

University of Louisville School of Music Presents the Annual

New Music Festival

November 5-9, 2018

FEATURED GUEST COMPOSER
Amy Williams

GUEST ARTISTS
Sam Pluta
Elysian Trombone Consort
A/Tonal Ensemble

UNIVERSITY OF
LOUISVILLE
SCHOOL OF MUSIC

NEW MUSIC FESTIVAL

November 5-9, 2018

Amy Williams

featured composer

TABLE OF CONTENTS

| | |
|---|----|
| GREETINGS | |
| From Dr. Christopher Doane, Dean of the School of Music | 3 |
| BIOGRAPHY | |
| Amy Williams, Featured Composer | 5 |
| SUNDAY, NOVEMBER 4 | |
| Morton Feldman: His Life & Works Program | 6 |
| MONDAY, NOVEMBER 5 | |
| Faculty Chamber Music Program | 10 |
| TUESDAY, NOVEMBER 6 | |
| Electronic Music Program | 18 |
| WEDNESDAY, NOVEMBER 7 | |
| University Symphony Orchestra Program | 22 |
| Personnel | 25 |
| THURSDAY, NOVEMBER 8 | |
| Collegiate Chorale & Cardinal Singers Program | 26 |
| Personnel | 32 |
| FRIDAY, NOVEMBER 9 | |
| New Music Ensemble & Wind Ensemble Program | 34 |
| Personnel | 40 |
| GUEST ARTIST BIOGRAPHIES | 41 |
| COMPOSER BIOGRAPHIES | 43 |



ADDITIONAL 2018 NEW MUSIC FESTIVAL EVENTS:

Monday, November 5, 2018
Music Building Room LL28
Computer Music Composition Seminar with Sam Pluta

Wednesday, November 7, 2018
Music Building Room 125
Composition Seminar with Amy Williams

Thursday, November 8, 2018
Bird Recital Hall
Convocation Lecture with Amy Williams

*To access the New Music Festival program:
For Apple users, please scan the accompanying QR code.
For Android users, please visit www.qrstuff.com/scan
and allow the website to access your device's camera.*



The New Music Festival Organizing Committee

Dr. John Ritz, chair

Dr. Kent Hatteberg Professor Kimcherie Lloyd

Dr. Frederick Speck Dr. Krzysztof Wolek

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, now in its 33rd year of awards that began in 1985 with the conferral of the first award to composer Witold Lutoslawsky for his *Symphony No. 3* and in 2018 most recently recognized Danish composer Bent Sørensen and his triple concerto *The Island in the City* for violin, cello, and piano with orchestra. Additionally, 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 2018 New Music Festival is especially pleased to welcome guest composer Amy Williams and to feature performances of works selected from her extensive catalogue of music throughout the New Music Festival. Festival guests will note that Dr. Williams will contribute to the events of the festival in many ways, including coaching on her works that audiences will hear throughout the evening concerts, student composer seminars, and a presentation to the School of Music Convocation on Thursday of the festival week. Further, we would also like to recognize the New Music Festival contributions of composer and sound designer Sam Pluta, a first appearance to the New Music Festival for the new music ensemble A/Tonal and a return visit by members of the Elysian Trombone Concert, including UofL faculty trombonist Brett Shuster, Timothy Anderson, Nathan Siler, and Chad Arnow, and the premiere of a choral work by UofL Music alumnus Matt Wetmore, the premiere of the 2018 Dr. T. Y. Huang & Mrs. Mary Huang UofL Orchestra Commission Award for Composition Students by alumnus James May, as well as works of the resident faculty composers of the School of Music, Steve Rouse, John Ritz, Marc Satterwhite, Frederick Speck, Krzysztof Wótek, and Gabe Evens.

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 New Music Festival 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 compositions of Amy Williams have been presented at renowned contemporary music venues in the United States, Australia, Asia and Europe, including Thailand International Composition Festival, Ars Musica (Belgium), Gaudeamus Music Week (Netherlands), Dresden New Music Days (Germany), Musikhøst (Denmark), Festival Aspekte (Austria), Festival Musica Nova (Brazil), Roulette and Bargemusic (New York), LA County Museum of Art, Piano Spheres (Los Angeles) and Tanglewood Festival of Contemporary Music. Her works have been performed by leading contemporary music soloists and ensembles, including the Pittsburgh Symphony Orchestra, Buffalo Philharmonic Orchestra, JACK Quartet, Ensemble Aleph, Dal Niente, Wet Ink, Talujon, Empyrean Ensemble, Pittsburgh New Music Ensemble, California E.A.R. Unit, Dinosaur Annex, International Contemporary Ensemble, h2 Saxophone Quartet, Bent Frequency, pianists Ursula Oppens, Corey Hamm and Amy Briggs, and bassist Robert Black. Her pieces appear on the Albany, Parma, VDM (Italy), Blue Griffin, Centaur and New Ariel labels. As a member of the Bugallo-Williams Piano Duo, Ms. Williams has performed at important new music festivals and series throughout Europe and the Americas. The Duo has recorded four critically-acclaimed CDs for Wergo (works of Nancarrow, Stravinsky, Varèse/Feldman and Kurtág), as well as appearing on the Neos and Albany labels. Ms. Williams was the recipient of a Howard Foundation Fellowship for 2008-2009, a Fromm Music Foundation Commission in 2009 and a Guggenheim Fellowship in 2015-2016. Ms. Williams holds a Ph.D. in composition from the State University of New York at Buffalo, where she also received her Master's degree in piano performance. She has taught at Bennington College and Northwestern University and is currently Associate Professor of Composition at the University of Pittsburgh. She is the Artistic Director of the New Music on the Point Festival in Vermont.

MORTON FELDMAN: HIS LIFE & WORKS

Sunday, November 4, 2018

Bird Recital Hall

7:00 p.m.

PROGRAM

Softly – A GIANT STEP (2017)

A film about Morton Feldman by Zahra Partovi

Tiffany DuMouchelle, *soprano*

Myra Hinichs, *violin*

Shi An, *piano*

Voiceover: Vincent Fitzgerald

Cinematography: Peter Fernberger, William Keller, Paul Reuter

Editing: Michael Grenadier

Sound Design: Scott Lehrer

PAUSE

Journey to the End of the Night (1949)

Morton Feldman

I. Fast, cold, and precise

(1926-1987)

II.

III. Fast

IV. Slow, cold, and precise

Erin Keesy, *voice*

Kathleen Karr, *flute*

Matthew Nelson, *clarinet*

Kris Bachmann, *bass clarinet*

Matthew Karr, *bassoon*

Three Clarinets, Cello, and Piano (1971)

Morton Feldman

Kris Bachmann, Prado Fernandez, & Matthew Nelson, *clarinets*

Paul York, *cello*

Krista Wallace-Boaz, *piano*

Voice and Instruments II (1974)

Morton Feldman

Erin Keesy, *voice*

Matthew Nelson, *clarinet*

Paul York, *cello*

Sidney King, *bass*

PROGRAM NOTES

SOFTLY – A GIANT STEP (2017), a film about Morton Feldman by Zahra Partovi, is a short, abstract/experimental film focusing on the music of American modernist composer Morton Feldman 1926-1987. Without any attempt at documentation, this memory-like film makes a sweeping journey through the composer's sounds and places where these sounds were created. Two works by Feldman are heard throughout the film: Selections from "For John Cage" and fragments from "Neither". Some words by Feldman are also heard woven into the music.

JOURNEY TO THE END OF THE NIGHT by **Morton Feldman**. Text excerpted from *Voyage au bout de la nuit*, 1932 by Louis-Ferdinand Céline

I. FAST, COLD, AND PRECISE

Travel is a good thing, it stimulates the imagination.

Everything else is a snare and a delusion

Our own journey is entirely imaginative.

Therein lies its strength.

Travel is the search for this nothing at all.

This little moment of giddiness for fools

Our own journey is entirely imaginative.

Therein lies its strength.

To have returned from the other world isn't everything.

You pick up the thread of your sticky,

Precarious life where you left it straggling behind you.

Travel is a good thing, it stimulates the imagination.

Everything else is a snare and a delusion

Our own journey is entirely imaginative.

Therein lies its strength.

Travel is the search for this nothing at all.

This little moment of giddiness for fools

Our own journey is entirely imaginative.

Therein lies its strength.

III. FAST

You're going to die soldier boy – you're going to die.

There's a different life for each of us –

A different part for each of us to play –

A different death for each of us to face.

You're going to die soldier boy – you're going to die.

We shall soon forget all about you soldier boy –

Be kind and hurry up and die.

You're going to die soldier boy – you're going to die.

IV. SLOW, COLD AND PRECISE

*Good, admirable Molly,
He should like you if you ever read these lines of his,
To know for certain that he has not changed towards you,
That he loves you still and always shall,
In his own way.*

*Good, admirable Molly,
He should like you if you ever read these lines of his,
To know for certain that he has not changed towards you,
That he loves you still and always shall,
In his own way.*

FACULTY CHAMBER MUSIC

Monday, November 5, 2018

Comstock Concert Hall

8:00 p.m.

PROGRAM

Trombone Sermons

(after James Weldon Johnson) (2015)

Marc Satterwhite

(b. 1954)

I. Invocation (Listen Lord—A Prayer)

II. Let My People Go

III. The Judgment Day

ELYSIAN TROMBONE CONSORT

Timothy Anderson, Brett Shuster, & Nathan Siler, *trombones*

Chad Arnow, *bass trombone*

Don't Tell Susan! (1993)

Amy Williams

(b. 1969)

Sidney King, *double bass*

One Never Knows

Gabe Evens

(b. 1972)

Denine LeBlanc, *piano*

Duo (2011)

Amy Williams

Adam McCord, *alto saxophone*

Krista Wallace-Boaz, *piano*

INTERMISSION

Circuit Break (2015)

Alan Theisen
(b. 1981)

Krista Wallace-Boaz, *piano*

This Dream (2018)

Steve Rouse
(b. 1953)

Katherine Calcamuggio Donner, *mezzo-soprano*
Naomi Oliphant, *piano*

Armans (1999 & 2016)

Monochrome Accumulation (Ultramarine Blue)
Piano Flamboyant

Marc Satterwhite

Denine LeBlanc, *piano*

Mariel (1999)

Osvaldo Golijov
(b. 1960)

Paul York, *cello*
Greg Byrne, *marimba*

JB Clips (2003)

Amy Williams

LOUISVILLE BRASS

Reese Land & Ansyn Banks, *trumpets*

Bruce Heim, *horn*

Brett Shuster, *trombone*

Clinton McCanless, *tuba*

PROGRAM NOTES

TROMBONE SERMONS is very loosely inspired by James Weldon Johnson's *God's Trombones*, a collection of "Seven Negro Sermons in Verse," in the author's subtitle, first published in 1927 and a classic of early 20th-century African-American literature. In it Johnson gives poetic renditions of some of the sermons he heard preached in the black churches of his youth. In the introduction he speaks of one preacher's voice as "a voice-what shall I say?-not of an organ or a trumpet, but rather of a trombone, the instrument possessing above all others the power to express the wide and varied range of emotions encompassed by the human voice-and with greater amplitude." This of course gives the title to the collection.

When my University of Louisville colleague Brett Shuster asked me to write a piece for the Elysian Trombone Consort, a group of which is a member, I looked for some sort of extra-musical inspiration (I compose pieces with titles like "sonata" or "quartet" only infrequently) and remembered Johnson's wonderful set of poems, which I read several times in my youth. It seemed natural to come to these poems for that inspiration.

