2011-2014 Andrew performed with Birds on a Wire, premiering Paul Lansky's *Contemplating Weather*, which was later recorded and released by Bridge Records in 2015.

Andrew has studied composition under the direction of Krzysztof Wółek, Christopher Biggs and Lisa R. Coons. Additionally, he has participated in masterclasses with Brian Ferneyhough, Hans Abrahamsen, and Martin Bresnick and has taken private lessons with Pierluigi Billone, Kaija Saariaho, and Agata Zubel.

Paul Mealor has been described as “the most important composer to have emerged in Welsh choral music since William Mathias” (New York Times, 2001) and his music is “marked by something outside of himself that is beautifully spatial and evocative of landscape...it illuminates both our past and our future” (The Guardian, 2011).

Topping the Classical Charts for six weeks with his bestselling album, *A Tender Light* in November 2011 (featuring Tenebrae Choir and the Royal Philharmonic Orchestra), Mealor also broke records by being the first classical composer to hold both the classical and pop chart No. 1’s at the same time in December 2011. Securing the UK Christmas No. 1 with his piece for The Military Wives Choir and Gareth Malone, *Wherever You Are. Wherever You Are* entered the UK Pop Singles Chart at No. 1 on December 19th, and has been named by the Official Charts Company as the fastest selling single since Elton John’s *Candle in the Wind*. In April 2012, Mealor was voted the nation’s favorite living composer during the UK Classic FM Hall of Fame.

Born in St Asaph, North Wales in 1975, Mealor studied composition privately as a boy with William Mathias and later with John Pickard, and at the University of York with Nicola LeFanu (BA Hons, 1997, PhD, 2002) and in Copenhagen with Hans Abrahamsen and Per Nørgård. Since January 2003 he has been taught composition at the University of Aberdeen. He was catapulted to international stardom in April 2011, when 2.5 billion people (the largest audience in broadcasting history) heard his motet *Ubi caritas* at the Royal Wedding Ceremony of His Royal Highness Prince William and Catherine Middleton at Westminster Abbey. It since topped the Classical singles charts in the USA, UK, Australia, France and New Zealand.

Lithuanian composer **Vytautas Miškinis** began his musical training as a singer in the Ažuoliukas Boys and Men’s Choir at the age of seven, and became Artistic Director of the ensemble at the age of 25. He received a degree in choral conducting from the Lithuanian Academy of Music in 1976, and has taught at the Academy since 1985. He is currently President of the Lithuanian Choral Union, and is Artistic Director and Chief Conductor of the All-Lithuanian Choir Festival. He conducted the Kaunas State Choir and Vocal Ensemble Museum Musicum for several years, winning prestigious awards at numerous national and international competitions. He appears regularly as an adjudicator or clinician for choral and composition competitions throughout the world.

Mr. Miškinis has composed more than 700 sacred and secular choral works for a variety of ensembles. His works display a close connection between the music and text. His religious music is mostly based on Latin texts. While the harmonic language of most of his music is diatonic, he regularly employs aleatoric and sonoristic effects. The University of Louisville Collegiate Chorale and Cardinal Singers have commissioned three works from him, and he dedicated his *Laudate pueri Dominum* to the Cardinal Singers in 2001.

Steve Rouse has received numerous awards, including a Rome Prize, a Meet The Composer residency, an NEA Composition Fellowship, two awards from the American Academy and Institute of Arts and Letters, and three Al Smith Artist Fellowships from the Kentucky Arts Council. He is included in the millennium edition of Baker's Biographical Dictionary of Twentieth-Century Classical Musicians, Ninth Edition.

Rouse's works have been recorded for the Albany, Centaur, Coronet, Delos, Summit, Telarc, and University of Louisville labels. He received his doctorate from the University of Michigan and joined the faculty of the University of Louisville in 1988, where he is currently Professor of Music Theory and Composition.