I have attempted only to express the general emotional content of the three poems represented here, not their structure or specific dramatic flow. Except for the quotation of the well-known spiritual of the same title in the second movement ("Let My People Ago"), I have not made use of the vernacular music that would have been heard in these church services. Instead I have tried to put my own emotional stamp on the poems and their subject matter, using the trombones as my expressive vehicle. - *Marc Satterwhite*

DON'T TELL SUSAN was written in 1992 for the amazing Robert Black for a solo bass recital he played at the Albright-Knox Art Gallery in Buffalo. An exhibit of paintings by Susan Rothenberg was being featured at the Gallery at the time. Horses are one of the main subjects of her dynamic and expressive works. There are a few somewhat silly puns and references to horses and horse-riding in the music, which I thought best not to reveal to the painter. Thus the title. - *Amy Williams*

ONE NEVER KNOWS - I have devoted much of my career to learning how to improvise. Improvisation is my most natural mode of composition and tends to yield my most creative ideas. The drawback is that these ideas often lack formal structure. For this solo piano work, I used improvisation to create ideas in combination with a more conscious process to edit and organize them.

Each movement is created by briefly improvising on a keyboard that enters the notes into music notation software. Due to minor discrepancies in played rhythms versus the rigid pulse of a machine, as well as a slight delay between the instrument and the computer, rhythms were often notated in an incomprehensibly complex manner. In addition to this issue,

the software was unable to recognize in which staff the individual voices lay resulting in a seemingly chaotic and unplayable jumble of notes. I then edited this notation to try to match the original intent, which resulted in brief musical ideas.

Next, I worked with these ideas for balance and internal organization and then proceeded to compose additional, related material. The moment that I lost a natural flow, I simply improvised again using the material up to that point as a musical prompt. After more organization on a larger formal scale, I considered the movement complete.

I composed all nine movements with no thought to a final order and ordered them after they were all complete to give a sense of variety and flow. The title, *One Never Knows*, refers to the fact that there is much about ourselves that we do not know or understand. This piece is the product of allowing for spontaneous musical creation with minimal conscious control. I had no idea what would come out in the end. - *Gabe Evens*

DUO for alto saxophone and piano is in three movements—converge, merge, diverge—each of which illustrates a unique form and instrumental relationship. The first movement has a complex, predetermined structure, in which highly diversified materials are juxtaposed, each phrase becoming shorter and more related to what follows. The second movement presents a more complementary and traditional relationship between the piano and saxophone. The third movement begins with the two instruments closely intertwined and gradually pulling apart into independent roles. - *Amy Williams*

CIRCUIT BREAK was written at the request of Holly Roadfeldt as part of her “Preludes Project” and premiered by the dedicatee at the 2016 New Music Gathering at the Peabody Conservatory in Baltimore, Maryland. Intended to be a ferocious toccata curtain-closer, the brief composition is thusly subtitled a postlude. Inspired by Marcus Jansen’s painting of the same name, *Circuit Break* fuses the breakneck piano stylings of Oscar Peterson with the thorny melodic gestures of Elliott Carter. - *Alan Theisen*

THIS DREAM for mezzo-soprano and piano sets my adaptation of playwright Heidi Decker’s monologue of the same name. The work attempts to capture the feelings of a woman who believes that her life is too quickly passing without the fulfillment of her youthful hopes and dreams. She feels stuck in a dreary, dreadful, domestic dream. - *Steve Rouse*

This Dream by Heidi Decker (adaptation by Steve Rouse)

*I hate this dream.
This stupid dream!*

*I just hate this part.
When you’re dreaming you’re stuck.
There’s nothing you can do.*

*If you don't like the dream too bad.
You just have to ride it out.
Just wait... to wake up.
I hate this dream.
I hate this dream.*

*I look to be twenty years older,
In this dank little house.
I'm always just sitting in this chair,
Looking out the window.
Or cooking. Or scrubbing. Or covering my face.*

*This isn't my face.
My face is beautiful.
My face is flawless.
I hate this dream.
This stupid dream.
Well, it just doesn't matter.
This dream has nothing to do with me.
Soon enough I'll wake up.
This isn't my life.
My life is nothing like this.
I don't look like this,
Or behave like this,
Or allow anyone to treat me as if...
I hate this dream.
I hate this dream.
I'm so much smarter than this.
I'm young.
I have dreams.
I have potential.
I have my whole life ahead of me.
I hate this dream.
This stupid dream!*

*I hate this dream.
It's so pointless.
It doesn't make any sense.
I'm ready to wake up now.
I mean it.
I want to wake up now.
Please God, let me wake up!*

*I hate this dream.
I hate this dream.*

A PAIR OF ARMANS – In 1999 I wrote a piece for Louisville pianist Denine LeBlanc, who commissions, performs and records many new works, especially but not exclusively by composers in the Louisville area. That virtuosic toccata, entitled *Piano Flamboyant*, was inspired by a work of French-American artist Arman (born Armand Pierre Fernández in 1928). Although Arman worked in traditional media, he is probably best known for his pieces with found objects, or by using artist's materials in non-standard ways. He was particularly fond of using musical instruments,

and quite a few of his works involve instruments manipulated in different ways, including various manners of deconstruction and destruction. *Piano Flamboyant*, the title of which means “burning piano,” was indeed made from a burned-out piano. (Although the idea of deliberately destroying musical instruments makes me cringe, I can only assume these were probably old, beat-up instruments salvaged from pawn shops and attics, and the uses he puts them to are endless fascinating.)

In 2016 Denine asked me for another piece. She suggested something that could be played on its own, but also combined with *Piano Flamboyant* to make a two-movement set. I immediately thought of looking again at the works for Arman for inspiration.

Another of his obsessions was a series he called *Monochrome Accumulations*. These consist of numerous tubes of a single color of oil paint, squeezed partially out, and either applied to canvas or embedded in clear Plexiglas. Despite the use of only one color of paint per accumulation, the effect is anything but static. To begin with they are almost sculptural in the way the surface is worked, with deep valleys and high peaks. Moreover, the paint color actually varies constantly from point to point, and shifts according to the light and observer’s perspective, as well, although obviously within a limited framework. This piano piece is inspired by one of these accumulations, and like them, attempts to extract maximum interest from minimal source materials. There are only a few basic ideas here, but they are worked extensively to show a different facet each time a given idea recurs. Where *Piano Flamboyant* is fast, loud, and, well, flamboyant, *Monochrome Accumulation (Ultramarine Blue)* is slow throughout, and while it does have its dramatic moments, is primarily meditative. - *Marc Satterwhite*

MARIEL – I wrote this piece in memory of my friend Mariel Stubrin. I attempted to capture that short instant before grief, in which one learns of the sudden death of a friend who was full of life: a single moment frozen forever in one’s memory, and which reverberates through the piece, among the waves and echoes of the Brazilian music that Mariel loved. The work was written for and premiered by Maya Beiser and Steve Schick. - *Oswaldo Golijov*

JB CLIPS is a quintet version of my larger brass ensemble work, *JB Montage*. In the larger piece, there is a quintet in the center that is backed up by a larger group surrounding it. The basic material for both is riffs and grooves taken from the rhythm section of various James Brown funk tunes. - *Amy Williams*

ELECTRONIC MUSIC

Tuesday, November 6, 2018

Bird Recital Hall

8:00 p.m.

PROGRAM

Wings (2007-2008)

Cathy van Eck (b. 1979)

Derek Carter, *live electronics*

Elisabeth Burmeister, Josh Baerwald, & Rachael Smith, *Board panels*

Matrices (2008)

Sam Pluta

Luke Anderson, James Gibson & Dalton Powell, *percussion*

Sam Pluta, *live electronics*

Husk (2017)

Zach Thomas

for fixed electronics

Chance Design n.2 (2018)

TRIO OF CHANCE DESIGNS

Greg Byrne, *percussion*

Gabe Evens, *piano*

John Ritz, *cello & live electronics*

Nothing is Real (Strawberry Fields Forever) (1990)

Alvin Lucier
(b. 1931)

Krista Wallace-Boaz, *piano*

amplified teapot, tape recorder & miniature sound system

(Zero Gained)² (2018)

Sam Pluta, *live electronics*

Krzysztof Wołek, *no input mixers*

PROGRAM NOTES

WINGS – One loudspeaker and three microphones are placed opposite each other. The volume is turned high, and feedback occurs. Three performers manipulate the feedback by shifting foam-board panels around, creating new spaces with every movement and therefore also changing the space, in which the feedback can resonate. Depending on the placement of the shields and of the pitches of the feedback, the sound is processed by the computer. - *Cathy van Eck*

MATRICES approaches the percussion trio as an electro-acoustic ensemble, amplifying and manipulating sounds in a digital sonic environment. The battery involved is simple, yet far from austere, consisting of a single bowed flexatone, 2 powered fans, a balloon, a plastic bag, 2 woodblocks, and a snare drum over a speaker. The work was born out of the software I use for improvisation, a large-scale modular live-processing environment built in SuperCollider. While the score is rigorously notated, the software responds to the performer's actions differently every time, resulting in a new version with each performance. *Matrices* was commissioned by TimeTable Percussion for the Austrian Cultural Forum's Moving Sounds Festival in 2009. - *Sam Pluta*

HUSK is a study of dissection, classification, and reanimation. The work uses ancient texts on anatomy from Ibn Sina, Aristotle, Cicero, and Francis Bacon as an impetus for examining and defrauding sonic material of its structural identity. Shattered objects are rebuilt from salvage and mobilized for surrogacy. - *Zach Thomas*

CHANCE DESIGN N.2 – Chance: a possibility of something happening. Design: purpose, planning, or intention that exists or is thought to exist behind an action, fact, or material object. - *John Ritz*

NOTHING IS REAL (STRAWBERRY FIELDS FOREVER) was commissioned by Japanese pianist Aki Takahashi, who requested the piece to be an arrangement of the Beatles tune. As the composer did not want to make another cover of the song he decided to write a piece that is more like his recollection of fragments of the song, hanging in space. The fragments, played first on the piano, reappear later magically inside of the teapot. The sound is then further manipulated by the performer via simple, yet effective movements which alter the acoustic space in which it exists. - *Alvin Lucier*

(ZERO GAINED)² – This improvisation is a meeting place of two composers and improvisers, one using analog no-input mixer and one applying complex live digital processes to otherwise unwelcomed noises and sounds. The sound of electric hum, unplugged wires and amplified noise is a basic source material that artists will manipulate and transform into musical shapes. - *Krzysztof Wótek*

UNIVERSITY SYMPHONY ORCHESTRA

Kimcherie Lloyd, *Music Director*

8:00 p.m. Wednesday, November 7, 2018

Comstock Concert Hall

PROGRAM

13 Sound Objects for orchestra (2018)

Derek Carter

1. Calming ("F")

(b. 1994)

2. Stately ("R")

3. Bridge ("E")

4. Wild 1 ("Y")

5. Wild 2 ("S")

6. Wild 3 ("C")

7. Wild 4 ("H")

8. Wild 5, RADICAL ("A")

9. Bridge ("E")

10. Calming ("F")

11. Calming ("F")

12. Bridge ("E")

13. Stately ("R")

Zaira and Irene (2018)

James May (b. 1994)

2018 Dr. T. Y. Huang & Mrs. Mary Huang

UofL Orchestra Commission Award for Composition Students

Fiddle States (2005)

Matthew Tommasini (b. 1978)

1. Breathing

2. Chasing

3. Dreaming

4. Dancing

Kristen Quinten & Julia Sedloff, *violins*

Dance Card (2015)

Jennifer Higdon

Raucous Rumpus (a fanfare)

(b. 1962)

Breeze Serenade

Jumble Dance

Celestial Blue

Machina Rockus

UOFL SINFONIETTA

Flood Lines (2014)

Amy Williams (b. 1969)

PROGRAM NOTES

13 SOUND OBJECTS FOR ORCHESTRA – Each movement is based on a spectral analysis of a letter, and then orchestrated based on this analysis. The letters spell out the two composers that inspired this short piece, Jürg Frey and Pierre Schaeffer: Frey and Schaeffer’s philosophies on music have had a profound impact in my understanding of what is a noise, how to construct a noise, and how to organize noises deliberately. Schaeffer (1910-1995) is known as one of the fathers of electronic music through his pioneering work with the Groupe de Recherche de Musique Concrète in France and Frey (b. 1953) is a prominent member of the more current wandelweiser collective known for their experimental use of silence and quietness. - *Derek Carter*

ZAIRA AND IRENE takes its name from Italo Calvino’s *Invisible Cities*, in which Calvino imagines fictitious exchanges between Marco Polo and Kublai Khan about the fantastic cities Polo has encountered in his travels. He describes Zaira as consisting of “relationships between the measurements of its space and the events of its past,” that “a description of Zaira as it is today should contain all of Zaira’s past. The city, however, does not tell its past, but contains it like the lines of a hand.” Irene, he says, “is the city visible when you lean out from the edge of the plateau at the hour when the lights come on,” from which “the wind brings a music of bass drums and trumpets, the bang of firecrackers... the rattle of guns, the explosion of a powder magazine.” However, the description cannot grow more detailed; “Irene is a name for a city in the distance, and if you approach it, it changes,” Polo conjectures. “Perhaps I have already spoken of Irene under other names; perhaps I have spoken only of Irene.”

The imagery and philosophy of these two cities completely captivated me. What would an iterative, self-reliant space like Zaira sound like? How would the distance and intangibility of Irene affect sonic ideas? What if, as Calvino suggests, Zaira and Irene were one and the same—could I imagine the plain over which travelers view this one city? The piece, however, is not necessarily an attempt to “accurately” depict these cities. Instead, I let Calvino’s vivid descriptors of distance, time, and relationship guide my material, so that the piece cycles through different combinations of a core set of noises, textures, and spatial relationships.

I would like to extend my thanks to Dr. T.Y. Huang and Mrs. Mary Huang for their support of this commission, the University of Louisville Composition Program, and the UofL Student Orchestra and Kimcherie Lloyd for their dedication to contemporary music. - *James May*

DANCE CARD is a celebration of the joy, lyricism and passion of a group of strings playing together! This piece is made up of five movements, each of which is designed so that it can also be played as a separate work. From a string fanfare, through gentle serenades, and actual wild dances, the musicians get a chance to highlight their soloistic and ensemble playing. This work reflects the deep commitment that string players bring to their music making, not only in the many years of learning to play their instruments, but also in the dedication manifested in gorgeous music-making as an ensemble. When we attend as audience members, we in effect, fill our dance card with that shared experience. - *Jennifer Higdon*

FLOOD LINES is inspired by an important event in Pittsburgh's history—the massive flood of 1936. As the snow melted and torrential rains began, the water level rose to more than 32 feet. Explosions and fires added to the perilous conditions. Dozens of Pittsburgh residents were killed and many more suffered from cold, disease and hunger. Similarly, the piece rises swiftly, ominously, and relentlessly. And then, once reaching its peak, it quickly subsides to a peaceful and strangely serene setting. Music one might hear in concert or on the radio in 1936 is reflected upon: Bartok's *Music for Strings, Percussion and Celeste*, Varese's *Density 21.5* for solo flute, Ted Weems' big band tune, *You Can't Pull the Wool Over My Eyes*, pianist/composer Mary Lou Williams' *Cloudy*.

Flood Lines was commissioned and premiered by the Pittsburgh Symphony Orchestra with Manfred Honeck conducting. - *Amy Williams*

UNIVERSITY SYMPHONY ORCHESTRA

Kimcherie Lloyd, *Music Director*

Jessica Wise, *Graduate Teaching Assistant*

VIOLIN I

Caroline Stephenson^{^*}
Julia Sedloff*
Elizabeth Frazier*
Hannah Willard*
Julia Rossi*
Alan Chan*
Misaki Hall*
Kristen Quintin*
Jennifer Terrell*
Martina Langdon*
Blakeley Burger
Victoria Fields*
Kelly Sieberts

VIOLIN II

Rose Crelli+*
Madison Eickholtz
Bethany Daniels
Joelle Arcunio
Savannah Major
Gustavo Berho
Stephanie Laun
Ruthie Walton
Allie Hagan
Angela Baldwin
Lauren Smith
Sabrina Lindsey
Hannah Gibson
Kenneth Wilson
Mikael Akimoto

VIOLA

Brandin Kreuder+*
Joseph Steinbart*
Ellie Miller*
Layne Green*
William Lamkin*
Adam Ingram
Kara Bridgewater
Thuan Nguyen

CELLO

Addie Hotchkiss+*
Oleg Babkov*
Aric Lee*
Chris Cupp*
Lize Dreyer
Roman Wood
Ana Lei
Garrett Metz
Daniel Risner
Etana Garfinkle-Plymesser
Carly Huff
Will Goodwin

BASS

Jessie Dobson+*
John Anderson*
Katherine Reardon*
Thomas Pratt
Maria Gramelspacher
Ben Bossert
Jared Lederer
Johnathan Kaiser
Michael Dennis
Hallie Bradshaw

FLUTE

Anna Vander Boon
David Farsetti
Katie McDonald
Oscar Thompson
Jessica Wise

OBOE

Stephanie Hile
Christopher Wolfzorn
Nate Harden

CLARINET

Kris Bachmann
Prado Fernandez
Elise Piecuch
Adam Thomas

BASSOON

Alex Slucher
Rebekah McKinley
Nicolai Wasdovich

HORN

Hayden LeVelle
Natalie Karrick
Bailey Hatzell
Tarren Sexton
Taylor Reynolds

TRUMPET

Lane Myers
Jeff Doll
Austin Cunningham
Nolan Walker

TROMBONE

Chad O'Brien
Carter Woosley
Josh Lang

TUBA

Griffin Wilson

PERCUSSION

Cole Gregory
Dalton Powell
Kirk Knight
Mickey Hall
Luke Anderson

LIBRARIANS

Adam Ingram
Jessica Wise

MANAGERS

Carly Huff, *lead*
Thuan Nguyen
Mikael Akimoto
Gustavo Berho
Jonathan Kaiser
Jules Rossi

[^] Concert Master

+ Principal

* Sinfonietta

COLLEGIATE CHORALE & CARDINAL SINGERS

Kent Hatteberg, *Director*

Thursday, November 8, 2018

Comstock Concert Hall

8:00 p.m.

PROGRAM

CARDINAL SINGERS

Cantate Domino ... omnis terra (2016) Ambrož Čopi
(b. 1973)

Salve Regina (2018) Matt Wetmore
(b. 1989)

PREMIERE

Creations Crescendo (2012) Ily Matthew Maniano
(b. 1988)
(#5 from *Songs from the other Side*)

papaver (2014) Dai Fujikura
(b. 1977)

Ateiki (2018) Ieva Parnarauskaitė
(b. 1997)

O lux beatissima (2018) Andrej Makor
(b. 1987)

PREMIERE

*Commissioned by the University of Louisville, Kentucky U.S.A.,
for the Cardinal Singers, Kent Hatteberg, conductor*

Salve, Regina (2002) Josep Vila I Casañas
(b. 1966)

Adelaide Hincks, *mezzo soprano*

INTERMISSION

COLLEGIATE CHORALE

Acclamatio (1996/2015)

Damijan Močnik
(b. 1967)

O Oriens (1997)

Paweł Łukaszewski
(b. 1968)

Usquequo Domine (Psalm 13) (2011)

Ko Matsushita
(b. 1962)

An Apocalyptic Alleluia (2011)

Joed Balsamo
(b. 1977)

Zeme (Earth) (from *Nolementība*) (*Destiny*) (1985)

Pēteris Plakidis
(1947–2017)

Pal-So-Seong (Eight Laughing Voices) (2007)

Hyo-Won Woo
(b. 1974)

PROGRAM NOTES

Ambrož Čopi set his 2016 **CANTATE DOMINO . . . OMNIS TERRA** for six-part a cappella choir in A major, with brief excursions into C major. Čopi chose as his text a combination of verses from Psalms 96 and 98, as both psalms are a call to “sing unto the Lord a new song.” Brief sixteenth-note melismatic ideas used imitatively and antiphonal effects bring excitement and meaning to the words of the text. He dedicated *Cantate Domino* to Helena Fojkar Zupančič and the Saint Nicholas Choir, Litija in Slovenia.

*Cantate Domino canticum novum,
cantate Domino omnis terra.*

*Cantate et benedicite nomini ejus:
Quia mirabilia fecit.*

*Cantate et exultate et psallite
in cithara et voce psalmi.*

*Cantate Domino canticum novum,
cantate Domino omnis terra.*

- Psalm 96: 1 ab, 2a and Psalm 98:1b, 4b, 5b

*Sing ye to the Lord a new canticle,
sing to the Lord, all the earth.*

*Sing ye to the Lord and bless his name:
because he hath done wonderful things.*

*Make melody, rejoice and sing
on the harp, and with the voice of a psalm.*

*Sing ye to the Lord a new canticle,
sing to the Lord, all the earth.*

SALVE REGINA is a setting of the Latin prayer of the same name. This setting is big and bold, intended to represent a more exciting worshipfulness, rather than an introspective one. With an emphasis on the idea of praising the Virgin Mary as a Queen, this setting is fanfare-like in its recognition of Mary as holy royalty. - *Matt Wetmore*

*Salve Regina, Mater misericordiae:
Vita, dulcedo, et spes nostra, salve.*

Ad te clamamus, exsules filii Hevae.

*Ad te suspiramus,
gementes et flentes,
in hac lacrimarum valle.*

*Eia ergo, Advocata nostra,
illos tuos misericordes oculos
ad nos converte.*

*Et Jesum,
benedictum fructum ventris tui,
nobis post hoc exsiliium ostende.*

O Clemens: O pia: O dulcis Virgo Maria.

*Hail, O Queen, Mother of mercy;
our life, our sweetness, and our hope: hail!
To thee we cry, poor banished children of Eve.
To thee we send up our sighs,
groaning and weeping
in this valley of tears.*

*Hasten therefore, our Advocate,
and turn your merciful eyes
toward us.*

*And show us Jesus,
the blessed fruit of your womb,
after this exile.*

O merciful, O pious, O sweet Virgin Mary.

CREATIONS CRESCENDO completes the song cycle *Songs from the Other Side*, taken from LaMar Boschman’s devotional look at the Book of Revelations depicting the five songs before the throne of the Almighty. This last anthem is a celebratory culmination of all the elements in the cycle. The responses of all creatures above, on earth and under the earth,

elements of nature, angels, elders and of celestial bodies gathering around the throne to worship the One who sits there are the *Songs from the Other Side*. - Ily Matthew Maniano

*Et omnem creaturam, quae in caelo est,
et super terram, et sub terra,
et quae sunt in mari, et quae in eo:
omnes audivi dicentes: Sedenti in throno,
et Agno: benedictio, et honor, et gloria,
et potestas in saecula saeculorum.*

- Revelations 5:13

*And every creature which is in heaven,
and on the Earth, and under the Earth,
and such as are in the sea, and all that are in them,
heard I saying, "Blessing, and honor, and glory,
and power, be unto him that sitteth upon the throne,
and unto the Lamb for ever and ever."*

ATEIKI – Ieva Parnaruskaitė set her choral composition *Ateiki* to selected texts from *Gitanjali*, a collection of poems by Bengali poet Rabindranath Tagore. The poems were first published in the original Bengali in 1910, and then published in Tagore's own English translation in 1912. In 1913 Tagore became the first non-European to win the Nobel Prize for literature, largely for the English version of his *Gitanjali*, translated as "An Offering of Songs." Ms. Parnaruskaitė chose excerpts from Nos. 3, 5, and 39 of the *Gitanjali*, translated into her native Lithuanian language. She sums up the inspiration for her composition: "Let us be forgiving and forbearing, honest people of good morals. May our hearts be filled with peace and calm, and may our souls spread their wings." *Ateiki* won third prize at the *Vox juventutis* 2018 composition competition in Vilnius, Lithuania, and received the Choir Singers Choice Award from members of the Vilnius City Municipal Chamber Choir "Jauna Muzika," who premiered the work under conductor Vaclovas Augustinas.