The diverse activities of performing, conducting and teaching have been constant motivations to **Edwin Roxburgh's** principal profession, composing. Having won several prizes as a student, his professional work has been acknowledged in many awards such as the Cobbett Medal for Services to Chamber Music, a British Composers' Award for his *Elegy for Ur* and an Elgar Trust Award for a BBC SO commission. His fellowships range from the Collard Fellowship to his position at the Royal College of Music (where he taught) as Vaughan Williams Fellow in Composition. Commissions have been constant throughout his life. They disclose a wide variety of stylistic characteristics from his BBC Prom commission, *Montage* to incidental music to the *World About Us* television series. Recordings of his music are on NMC, Naxos, Warehouse, Oboe Classics and Metier labels. His music is published by United Music Publishers, Ricordi and Maecenas.

Kaija Saariaho studied composition in Helsinki, Freiburg and Paris, where she has lived since 1982. Her research at the Institute for Research and Coordination Acoustic (IRCAM) marked a turning point in her music away from strict serialism towards spectralism. Her characteristically rich, polyphonic textures are often created by combining live music and electronics.

In 1986, Saariaho was awarded the Kranichsteiner Preis at the Darmstadt International Summer Courses for New Music. In 1988, she won the Prix Italia for her work *Stilleben* and in 1989 both *Stilleben* and *Io* were awarded the Prix Ars Electronica. In 2013 she was awarded the prestigious Polar Music Prize.

During the course of her career she has received commissions from the Lincoln Center for the Kronos Quartet and from IRCAM for the Ensemble Intercontemporain, the BBC, the New York Philharmonic, the Salzburg Music Festival, the Théâtre du Châtelet in Paris and the Finnish National Opera, among others.

Esa-Pekka Salonen has a restless innovation that marks him as one of the most important artists in classical music. The Boston Globe has said that he displays "a kind of complete musicianship rarely encountered today." Salonen is currently the Principal Conductor and Artistic Advisor for London's Philharmonia Orchestra and the Conductor Laureate for the Los Angeles Philharmonic, where he was Music Director from 1992 until 2009.

Salonen is the recipient of many major awards, including the UNESCO

Rostrum Prize for *Floof* in 1992 and the Siena Prize, given by the Accademia Chigiana in 1993; he is the first conductor to receive it. Most recently he was honored with the 2014 Nemmers Composition Prize, which includes a residency at the Henry and Leigh Bienen School of Music at Northwestern University and performances by the Chicago Symphony Orchestra.

Giovanni Sollima is a true virtuoso of the cello, playing for him is not an end in itself, but a means of communicating with the world.

He is a composer out of the ordinary, he communicates with a music full of Mediterranean rhythms, with a melodic vein typically Italian, his world covers all eras “from the Jurassic of the Cello” (as he calls the baroque period) to the “Metal”. He writes mainly for the cello and contributes significantly to the creation of new repertoire for his instrument. His audience is diverse; from classical music lovers to young “metalheads”, Sollima conquers all.

Sollima was born in Palermo into a family of musicians. He studied cello with Giovanni Perriera and Antonio Janigro and composition with his father, Eliodoro Sollima, and Milko Kelemen. From an early age he worked with musicians such as Claudio Abbado, Giuseppe Sinopoli, Jörg Demus, Martha Argerich, Riccardo Muti, Yuri Bashmet, Katia and Marielle Labèque, Ruggero Raimondi, Bruno Canino, DJ Scanner, Victoria Mullova, Patti Smith, Philip Glass and Yo-Yo Ma.

In parallel to the cello, his curiosity led him to explore new frontiers in the field of composition through contamination between different genres making use also of oriental instruments, electrical, and many of his invention. He also collaborated with other artists such as, for dance, Karole Armitage, and Carolyn Carlson, for the theater with Bob Wilson, Alessandro Baricco, and Peter Stein and cinema with Marco Tullio Giordana, Peter Greenaway, Lasse Gjertsen (DayDream, 2007), and John Turturro.

Toru Takemitsu achieved worldwide renown for works that combined the tradition of Western classical music and the sounds of traditional Eastern instruments, especially the *biwa* (a short-necked lute) and the *shakuhachi* (a bamboo flute), in addition to serial music and *musique concrète*. His compositions also used percussion in unusual ways, electronic alteration of orchestral sounds, and even silence to return to music the sensuality he thought it had lost. In addition to concert works, he composed more than 90 film scores, including *Woman in the Dunes* (1964) and *Ran* (1985). Takemitsu was, for the most part, self-taught, though he did study intermittently with the composer Yasuji Kiyose. He first performed in public in 1950 and the following year helped found a new group, the Experimental Workshop. Takemitsu’s first composition to attract international attention was *Requiem for Strings* (1957), which became one of his most popular works. Igor Stravinsky and Aaron Copland promoted his music, and it began to be performed abroad. Major orchestras also began to commission and perform his compositions, among them what was possibly his best-known work, *November Steps* (1967). Takemitsu’s later music reflected the influence of Claude Debussy, George Gershwin, and Olivier Messiaen and incorporated elements of tonal harmony along with those of serial music.