*Ateiki, Viešpatie tylos,
atneški taiką ir ramybę.
Ateiki. Kada gyvenimas netenka žavesio,
lankyk mane dainos įkvėpimu.
Kada širdis man surambėja ir išdžiūsta,
užliek mane gailėstingumo liūtimi.
Atverk duris, Karaliau mano,
(ir mano siela, ir mano siela)
sparnus maldoj išskleidžia
kaip laimingas paukštis,
skrendantis virš jūros.
O bitės dūzgia meilę
žydinčios giraitės rūmuos.
Ateiki.*

- Rabindranath Tagore

*Come to me, my lord of silence,
with thy peace and rest.
Come to me. When grace is lost from life,
come with a burst of song.
When the heart is hard and parched up,
come upon me with a shower of mercy.
Break open the door, my king,
(my soul, my soul)
and my adoration spreads wings like
a glad bird
on its flight across the sea.
And the bees are plying their minstrelsy
at the court of the flowering grove.
Come to me.*

papaver – This work was commissioned to commemorate the centenary of the start of World War One. It is another collaborative work with poet Harry Ross, with whom I have made many works together. Using the same methodology as usual, I composed and Harry wrote text simultaneously, most of the time in the same room, like a rock band making a song together in the studio (back when there was a studio budget, in the good old days!).

I know I had whispering voices at the beginning, a haunting harmony, the kind of voice you might hear from the grave yard (and I live in front of one of the biggest cemeteries in London), and Harry immediately thought it was a good idea if we used the actual name of the cemeteries which are in Northern France.

Harry Ross writes:

“I went to Flanders to research the work, and all of the names in the piece are taken from various graves. The German French and English texts are from official death notifications at the time. One of the sticking things about Flanders, apart from the incredible amount of graves is the fact that many lorries use the route to bypass the motorway if they are going to port from Dunkirk. One would like to imagine that the graves of so many young men are in very peaceful surroundings. The actuality is very far from this. Life goes on which is why it is so vital for us to mark these things and remember.”- *Dai Fujikura (edited by Harry Ross)*

Bertincourt Château Hargicourt Bavelincourt cemetery Vermandovillers Ham British cemetery
Citadel Heudicourt Pigeon Ravine Unicorn Y Ravine cemetery Beaumont Hamel Point

Hundred and Ten

ephemeral flower tearful rivers

Fricourt German

of stone and mud and bone

Montdidier German

pick a poppy soon it withers

Ayette Indian and Chinese Bapaume Australian Douchy lès Ayette British cemetery

away on the journey home ask

Bernard Dieter Daksha Tom Harry Archibald Manfred Gerhard Nabhi
Chow Chang Mai Reginald Xavier Jack Konrad Christopher Adolf Waseem Benoît
Ting Chun Sheng Kristof Percival Paavan Frédéric Lutz Walter Yves Uwe
Stanley Étienne Benjamin Karsten

do you think they still try to get back come back to try to go to their home

It is my painful duty to inform you that a report has been received
partie à remplir par le corps nom prénoms mort pour la France genre de mort
département Die Kompanie verliert in dem fürs Vaterland gefallenen
from the war office notifying the death of number name and Jugement
rendu par le Tribunal ou jugement transcrit le numero du registre d'état
civil un zero un sept zero

*numbers of men written
on a form
in a file
archived in misfortune
let them rest a while
in the poppy field
dead heads shrivel and die
their seed will be released and they will sleep*

*as all the cars and lorries pass them by
their slip stream makes the petals fly*

*papaver rhoeas
poppy field
the poppies fly spread their seeds on traffic driving east and west silent
poppies speak in colours*

*Fly poppy speak in colours to the traffic passing by
-Harry Ross*

O LUX BEATISSIMA – Slovenian composer Andrej Makor chose a Latin text from the Whitsuntide sequence *Veni Sancte Spiritus* for his setting of *O lux beatissima*. Whitsunday is the name used mainly by members of the Anglican and Methodist churches for Pentecost, which is the seventh Sunday after Easter, and Whitsuntide refers to that Sunday and the following two days of the week. The text most likely dates from the early 13th century, and is attributed to either Pope Innocent III (1160/1161-1216) or Stephen Lenton (d. 1228), Archbishop of Canterbury. The brief a cappella work is in three-parts, opening in C major, then exploring F minor briefly in the second stanza of the text. The emergence of F major signals a return of the *O lux beatissima* text in the final section of the work.

*O lux beatissima,
reple cordis intima,
tuorum fidelium.*

*O Light most blessed,
fill the inmost heart
of all thy faithful.*

*Sine tuo numine,
nihil est in homine,
nihil est innocium.*

*Without your grace,
there is nothing in us,
nothing that is not harmful.*

SALVE, REGINA was the result of a commission by the Coral Universitat de Les Illes Balears in Mallorca, Spain, Joan Company, conductor, in celebration of the choir's 25th anniversary, and was premiered in Mallorca in 2002. The work takes its text from the Marian Antiphon sung formerly at Vespers during Pentecost, but now at the conclusion of the hour of Compline from Trinity Sunday through Friday before the first Sunday of Advent. It opens in a double choir format, with the second choir chanting the text "Salve Regina, mater misericordiae." Casañas alternately features women's and men's voices, varying the texture to portray ideas of "groaning, weeping

in this valley of tears." A gentle plea for mercy on the text "Eia ergo" turns quickly into a forceful demand. The idea of "exile" is deftly portrayed, with the men holding a C major chord as the women chant in E major, giving the motet an otherworldly atmosphere. A lone voice is then heard on the text "O clemens, O pia." The chorus reenters reverently, and the motet ends on a radiant ten-part chord in E-flat major.

*Salve Regina, Mater misericordiae:
Vita, dulcedo, et spes nostra, salve.
Ad te clamamus, exsules filii Hevae.
Ad te suspiramus,
 gementes et flentes,
in hac lacrymarum valle.*

*Hail, O Queen, Mother of mercy;
our life, our sweetness, and our hope: hail!
To thee we cry, poor banished children of Eve.
To thee we send up our sighs,
 groaning and weeping
in this valley of tears.*

*Eia ergo, Advocata nostra,
illos tuos misericordes oculos
 ad nos converte.*

*Hasten therefore, our Advocate,
and turn your merciful eyes
 toward us.*

*Et Jesum, benedictum fructum ventris tui,
nobis post hoc exsiliium ostende.
O clemens: O pia:
O dulcis Virgo Maria.*

*And show us Jesus, the blessed fruit of your womb,
after this exile.
O merciful, O pious,
O sweet Virgin Mary.*

SELECTIONS BY THE COLLEGIATE CHORALE

ACCLAMATIO – Written in 1996 for SSAA and often sung by the Andrej Vavken Women’s Choir from my home parish, this work is a palindrome, having musical motives from the first part unfold in reverse in the second part. In 2015, I wrote a mixed choir version for Gary Graden. In places, I also added a harmonic mirror when extending the sound to include male voices, resulting in colorful harmonies. - *Damijan Močnik*

*Jesu Christe!
 Salvator Jesu Christe, benedictus,
Quia tuum est regnum et potestas
et gloria in saecula.
Mortem tuam annuntiamus, Domine,
et tuam resurrectionem confitemur
donec venias in gloria.*

*Jesus Christ the Savior,
 be saluted.
For thine is the kingdom and the power
and the glory, now and forever.
We proclaim thy death, o Lord,
we will praise thy resurrection
until you return in glory.*

O ORIENS is the fifth work from Łukaszeński’s choral cycle *O Antiphons*, a set of Magnificat Antiphons intended to be sung at Vespers in the last seven evenings of Advent, December 17 – 23. Each of the Antiphons is a name for Christ as well as one of his virtues. They are referred to as the “O Antiphons” because each begins with O, including *O Sapientia* (O Wisdom), *O Adonai* (O Lord), *O Radix Jesse* (O Root of Jesse), *O Clavis David* (O Key of David), *O Oriens* (O Dawn of the East), *O Rex Gentium* (O King of the Nations), and *O Emmanuel* (O With Us is God). Łukaszeński composed them

between 1995 and 1999. *O Oriens*, composed in 1997, opens with a unison E-natural that expands to a ten-note chord cluster, suggesting the onset of light (*O star of the morning, splendor of eternal light*). Further clusters ensue, breaking into as many as sixteen vocal parts. Entreaties to “come” (*veni*) are set to bold glissandi and wide vocal leaps, while the idea of “sitting in darkness” is depicted by stepwise descents in parallel motion.

*O Oriens,
splendor lucis aeternae, et sol justitiae:
veni, et illumina sedentes in tenebris,
et umbra mortis.*

*O Dawn of the East,
splendor of eternal light and sun of justice,
come and shine on those sitting in darkness,
and in the shadow of death.*

USQUEQUO DOMINE – Dr. Brady Allred and the Salt Lake City Vocal Artists commissioned Japanese composer Ko Matsushita to compose a piece for their performance at the 2011 World Choral Symposium in Argentina. Then, on March 11, 2011, a devastating earthquake and ensuing tsunami hit the northeast coast of Japan, causing the loss of over 19,000 lives. This served as the impetus for Matsushita to compose *Usquequo Domine*, a Latin setting of Psalm 13. He describes the horrific event:

“After March 11th, Japan, especially Tokyo or the Tōhoku area, became as if it was dead or deep asleep. Of course, the earthquake itself was awful, but after that we had to struggle with other fears in Japan, such as radiation problems, blackouts and food shortage. In the big city, Tokyo, where I live, our lives were almost paralyzed. Musicians who survived could only make music a prayer for the affected area and perform it. Others felt dilemma and self-hatred. I boldly kept sending out music to those places. I think and I hope that this piece will be meaningful, as a work written by a Japanese composer who lived in the year 2011.”

*Usquequo Domine oblivisceris me
in finem
usquequo avertis faciem tuam a me.*

*How long wilt thou forget me, O Lord?
forever?
how long wilt thou hide thy face from me?*

*Quamdiu ponam consilia in anima mea
dolorem in corde meo per diem.
usquequo exaltabitur inimicus
meus super me.*

*How long shall I take counsel in my soul,
having sorrow in my heart daily?
how long shall mine enemy
be exalted over me?*

*Respice exaudi me Domine Deus meus
illumina oculos meos ne umquam
obdormiam in morte.*

*Consider and hear me, O Lord my God:
lighten mine eyes,
lest I sleep the sleep of death;*

*Nequando dicat inimicus meus
praevalui adversus eum
qui tribulant me exultabunt
si motus fuero.*

*Lest mine enemy say,
I have prevailed against him;
and those that trouble me rejoice
when I am moved.*

*Ego autem in misericordia tua speravi
exultabit cor meum in salutari tuo.*

*But I have trusted in thy mercy;
my heart shall rejoice in thy salvation.*

*Cantabo Domino qui bona tribuit mihi
et psallam nomini Domini altissimi.*

*I will sing unto the Lord,
because he hath dealt bountifully with me.*

- Psalm 13

AN APOCALYPTIC ALLELUIA differs from the other settings on the alleluia text where they are mostly either majestic or contemplative. Here, the composer projects a judgment day scenario where the ultimate battle between good and everything else takes place and this will not be an easy one. The underlying statement here is not 'do not do unto others so that they will not do unto you' but 'judge and be prepared to be judged.'

When Mark Carpio (conductor, Philippine Madrigal Singers) requested a new piece after *Angele Dei*, the composer actually started writing this new work in early July 2011 after a relatively long gestation period and only completed it later on the 25th of July. It opens with powerful chords heralding the time of judgment and then proceeds with *ostinati* passages suggesting the shadow of judgment hovering and ready to descend upon all creation. A mysterious tranquil-like middle section then appears just as the dust of judgment begins to settle and then builds up for one final battle, culminating in a triumphant ending - signifying that good has triumphed over everything else. The composer also decided to include percussion instruments and spoken parts which add a different hue to the singing. Upon the suggestion by a friend of the composer, versions for solo orchestra and concert band are now in the pipeline which will provide a new experience of the work in instrumental format. Written for Mark Anthony Carpio and the UP Madrigal Singers & dedicated to Harry Dizon Rodriguez, this work comes at the composer's time when he has struggled over several personal crises which compelled him to question everything around him. Only time will tell if he will remain steadfast to truth, sincerity, and love - beliefs he grew up with. - *Joed Balsamo*

Alleuia.

Alleuia.

Kyrie eleison.

Lord have mercy.

Christe eleison.

Christ have mercy.

Kyrie eleison.

Lord have mercy.

ZEME (EARTH) – *Nolemtība* is a five-movement Choral Symphony composed by Pēteris Plakidis in 1985. The texts are taken from various poem books by Ojārs Vācietis – *Nolemtība*, *Antracīts*, *Si minors*, and *Izlase*. The symphony was first performed in 1985 by the Latvian chamber choir Ave Sol and recorded by them in 1995 under conductor Imants Kokars. *Zeme (Earth)*, the final movement of the Symphony, expresses the joys of nature and love for mankind. It is a soothing, gentle work beginning in F-sharp major, modulating to D major in the middle section, and returning to F-sharp major for the final stanzas. The verses are given mostly to the

alto voices, accompanied by shimmering upper voices singing varying combinations of eighth notes, triplets, and sixteenth notes over serene, slow-moving harmonic motion in the male voices.

*Basām kājām
dvēselīte
rasas rītā
iznāk
skatīties,
kā mazai zīlei
milzīgs ozols
iznāk.*

*Barefoot
a soul
comes out
on a dewy morning
to watch
a tiny acorn
grow into
a big oak.*

*Nav ne lielu,
nav ne mazu
šajā dzīvē,
iznāk -
ja ir liela mīlestība,
tad viss lielais
iznāk.*

*Nothing's big
and nothing's small
in this life,
it just happens so -
if a love is really big,
big things are
free to happen.*

*Basām kājām
mīlestība
acu zilgmē
iznāk,
lai ne pašam,
bet lai savai
dzimtai zemei
iznāk.*

*Barefoot
a love
comes out
into the azure of an eye,
so that there would be
love enough
for your motherland
and not just for yourself.*

*Ja nav citam,
tad nav pašam
mīlestības,
iznāk,
ja ir sirdī
labā gaisma,
tad viss mīļais
iznāk.*

*If there's no love you can
give to others
there's no love for
yourself, so it happens,
if there is a flame of
kindness in your heart,
everything comes out
in love.*

*Basām kājām
dvēselīte
rasas rītā
iznāk
skatīties,
kā mazai zīlei
milzīgs ozols
iznāk.*

*Barefoot
a soul
comes out
on a dewy morning
to watch
a tiny acorn
grow into
a big oak.*

-Ojārs Vācietis

PAL-SO-SEONG (EIGHT LAUGHING VOICES) – Korean composer Hyo-Won Woo uses nonsense syllables in her driving, fun-filled *Pal-So-Seong*.

COLLEGIATE CHORALE

Kent Hatteberg, *Director*

SOPRANO I

Sarah Byrd
Brittany Carwile
Mea Graham#
Nala Kathleen
Savannah Knapp
Hannah Lee
Hannah Moon
Sarah Moser
Marypaige Taylor

SOPRANO II

Rachel Barber
Lorin Bridges
Lauren Curtsinger
Makya Griffin
Jessica Heinz
Seungah Kwon*#
Kelsey Lyvers
Reagan Shourds
Ashley Stephens

ALTO I

Emily Brumley
Callie Cowart
Sydney Davenport
Jill Felkins
Riley Ferretti
Adelaide Hincks
Seunggyeong Seo*#
Katie Vessels

ALTO II

Reagan Bunce
Amelia Hurt#
Katie Jordan
Hannelore Mehler
Madison Offenberger
Emily Spradling
Rachel Turnbill
Tamia Yates

TENOR I

Tim Clay*
Michael Colavita*
John Hynes
Andrew Miller*#
Nico Palania
JT Roy
Connor Wilkerson

TENOR II

Tyler Carnes
Seon Hwan Chu*#
Nicholas Claussen
Dylon Crain
Adrian Lopez
Ethan Murphey
Isaac Pendley
Cory Spalding

BASS I

Cameron Carnes
Jonah Carter
Andrew Chapman
Andrew Durham#
K. Alex Hatton
Matthew Houston
Lattie Neely
Liam Resener
Samuel Ritchie
Luke Wilkins

BASS II

Jimmy Cluxton
Phill Hatton
Nathaniel Mo*#
Zach Willman

* graduate student

section leader

CARDINAL SINGERS

Kent Hatteberg, *Director*

SOPRANO I

Brittany Carwile
Mea Graham
Nala Kathleen
Sarah Moser
Shannon Winter

SOPRANO II

Won Joo Ahn+
Rachel Barber
Callie Cowart
Kelsey Lyvers

ALTO I

Jill Felkins
Adelaide Hincks
Lauren Montgomery

ALTO II

Reagan Bunce
Amelia Hurt
Rachel Turnbull

TENOR I

Michael Colavita*
Andrew Miller*
Connor Wilkerson

TENOR II

Seon Hwan Chu*
Ethan Murphey
Isaac Pendley
JT Roy

BASS I

Cameron Carnes
Andrew Durham
Matthew Houston

BASS II

Phill Hatton
Nathaniel Mo*
Luke Wilkins
Zach Willman

+ faculty

* graduate student

NEW MUSIC ENSEMBLE & WIND ENSEMBLE

Frederick Speck, *Director*

Friday, November 9, 2018

Comstock Concert Hall

8:00 p.m.

PROGRAM

Univocity (2009)

Amy Williams (b. 1969)

Wesley Kane, *soprano saxophone*
Mackenzie Eck, *alto saxophone*
Nathan Witte, *tenor saxophone*
Marissa Ortiz, *baritone saxophone*

Serenatas (2008)

Kaija Saariaho (b. 1952)

Languido
Misterioso
Delicato
Dolce
Agitato

Joshua Baerwald, *violoncello*
Johannes Visser, *piano*
Neil Rao, *percussion*

Acequia Madre (2012)

Magnus Lindberg (b. 1958)

Kris Bachmann, *clarinet*
Anna Vander Boon, *piano*

Con Leggerezza Penosa (1990)

Elliott Carter (1908-2012)

Prado Fernandez, *clarinet*
Julia Sedloff, *violin*
Lize Dreyer, *cello*

Mysterious Horse Before the Gate (1963)

Alan Hovhaness (1911-2000)

Postcard No. 3 (2002)

Anthony Plog (b. 1947)

Christopher Estabrook, *trombone*
Cole Gregory, Kirk Knight, Seth Perkins,
Dalton Powell & Mickey Hall, *percussion*
Adam Thomas, *conductor*

INTERMISSION

Comes Around (2017)

Frederick Speck (b. 1955)

A/TONAL ENSEMBLE

Kaelah McMonigle, *flutes*

Carrie Ravenstem, *clarinet*

Tanner Leonardo, *marimba*

Scintilla: After Arvo Pärt (2017)

Marek Pasieczny (b. 1980)

Part I

Part II 'Psalm'

Part III

Joshua Glenn, Kayla Hibbs,

Michael Jones & Jeremy Waldrip, *guitars*

Cineshape 5

Amy Williams

Katelin McDonald, *flute*

Caroline Stephenson & Rose Crelli, *violins*

Brandin Kreuder, *viola*

Addie Hotchkiss, *cello*

Anna Vander Boon, *piano*

Neil Rao, *percussion*

Cheetah (2006)

Karel Husa (1921-2016)

Amy Acklin, *conductor*

Élégie (1958/2012) and Smetana Fanfare (1984)

Karel Husa

Cole Gregory & Dalton Powell, *Élégie percussionists*

PROGRAM NOTES

UNIVOCITY is a philosophical term that means “one voice”. I was particularly interested in Gilles Deleuze’s use of it as a way of describing Being. It is difference that connects all. It seems appropriate for the saxophones, with subtle differences in the instruments, but which are all one family (voice). The piece undergoes an always-differentiating process, from a single voice to maximum difference and back again. - *Amy Williams*

SERENATAS is a collection of five small pieces which are played in the order chosen by the performers. The names of the sections describe their general musical character: *Agitato, Delicato, Dolce, Languido, Misterioso*.

The musical material here is related to two of my recent works: *Mirage* and *Notes on Light*. I became attached to some details and musical ideas, developed them here further or put them in a new context. The starting point for these pieces is emotional. The title reflects my attitude to this material: the music is sometimes sweet, sometimes tormented. I would like the attitude of the musicians playing it to be devoted as it would be when playing a serenade to a lover. - *Kaija Saariaho*

ACEQUIA MADRE demonstrates an approach which was somewhat new to the style of my musical expression at the time of its composition (2012): structuring a work with the focus on its melodic aspects. I drew inspiration from other creative artists through one of my ‘rituals’: I surrounded myself with the scores of composers who, for one reason or another, were on my mind at the time, like Iannis Xenakis, Alban Berg’s *Four Pieces for clarinet and piano*, and *Contrasts for violin, clarinet and piano* by Béla Bartók, plus Schubert’s haunting, final *String Quartet No. 15*. Conquering technical difficulties is something I find particularly rewarding when playing acoustic instruments: fully aware that today’s electronics can triumph over a composer’s most demanding technical challenges, I love the idea of performers encountering their instruments with virtuosity... doing something that seems to defy physical boundaries. - *Magnus Lindberg*

FIDDLE STATES borrows from the rich tradition of American Appalachian and Bluegrass fiddling. Based partly on fiddle material, this piece plays with the many characteristics of fiddle tunes from driving rhythmic pulsation to introspective lyricism. The opening movement depicts the act of breathing using the idiomatic droning found in fiddle tunes. The second movement is a turbulent chase between the two violinists. The third movement is an introspective nocturne. In the final movement, a short set of variations on a Bluegrass tune gradually spin out longer and longer melodic patterns, building to a climax to conclude the work. - *Matthew Tommasini*

MYSTERIOUS HORSE BEFORE THE GATE by Alan Hovhaness and **POSTCARD NO. 3** by Anthony Plog are paired to feature the persuasive declamatory nature of the trombone. In the Hovhaness, the soloist proclaims a lyrical statement supported by a percussion ensemble of metallic keyboard instruments. The end of the Hovhaness features a quasi-improvisatory percussion *mélange* serving as a hinge to the unaccompanied movement by Anthony Plog, which in an intense way, connects with gestural attributes of the somewhat mystical Hovhaness prelude.

COMES AROUND was commissioned by the chamber ensemble A/tonal and premiered at the Kentucky Center for the Arts in May 2018. A single-movement work, the music features dialoguing between a trio of musicians performing on flute/alto flute, clarinet and marimba. The title suggests returns, at first in motivic materials stated in the alto flute and then in architectural sections resembling a rondo. Finally, toward the end of the work, the voices join in a tarantella of energetic canons in which the music drives forward and, "becomes a round." - *Frederick Speck*

SCINTILLA (from Latin: 'spark') means "a sparkling glittering particle," "a tiny or scarcely detectable amount." This miniature is my 'tribute' to one of the most significant living composers of our time - Arvo Pärt, and also my personal fulfillment of composing something mystical, profound and saturated with my catholic faith.