He also claimed that the Japanese formal garden inspired the structure of his music, as illustrated by such works as *A Flock Descends into the Pentagonal Garden* (1978) and *Tree Line* (1988). Takemitsu was active in festivals of modern music and was director of the Space Theatre at Expo '70 in Osaka, Japan. Among his awards were the Grawemeyer Award (1994) and the Glenn Gould Prize (1996). Takemitsu's last work was a piece for the flute, and he was working on his first opera at the time of his death.

Alejandro Viñao studied composition with Russian composer Jacobo Ficher in Buenos Aires. In 1975, he moved to Britain and became a permanent resident where he continued studies at the Royal College of Music and the City University in London where he received a PhD in Composition in 1988.

A number of international prizes and awards Viñao has received include the 'Golden Nica' Prix Ars Electronica (1992), 1st Prize at The International Rostrum at the Unesco World Music Council (1984), the Guggenheim Fellowship in composition (1994), and many others. His music has been performed and broadcast world-wide having been featured in international festivals such as the Tanglewood Festival, the Warsaw Autumn Festival and the London PROMS. He has received commissions from various performing groups and institutions around the world such as I.R.C.A.M. and G.R.M. in France, MIT in the USA where he was also composer in residence in 1987, and the BBC Symphony Orchestra.

Viñao has written music for a wide range of musical genre including opera, music-theatre, choral, instrumental and electro-acoustic compositions. He has also been involved with the creation of multimedia works, has composed music for some 20 films and produced several radio programmes for the BBC. His music is characterised by the use of pulsed rhythmic structures to create large scale form, and by a melodic writing which—as in the case of much non-European music—develops through rhythm rather than harmony.

Another strand of Viñao's output consists of a wide range of percussion works which are rapidly becoming standard repertoire in the concert hall and in the pedagogical world of the conservatory and the university.

Viñao's recent vocal compositions such as *The Baghdad Monologue*, a music theatre work, and *Greed*, for 12 singers and electronics, have taken him in a new direction focusing on contemporary social and political events.

Mark Volker received degrees from the University of Chicago (Ph.D.), the University of Cincinnati (Master of Music), and Ithaca College (Bachelor of Music), and is now Associate Professor of Music at the Belmont University School of Music, where he is Coordinator of Composition Studies, and he directs the New Music Ensemble. Known for his colorful harmonic language and orchestration, as well as his facility with both electronic and traditional instrumentations, Mark is a past winner of the SCI/ASCAP international prize, the ERM Masterworks Award, the Tennessee Music Teacher's Association Composer of the Award, as well as numerous grants and commissions. His music has been released on Centaur Records, ERMMedia, and will appear on an upcoming release by Parma Records.

Matt Wetmore has composed works across a variety of media, from solo and chamber works to large ensembles and electronics. He has received numerous commissions and has arranged works for Danish composer Bent Sørensen. His music has been performed by the University of Louisville Cardinal Singers and Collegiate Chorale, the Lake Junaluska Singers, the East Carolina University Chamber Singers, the Louisville Chamber Choir, and many others. He earned his Bachelor's in Music Theory and Composition at East Carolina University studying under Ed Jacobs, Mark Taggart, Mark Richardson and Marc Faris, and his Master's in Music Composition at the University of Louisville, studying under Krzysztof Wołek. He is currently earning a Masters of Music in Choral Conducting at the University of Louisville, studying under Kent Hatteberg. Four of his compositions have been featured by University of Louisville choirs, including *Inviectus*, *O nata lux*, *Song of Simeon*, and *Solus Christus*. Learn more, listen to samples, and contact him directly at www.matt-wetmore.com.