The piece is divided into three slow movements separated by 'attacca.' The middle movement titled "Psalms" forms the 'heart' of the piece, inspired by and based on the first four entrances (men's voice lines" of "*De Profundis*" (for male choir, organ and percussion). Arvo Pärt composed this piece in 1980 (coincidentally the year of my birth). The entire work is based mainly on the affiliation between two chords: A-flat major and G major.

I originally composed this piece for piano solo, later transcribed for guitar solo (2012/2013). Following Pärt's "*tintinnabulum*" style, the score has been written on three staves, very unusual for solo guitar. The tuning system was also atypical: 6th E - low G and 5th A - g#. Simultaneously, I composed a version of this work for solo piano.

Scintilla (after Arvo Pärt) for guitar quartet is dedicated to one of the most important and most influential guitar ensembles in the history of the classical guitar - *Los Angeles Guitar Quartet (LAGQ)*. - *Marek Pasieczny*

The dynamic relations of cinematographic movement and rest in Alfred Hitchcock's masterpiece, *Rope*, are the organizing elements of **CINESHAPE 5** (2010). The action in the film unfolds in one setting and in close proximity to the scene's main prop; hidden inside a wooden chest is the dead body of a man strangled by the film's protagonists in the opening scene. Hitchcock achieves concentrated tension by staging the film's dramatic sequences in the presence of the victim's lifeless body. The film is famous for Hitchcock's experiments with cinematic time and space. He filmed in what appears to be one long, unbroken shot, with a few, nearly undetectable cuts. Similarly, *Cineshape 5* consists of a single musical object (a central, through-composed melodic line) that the entire piece revolves around. - *Amy Williams*

CON LEGGEREZZA PENSOSA was commissioned by Dr. Raffaele Pozzi, the director of the *Istituto di Studi Musicali* in Latina, Italy as an homage to the Italian author, Italo Calvino, to be performed in connection with the institute's first annual awards for the best musicological papers of the year. Italo Calvino, who died after writing but before giving his Norton Lectures at Harvard University, *Six Memos for the Next Millennium (Lezioni americane)*, was singled out for this homage because he presents in these lectures a new view of humanism which has become an inspiration for the *Istituto di Studi Musicali*.

The title was suggested by the remark Calvino makes in his lecture on Lightness: "*spero innanzitutto d'aver dimostrato che esiste una leggerezza della pensosità, così come tutti sappiamo che esiste una leggerezza della frivolezza; anzi, la leggerezza pensosa può far apparire la frivolezza come pesante e opaca.*" (Above all I hope to have shown that there is such a thing as a lightness of thoughtfulness, just as we all know that there is a lightness of frivolity. In fact, thoughtful lightness can make frivolity seem dull and heavy.) - *Elliott Carter*

CHEETAH, Karel Husa's last work for Wind Ensemble, was commissioned by the University of Louisville for the University of Louisville Wind Ensemble. Rich instrumental hues, motivic intrigue, and intense lyricism join forces in Karel Husa's powerful and poetic work for wind ensemble. The musical metaphor suggested by the composer is evoked from the portrait of this "magnificent wild animal, now an endangered species—its colors, movements, power, speed."

Energy develops from small, quiet flickers of rhythm and interval gestures in the horns and percussion, along with gentle cascades of woodwind lines that act as musical premonitions cast against a distant fanfare motive in the trombones. These statements expand bit by bit through an additive process to create a brooding sense of dramatic possibility. Emerging to shape the second section of the piece is an extended melodic soli from the saxophones. It is lyrical and strong, with a passionate vocal

quality that grows in strength through widening intervals and ranges. Throughout, this lyrical statement is provoked by a motoric pattern in the woodwinds that pulsates as a reminder of the undercurrent of rhythmic energy that is at the music's core. Together, these elements unfold as the staging of a third section, identified by energetic fanfares from the trumpets and horns combined with rhythmic counterpoint from the percussion. Here, the music again gathers its rhythmic impulse to create rich, invigorated textures throughout the ensemble. At the same time, the fanfares, first heard in the trombones near the beginning, return to be reshaped, extended, and amplified through the entire brass section, culminating with the arrival at the climactic fortissimo of the work. Echoing out of this visceral release, Husa orchestrates a beautiful dénouement, dissolving the musical energy with subtle reminiscence, and suggesting a sort of sublime exhaustion.

ÉLÉGIE by Karel Husa, for two percussionists, finds its origins in his 1956 *Élégie* for piano. The work had also been reworked as the first movement of the often performed *Élégie* and *Rondo* for alto saxophone and piano. This 2012 version is scored for vibraphone and marimba (with suspended cymbal, gong, and tubular bell). It was dedicated to the Oklahoma Percussion Duo.

Karel Husa's **SMETANA FANFARE** incorporates two quotations from *Wallenstein's Camp*, a symphonic poem by Bedřich Smetana. This work, reflecting Husa's Czech heritage and honoring Smetana's exile from Prague in Gothenberg, Sweden, was composed in 1984 fulfilling a commission by San Diego State University. The music emerges from lonely, single-toned fanfares to culminate in massive and powerful sonorities derived from the entire wind ensemble.

UNIVERSITY WIND ENSEMBLE

Frederick Speck, *Director*

FLUTES & PICCOLOS

| | |
|------------------|----------------|
| David Farsetti | Louisville |
| Katelin McDonald | Scottsburg, IN |
| Hannah Iglehart | Scottsburg IN |
| Oscar Thompson | Louisville |
| Claire Ervin | Jackson, TN |

OBOES & ENGLISH HORN

| | |
|----------------------|------------|
| Stephanie Hile | Louisville |
| DaEun Ahn | Louisville |
| Christopher Wolfzorn | Erlanger |

BASSOONS

| | |
|------------------|----------------|
| Alex Slucher | Shelbyville |
| Rebekah McKinley | Elizabethtown |
| Amanda Cox | Louisville |
| Nathan Shepherd | Lanesville, IN |

CLARINETS

| | |
|-------------------|--------------------|
| Kris Bachmann | Floyds Knob, IN |
| Prado Fernandez | Ciudad Real, SPAIN |
| Elise Piecuch | Memphis, TN |
| Adam Thomas | Henderson |
| Kelly Hayden | Owensboro |
| Caroline Dyer | LaGrange |
| Elizabeth Sargent | Paris |
| Eliana Smith | Louisville |

BASS CLARINET

| | |
|---------------|--------------------|
| Josh Mayfield | Jeffersonville, IN |
|---------------|--------------------|

ALTO SAXOPHONES

| | |
|---------------|------------|
| Wesley Kane | Laurel, MD |
| Mackenzie Eck | Goshen |

TENOR SAXOPHONE

| | |
|--------------|---------|
| Nathan Witte | Corinth |
|--------------|---------|

BARITONE SAXOPHONE

| | |
|--------------|----------|
| Jacob Eadens | Prospect |
|--------------|----------|

HORNS

| | |
|------------------|------------|
| Natalie Karrick | Louisville |
| Hayden LaVelle | Buckner |
| Tarren Sexton | Louisville |
| Bailey Hatzell | Louisville |
| Seth Berkenbosch | Louisville |

TRUMPETS

| | |
|----------------|----------------|
| Lane Myers | Glasgow |
| Angel Gross | Louisville |
| Murphy Lamb | Campbellsville |
| Nick Felty | Louisville |
| James Robinson | St. Louis, MO |

TROMBONES

| | |
|-----------------|---------------|
| Chris Estabrook | Lancaster, NY |
| Hunter Snow | Lawrenceburg |
| Josh Lang | LaGrange |

BASS TROMBONE

| | |
|----------------|----------|
| Carter Woosley | LaGrange |
|----------------|----------|

EUPHONIUMS

| | |
|--------------|------------|
| Noah Centers | Louisville |
| Alexia Murry | Louisville |
| David Borman | Louisville |

TUBAS

| | |
|----------------|----------|
| Griffin Wilson | Buckner |
| Justin Cooper | Richmond |

PERCUSSION

| | |
|---------------|----------------|
| Cole Gregory | Louisville |
| Dalton Powell | Fort Thomas |
| Seth Perkins | Louisville |
| Kirk Knight | Henderson |
| Mickey Hall | Scottsburg, IN |

HARP

| | |
|-------------|------------|
| Vicki Searl | Rineyville |
|-------------|------------|

DOUBLE BASS

| | |
|---------------|-----------|
| John Anderson | Bardstown |
|---------------|-----------|

GUEST ARTIST BIOGRAPHIES

A/Tonal was founded by two Louisville composers and two performers in 2013 who were deeply passionate about playing music of the past and present. Composers Daniel Gilliam and Erich Stem along with performers Carrie RavenStem and Jessica Dorman set out to create a group that would bring a lively mix of music presented in such a way as to give Louisville audiences an experience they will never forget. The use of dynamic lighting on stage, audience members being encouraged to take pictures or Facetime Live, the exploration of venues outside of the traditional chamber group setting, and the commissioning and recording of music by living and local composers are some of the efforts that have distinguished A/Tonal as a group that is “breaking new ground” (Insider Louisville).

Since its inception, A/Tonal has been featured on 90.5 WUOL’s Unheard series, LONGLEASH’s Loretto Project, and local venues such as The Kentucky Center and The Piano Shop. Its educational mission has resulted in several performances and masterclasses for The Kentucky Center Governor’s School for the Arts (Centre College), Bellarmine University, and Indiana University Southeast.

The **Trio of Chance Designs** formed in Spring 2017. The group explores notions of chaos theory within the context of sound. A networked system of musicians, instruments, microphones, loudspeakers, and digital signal processing algorithms is established - there is a possibility of something happening. From the very first sound produced (system input), a process of interaction between the musicians and the computer proceeds entirely in the sound domain. Musical form (design) is then considered an emergent property of this dynamical system of sonic interactions.

Formed in 2009, the **Elysian Trombone Consort** continues with its passion for trombone chamber music. The consort has performed recitals at the University of Louisville, Bellarmine University, the University of Cincinnati College-Conservatory of Music (CCM), University of Southern California, Mesa College (San Diego), the Peabody Institute of the Johns Hopkins University, Elizabethtown State Theatre (KY) and the historic Mt. Vernon United Methodist Church in Baltimore. They have also performed featured recitals at the 2016 American Trombone Workshop, the 2013 International Trombone Festival, and the 2012 College Music Society National Convention in San Diego.

Sam Pluta is a Chicago-based composer, laptop improviser, electronics performer, and sound artist. Though his work has a wide breadth, his central focus is on the laptop as a performance instrument capable of sharing the stage with groups ranging from new music ensembles to world-class instrumental improvisers. By creating unique interactions of electronics, instruments, and sonic spaces, Pluta’s vibrant musical universe fuses the traditionally separate sound worlds of acoustic instruments and electronics,

creating sonic spaces which envelop the audience and resulting in a music focused on visceral interaction of instrumental performers with reactive computerized sound worlds.

As a composer of instrumental music, Sam has written works for Wet Ink Ensemble, the New York Philharmonic, International Contemporary Ensemble, Yarn/Wire, Timetable Percussion, Mivos Quartet, Spektral Quartet, Ensemble Dal Niente, Mantra Percussion, TAK, Rage Thornbones, and Prism Saxophone Quartet. His compositions range from solo instrumental works to pieces for ensemble with electronics to compositions for large ensemble and orchestra. In addition to acoustic and electro-acoustic works, Pluta has written extensive solo electronic repertoire ranging from multi-channel acousmatic compositions to solo laptop works with video to laptop ensemble compositions for up to 15 players.

Dr. Pluta studied composition and electronic music at Columbia University, where he received his DMA in 2012. He received Masters degrees from the University of Birmingham in the UK and the University of Texas at Austin, and completed his undergraduate work at Santa Clara University. His principal teachers include George Lewis, Brad Garton, Tristan Murail, Fabien Levy, Scott Wilson, Jonty Harrison, Russell Pinkston, Lynn Shurtleff, and Bruce Pennycook.

Sam is Assistant Professor of Music and in the College at the University of Chicago. He is director of the CHIME Studio and co-director of Contempo, the University's new music ensemble in the Chicago Center for Contemporary Composition. From 2011-15 he directed the Electronic Music Studio at Manhattan School of Music, and has taught at Columbia University and Bennington University. For 16 years he taught composition, musicianship, electronic music, and an assortment of specialty courses at the Walden School, where he also served as Director of Electronic Music and Academic Dean.

COMPOSER BIOGRAPHIES

Filipino composer **Joed Balsamo** received his undergraduate degree in Composition from Xavier University (Ateneo de Cagayan) in 1999 and a degree in piano from St. Scholastica's College in 2001. He is currently the Resident Music Director of Ballet Philippines and music instructor at Centro Escolar University, where he teaches composition, piano, music theory, and score reading, among other courses. He is completing his master's degree in piano performance at the University of Santo Tomas. Previously he taught composition and keyboard at De La Salle-College of Sint Benilde and composition, orchestration, and choral arranging at Philippine Women's University. He has received awards and citations from the National Music Competitions for Young Artists (NAMCYA), the Yoshiro Irino Memorial Prize Competition, the Department of Tourism-Region X, and St. Scholastica's College Music Alumnae Foundation.

Derek Douglas Carter (b. 1994) is a composer, conductor, and artist from Illinois who received a BM in Music Composition & Theory from Illinois State University studying with Carl Schimmel, Roy Magnuson, and Martha Horst, and conducting with Martin Seggelke. While at Illinois State, D. Carter collaborated with poets, directors, choreographers, and musicians to create new interdisciplinary works of art and founded a new music ensemble to promote music from living composers to foster an interest in contemporary music in the local community. Now pursuing a MM in Music Composition at University of Louisville, D. Carter is studying composition with Steve Rouse and Krzysztof Wółek and conducting with Kimcherie Lloyd. Through the work with the composers collective/experimental trio AmiEnsemble, D. Carter has continued to collaborate with more artists to create experimental new work often including text and speech in a concert setting, but also to add theatrical elements in solo and small chamber pieces.

Elliott Carter (1908-2012) is internationally recognized as one of the most influential American voices in classical music, and a leading figure of modernism in the 20th and 21st centuries. He was hailed as “America’s great musical poet” by Andrew Porter and noted as “one of America’s most distinguished creative artists in any field” by his friend Aaron Copland. Carter’s prolific career spanned over 75 years, with more than 150 pieces, ranging from chamber music to orchestral works to opera, often marked with a sense of wit and humor. He received numerous honors and accolades, including the Pulitzer Prize on two occasions: in 1960 for his *String Quartet No. 2* and in 1973 for his *String Quartet No. 3*. Other awards include Germany’s Ernst Von Siemens Music Prize and the Prince Pierre Foundation Music Award. Carter was the first composer to receive the United States National Medal of Arts, and is one of a handful of composers inducted into the American Classical Music Hall of Fame. He was recognized twice by the Government of France: being named Commander of the “Ordre des Arts et des Lettres,” and receiving the insignia of Commander of the Legion of Honor in September 2012.

Josep Vila I Casañas was born in Sabadell, in the Catalonia region of Spain. He began his musical studies at the Sabadell Conservatory of Music, where he studied piano, harmony, counterpoint, composition, and orchestral conducting. He also began studies in choral conducting, and during the 1995-96 academic year he studied in Sweden with famed director Eric Ericson. He founded the chamber choir Càmera Lieder in Sabadell in 1990. From 1991 to 1995 he was chief conductor of the Coral Càrmina Barcelona. He served as the resident conductor of the Lieder Càmera Choir from 1990 to 2006, the Orfeó Català choral society from 1998 to 2016, the Radiotelevisión Española Choir from 2007 to 2010, and the Cor de Cambra of the Palau de la Música Catalana from 2011 to 2016. Casañas has an extensive catalogue of a cappella compositions and choral works with orchestras or chamber ensembles. Some of his most celebrated compositions are his songs for

children's choir written between 1983 and 1996. Other works include the choral-orchestral fantasia *El mirador* (2003), the cantata *El motí* (2007), *Te Deum* (2010), *Missa Sanctus-Benedictus* (2015), and the oratorio *Veni Creator Spiritus* (2016).

Slovenian composer, teacher, and conductor **Ambrož Čopi** graduated from the Academy of Music in Ljubljana, where he studied composition with Dane Škerl and piano with Andreja Jarca. He also completed a specialist study of composition with Uroš Rojko. He has taught solfeggio, harmony, counterpoint, chamber music, and the basics of composition at the art gymnasium in Koper since 1999. He has directed a number of choirs in the Koper, Slovenia area, including the Chamber Choir Nova Gorica and the mixed choir of Obala Koper, and currently leads the Academic Choir of the University of Primorska. Choirs under his direction have received numerous awards in competitions, and he is regularly invited as a member of international juries for choral competitions. He is primarily a composer of choral works, and his compositions have been performed by choirs around the world.

Gabe Evens is the Assistant Professor of Jazz Piano, Composition and Arranging at the University of Louisville, Jamey Aebersold Jazz Studies Program. He has performed throughout the United States and in Malaysia, Singapore, Spain, and France and has played with the Malaysian Philharmonic Orchestra, the Miami City Ballet Orchestra, the University of North Texas Symphony and Concert Orchestras, the UNT One O'Clock Lab Band, and the University of Miami Concert Jazz Band.

As an arranger and composer, Evens has released seven 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 from the Malaysian Philharmonic Orchestra to the UNT One O'Clock Lab Band.

Evens is a certified teacher of the Alexander Technique, holds an MA in Jazz Piano Performance from the University of Miami, and a DMA in Performance, major in Jazz studies (composition emphasis) from the University of North Texas.

Japanese composer **Dai Fujikura** was born in Osaka, and at the age of 15 moved to the United Kingdom to complete his secondary education at Dover College. He continued his education at Trinity College where, during his sophomore year, he became the youngest ever to win the Kazimierz Serocki International Composers Competition. Since then, he has been awarded many other important prizes, including the Royal Philharmonic Society Award, the Otaka Prize, the Akutagawa Composition Award, the WIRED Audi Innovation Award, the Paul Hindemith Prize, and The Silver Lion Award from Venice Biennale 2017. He recently served as composer-

in-residence for the Nagoya Philharmonic Orchestra. His Double Bass Concerto was premiered by the London Sinfonietta, and in 2013 the BBC Symphony Orchestra gave the UK premiere of his *Atom*. Suntory Hall hosted a portrait concert of his orchestral music in 2012. Fujikura's *Tocar y Luchar* was premiered under the baton of Gustavo Dudamel with the Simón Bolívar Youth Orchestra in Venezuela in 2011. His first opera, *Solaris*, was premiered in 2015, and his second opera, *The Gold-Bug*, was premiered in March 2018 in Basel. He was named artistic director of the Born Creative Festival in Tokyo Metropolitan Theater for 2017. He took the positions of composer-in-residence with the Orchestre national d'Île-de-France and artist-in-residence with The Philharmonic Chorus of Tokyo beginning in 2017.

Osvaldo Golijov grew up in an Eastern European Jewish household in La Plata, Argentina. Born to a piano teacher mother and physician father, Golijov was raised surrounded by classical chamber music, Jewish liturgical and klezmer music, and the new tango of Astor Piazzolla. After studying piano at the local conservatory and composition with Gerardo Gandini he moved to Israel in 1983, where he studied with Mark Kopytman at the Jerusalem Rubin Academy and immersed himself in the colliding musical traditions of that city. Upon moving to the United States in 1986, Golijov earned his Ph.D. at the University of Pennsylvania, where he studied with George Crumb, and was a fellow at Tanglewood, studying with Oliver Knussen.

Jennifer Higdon is one of America's most acclaimed figures in contemporary classical music, receiving the 2010 Pulitzer Prize in Music for her *Violoin Concerto*, a 2010 Grammy for her Percussion Concerto and a 2018 Grammy for her Viola Concerto. Most recently, Higdon received the prestigious Nemmers Prize from Northwestern University which is awarded to contemporary classical composers of exceptional achievement who have significantly influence the field of composition. Higdon enjoys several hundred performances a year of her works, and blue cathedral is one of today's most performed contemporary orchestral works, with more than 600 performances worldwide. Her works have been recorded on more than sixty CDs. Higdon's first opera, *Cold Mountain*, won the International Opera Award for Best World Premiere and the opera recording was nominated for 2 Grammy awards. She holds the Rock Chair in Composition at The Curtis Institute of Music in Philadelphia. Her music is published exclusively by Lawdon Press.

Alan Hovhaness, (1911-2000), was an American composer of Armenian and Scottish descent, notable for his eclectic choice of material from non-European traditions.

Hovhaness studied composition with Frederic Converse at the New England Conservatory from 1932 to 1934 and in 1942 at the Berkshire Music Center in Tanglewood, Massachusetts, with Aaron Copland, Leonard Bernstein, and Bohuslav Martinů. He taught at the Boston Conservatory

(1948–51) and traveled and composed extensively. By age 30 he had grown interested in Armenian music, and he later broadened his focus to include music of the Middle East and Asia. In 1959, during a trip to India and Japan, he studied with local musicians and performed and conducted his own works. In 1965 Hovhaness started his own record label (Poseidon Records), which was meant primarily for recording his own works and which he maintained for more than 15 years. In 1966 he became composer in residence with the Seattle Symphony.

Hovhaness's compositions drew on many exotic rhythmic, melodic, and instrumental resources, as his descriptive titles indicate. His style is often modal and rhythmically intricate, but it is lyrically expressive and de-emphasizes harmony. His *Symphony No. 16* for strings and Korean percussion (first performed 1963) shows his use of unusual instrumental groupings, as does his *Sextet* for violin, timpani, drums, tam-tam, marimba, and glockenspiel (1966).

Karel Husa (1921-2016), winner of the 1993 Grawemeyer Award and the 1969 Pulitzer Prize for Music, is an internationally known composer and conductor. An American citizen since 1959, Husa was born in Prague, Czechoslovakia, on August 7, 1921. After completing studies at the Prague Conservatory and, later, the Academy of Music, he went to Paris where he received diplomas from the Paris National Conservatory and the Ecole normale de musique. In 1954, Husa was appointed to the faculty of Cornell University where he was Kappa Alpha Professor until his retirement in 1992. He was elected Associate Member of the Royal Belgian Academy of Arts and Sciences in 1974 and has received honorary degrees of Doctor of Music from several institutions, including Coe College, the Cleveland Institute of Music, Ithaca College, and Baldwin Wallace College. Among numerous honors, Husa has received a fellowship from the Guggenheim Foundation; awards from the American Academy of Arts and Letters, UNESCO, and the National Endowment for the Arts; Koussevitzky Foundation commissions; the Czech Academy for the Arts and Sciences Prize; the Czech Medal of Merit, First Class, from President Vaclav Havel; and the Lili Boulanger award. Recordings of his music have been issued on CBS Masterworks, Vox, Everest, Louisville, CRI, Orion, Grenadilla, and Phoenix Records, among others.

Magnus Lindberg was born in Helsinki in 1958. Following piano studies he entered the Sibelius Academy where his composition teachers included Einojuhani Rautavaara and Paavo Heininen. The latter encouraged his pupils to look beyond the prevailing Finnish conservative and nationalist aesthetics, and to explore the works of the European avant-garde. This led around 1980 to the founding of the informal grouping known as the Ears Open Society including Lindberg and his contemporaries Hämeenieniemi, Kaipainen, Saariaho and Salonen, which aimed to encourage a greater awareness of mainstream modernism. Lindberg made a decisive move in

1981, travelling to Paris for studies with Globokar and Grisey. During this time he also attended Donatoni's classes in Siena, and made contact with Ferneyhough, Lachenmann and Höller.