Eric Whitacre is one of the most popular and performed composers of our time. His first album as both composer and conductor, *Light & Gold*, won a Grammy® in 2012, and became the top classical album on US and UK charts within a week of release. His second album, *Water Night*, debuted at No. 1 in the iTunes and Billboard classical charts on the day of release. It features seven world premiere recordings and includes performances from his professional choir, the Eric Whitacre Singers, the London Symphony Orchestra, Julian Lloyd Webber and Hila Plitmann. His ground-breaking Virtual Choirs have united singers from over 110 different countries.

Whitacre has written for The Tallis Scholars, BBC Proms, the London Symphony Orchestra and Chorus, Chanticleer, Julian Lloyd Webber and the Philharmonia Orchestra, the Berlin Rundfunkchor and The King's Singers among others. His musical, *Paradise Lost: Shadows and Wings*, won both the ASCAP Harold Arlen award and the Richard Rodgers Award. He has received composition awards from the Barlow International Composition Competition, ACDA, and the American Composers Forum. In 2001, Eric became the youngest recipient ever awarded the coveted Raymond C. Brock commission by the ACDA, despite coming to classical music relatively late in life when he joined his college choir in Las Vegas. The first piece he ever performed – Mozart's Requiem – changed his life. Inspired to compose, his first piece *Go, Lovely Rose*, was completed at the age of 21. He went on to the Juilliard School, earning his master's degree studying with Pulitzer Prize and Oscar-winning composer John Corigliano. He was recently appointed Artist in Residence with the Los Angeles Master Chorale after completing a five-year term as Composer in Residence at Sidney Sussex College, Cambridge University, UK.

Blake Wilson is a senior at the University of Louisville currently pursuing his Bachelor of Arts degree in Music. He is a five-year member of the Cardinal Singers and Collegiate Chorale. He has found inspiration in composing music for choirs by studying the choral works of numerous composers. Four of his compositions have been featured by the Cardinal Singers, including *I Am Not Yours*, *Ave maris stella*, *Wer nie sein Brot mit Tränen aß*, and *Wandrer's Nachtlied II*.

Walton Music recently accepted *Ave maris stella* for publication. He has recently received commissions for the composition of new works and arrangements.

Krzysztof Wolek (b. 1976) is a composer, improviser, electronic music performer and installation artist. He is a passionate advocate of contemporary acoustic and electronic music and multimedia compositions. His interdisciplinary/collaboration interests resulted in annual concerts organized under his supervision and in collaborative works with dancers and visual artists. Krzysztof graduated with a PhD in composition and computer music from the University of Chicago. He taught composition, electronic music and theory at the college level at the Academy of Music in Katowice, Poland, Columbia College Chicago and the University of Chicago. He is currently teaching Music Composition and working as a Director of Digital Composition Studies at the University of Louisville.

Rihards Zaļupe is an award-winning Latvian composer, percussionist, lecturer, and producer. He completed his master's degree in percussion with Edgars Saksons and his master's degree in composition with Juris Karlsons at the Jāzeps Vitols Latvian Music Academy. He was also a Socrates Erasmus student at the Hochschule für Musik Cologne, where he studied with Carlos Tarcha. He studied marimba playing and composition with world-famous Keiko Abe, and also with Katarzyna Mycka, Robert Van Sice, Eric Sammut, and Svet Stojanov. He has been a percussionist in the Latvian National Symphony Orchestra and a lecturer at the Jāzeps Vitols Latvian Music Academy since 2006.

In 2006 Rihards, together with Oskars and Raimonds Petrauski, created the Xylem TRIO. They, along with well-known Georgian composer Giya Kancheli, recorded an album titled *In The Mood of Giya Kancheli*, which received awards in Latvia and was performed live for a sold-out audience in Tbilisi, Georgia. They also collaborated with singer Angela Brown and the Latvian National Symphonic Symphony Orchestra. In 2008 he recorded his first CD called *Marimba Dance*, an album featuring his compositions for marimba solo, marimba and piano, and for choir. This album received the Latvian Music Records Award 2008 in the category of "debut of the year." Mr. Zaļupe has produced a CD called *Beyond Borders* for the vocal group Latvian Voices. As a composer Rihards writes his music in different genres ranging from solo works, chamber music, movie scores, theatre, and large symphonic music scores. He has collaborated as a percussionist and composer with the Youth choir Kamēr.



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