Lindberg was Composer-in-Residence of the New York Philharmonic between 2009 and 2012, with new works including the concert-opener EXPO premiered to launch Alan Gilbert's tenure as the orchestra's Music Director, *Allargo* for orchestra, *Souvenir* for ensemble, and Piano Concerto No. 2 premiered by Yefim Bronfman in 2012. He was appointed Composer in Residence with the London Philharmonic Orchestra for three years from the 2014/15 season, with commissions including Violin Concerto No. 2 for Frank Peter Zimmermann. A new orchestral work, *TEMPUS FUGIT*, was commissioned by the Finnish Radio Symphony Orchestra to celebrate the centenary of Finnish Independence in December 2017.

Lindberg's music has been recorded on the Deutsche Grammophon, Sony, Ondine, Da Capo and Finlandia labels. In 2003 Lindberg was awarded the prestigious Wihuri Sibelius Prize. - *Reprinted by kind permission of Boosey & Hawkes*

Alvin Lucier was born in 1931 in Nashua, New Hampshire. He was educated in Nashua public and parochial schools, the Portsmouth Abbey School, Yale, and Brandeis and spent two years in Rome on a Fulbright Scholarship. From 1962 to 1970 he taught at Brandeis, where he conducted the Brandeis University Chamber Chorus which devoted much of its time to the performance of new music. Since 1970 he has taught at Wesleyan University where he is John Spencer Camp Professor of Music. Lucier has pioneered in many areas of music composition and performance, including the notation of performers' physical gestures, the use of brain waves in live performance, the generation of visual imagery by sound in vibrating media, and the evocation of room acoustics for musical purposes. His recent works include a series of sound installations and works for solo instruments, chamber ensembles, and orchestra in which, by means of close tunings with pure tones, sound waves are caused to spin through space.

Mr. Lucier performs, lectures and exhibits his sound installations extensively in the United States, Europe and 41 Asia. He has visited Japan twice: in 1988 he performed at the Abiko Festival, Tokyo, and installed *MUSIC ON A LONG THIN WIRE* in Kyoto; in 1992 he toured with pianist Aki Takahashi, performing in Kawasaki, Yamaguchi and Yokohama. In 1990-91 he was a guest of the DAAD Künstler Program in Berlin. In January 1992 he performed in Delhi, Madras, and Bombay, and during the summer of that year was guest composer at the Time of Music Festival in Vitaasari, Finland. He regularly contributes articles to books and periodicals. His own book, *Chambers*, written in collaboration with Douglas Simon, was published by the Wesleyan University Press. In addition, several of his works are available on Cramps (Italy), Disques Montaigne, Source, Mainstream, CBS Odyssey, Nonesuch, and Lovely Music Records.

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, and recently took over as head of the Fryderyk Chopin Academy in Warsaw. He has received numerous awards for his compositions, including first prize at the Fryderyk Chopin Academy of Music Competition for *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 Musica Sacra Cathedral Choir in Warsaw. He is particularly interested in the composition of sacred choral music.

Slovenian composer **Andrej Makor** received his undergraduate degree at the Academy of Music in Ljubljana with studies in music education, voice, and composition. His master's degree in composition is from the Conservatory of Music Cesare Pollini in Padua, Italy, where he studied with Giovanni Bonato. He has won several composition awards, including third prize at the 2014 Gudio d'Arezzo competition, first prize at the 2016 Gudio d'Arezzo competition, first prize at the international composers competition in Barcelona in 2016, second prize at the international competition Musica Sacra Nova 2017 in Cologne, third prize at the 2017 international composers competition "Via Nova" in the category of music for orchestra, and second prize at the 2018 international composers competition "London Ear Festival of Contemporary Music." The BBC Singers will premiere his *Kyrie* later this year in London.

Ily Matthew Maniano is one of the emerging composers and arrangers in the Philippines and in the international choral scene. He received a degree in music education from the University of the Philippines College of Music, and his love for choral music is what eventually opened doors for him as a composer, arranger, soloist, and choral clinician. He served eight years as both a countertenor and the resident arranger and composer of the internationally acclaimed Philippine Madrigal Singers. He was twice invited to be an instructor at the Cultural Center of the Philippines Choral Workshop and has since led a number of choral clinics in the Philippines, Singapore, and United Arab Emirates. His works have been commissioned and performed by some of the world's best choirs. The University of Louisville has commissioned him to write a new choral work.

Japanese composer and conductor **Ko Matsushita** graduated with a degree in composition from the Kunitachi College of Music and later studied choral conducting with Péter Erdei in Hungary. He is a jury member of the Japan Choral Association, NHK (Japan Broadcasting Association) School Choir competition, and the Composing Chorus Works Competition of Tokyo Cultural Hall. He is the author of a Junior High School music textbook published by Kyoiku Publishing. Additionally, he is an Executive Board Member of the Japan Choral Association and a member of the Tokyo Choral Association. He is resident conductor and artistic director of eleven choirs. Ensembles under his direction have won prizes at numerous international competitions. His mixed choir *Vox Gaudiosa* performed at the 7th World Choral Symposium in Kyoto, Japan in 2005. In 2005, Mr. Matsushita became the first Asian to receive the “Robert Edler Prize for Choral Music” in recognition of his outstanding achievements worldwide in conducting, composing, performance, and education in the field of choral music. He is a frequent member of international juries at choral competitions.

James May (b. 1994) writes music that focuses on texture, timbre, and space. His work has been performed and recorded by JACK Quartet, Beo String Quartet, the San Francisco Choral Artists, Renate Rolfing (Longleash piano trio), and the University of Louisville Orchestra and Collegiate Chorale.

James was the winner of the San Francisco Choral Artists’ 2017 New Voices Project for *The Garden* (“arresting...intricate and intense” – San Francisco Classical Voice), the Wooster Chorus 2016 composition contest for his work *The Dead*, and received the 2018 Huang Orchestra Commission from the University of Louisville. He additionally is a concert producer, conductor, pianist, teacher, one-third of AmiEnsemble, and contributing writer for icareifyoulisten.com. James has participated in Charlotte New Music Festival, the Loretto Project, New Music on the Point 2018, and New Music Gathering.

James attended The College of Wooster where he earned his B.M. in Theory & Composition and his B.A. in English, studying composition with Jack Gallagher and conducting with Lisa Wong, and completed his M.M. in Composition at the University of Louisville as a Bomhard Fellow, studying composition with Steve Rouse and conducting with Kimcherie Lloyd. He is one of 12 recipients of the 2018-19 George J. Mitchell Scholarship, funding study for one year in Ireland, and is currently in the Experimental Sound Practice course at University College, Cork. James previously studied with Federico Garcia-De Castro and Peter Mowrey, and has had private lessons or masterclasses with Andrew Norman, Eve Beglarian, Bent Sørensen, Ted Hearne, Anthony Cheung, Amy Williams, Juraj Kojs, Robert Porco, and Andrea Vela.

Slovenian choral composer, organist, and conductor **Damijan Močnik** completed his studies in composition with Dane Škerl at the Academy of Music in Ljubljana in 1991, and studied abroad in conducting with Eric Ericson. Since 1993 he has been music professor, conductor, and head of music at St. Stanislav's Institution, Ljubljana. He has won many awards with his choirs, especially with the St. Stanislav Youth Choir and the Megaron Chamber Choir. He is the founder and artistic director of the Slovenian Children's Choir. His personal awards include the Prešeren prize, the Gallus plaque, and the state award for extraordinary achievements in education. His compositions are largely a cappella works and vocal-instrumental compositions. He is regularly invited to be an adjudicator at international choral competitions.

Young Lithuanian composer **Ieva Parnaruskaitė** studied piano at the Klaipėda Stasys Šimkus Conservatoire with Biruta Vaišienė. She has studied in Professor Mindaugas Urbaitis's composition class at the Lithuanian Academy of Music and Theatre since 2016. She made a debut in the International Contemporary Music Festival Druskomanija in 2018. The composer is interested in the work of minimalist composers Arvo Pärt, Steve Reich, and Michael Gordon, and is fascinated by the avant-garde jazz artists Tim Berne and Marc Ducret. In her work she experiments by juxtaposing the principles of these different styles.

Award winning guitarist and composer **Marek Pasieczny** (b. 1980) is one of the most respected contemporary composers writing for the guitar worldwide. Pasieczny holds three Master Degrees in music from the Royal Conservatoire of Scotland in Glasgow, UK (for composition and performance with distinction) and "Karol Lipinski" Academy of Music in Wrocław, Poland (for performance with distinction). In 2010, Pasieczny began a combined doctoral degree in composition and performance in Australia, before returning to Europe in 2012 and completing his PhD at Surrey University in Guildford, UK in December 2015. At the same time, Pasieczny has taken up lectureship in composition and orchestration at the university.

As a composer, guitarist, lecturer and adjudicator Pasieczny has appeared regularly at festivals in Europe (Poland, France, Germany, Switzerland, Czech Republic, Greece, Turkey, Bosnia and Herzegovina, The UK, and Italy), Asia (China, Japan), Australia, New Zealand and South Africa.

Pasieczny has composed for and collaborated with such musicians as Pat Metheny (CD „Upojenie”), Odair and Clarice Assad, David Russell, Roland Dyens, Carlo Domeniconi, Ana Vidovic, Pavel Steidl, Edoardo Catemario, Gabriel Bianco, Krzysztof Pelech, Duo Melis and many others.

In 2012, Pasieczny became a D'Addario artist and as well featured on the cover of the prestigious Classical Guitar Magazine.

Latvian composer and pianist **Pēteris Plakidis** was born in Riga. He completed his undergraduate studies with composition teachers Jānis Ivanovs and Valentīns Utkins in 1970 and his master's degree in 1975 at the Jazeps Vītols State Conservatory, now known as the Latvian Academy of Music. He began his professional life as music director of the Latvian National Theatre (1969-1974) and became professor of composition at the Latvian Academy of Music in 1974. He was awarded the title of Honoured Artist in 1982, the People's Artist in 1990, and the Jānis Ivanovs Prize in 1987. In 1996 he received the Latvian Great Music Award for his *Variations for Orchestra*. His compositions include works for orchestra, chamber and solo instruments, and chorus and solo voice. He passed away in August 2017.

Anthony Plog has had a rich and varied international career in music — as a composer of operas, symphonic music, and chamber works; as an orchestral musician, soloist, and recording artist; and as a brass teacher and coach at some of the great music conservatories internationally and now online to students around the world.

The music of Anthony Plog has been performed in over 30 countries, and he has been the recipient of numerous grants and commissions. After beginning his career writing extensively for brass, he now works in many different musical forms. He has composed three children's operas, the first of which (*How the Trumpet Got Its Toot*) was premiered by the Utah Opera and Symphony. He completed a major tragic opera (*Spirits*) based on a Holocaust theme and recently finished a new opera about a drone operator suffering a nervous breakdown (*The Sacrifice*). Other new works include an oratorio about the first major environmental battle in the United States (*God's First Temples*), in versions for orchestra, symphonic band, and soprano song cycle; and a cantata using the stories of women who have recovered from sex trafficking, prostitution, and drug abuse (*Magdalene*).

John Ritz is Assistant Professor of Music in Composition and Creative Studies, and Director of the New Media program at the University of Louisville. He has received recognitions for his work from the ASCAP/Morton Gould Composer Awards, the Bourges International Electroacoustic Music Competition, the 21st Century Piano Commission Competition, the Forum Biennial Musiques en Scène, and the Society for Electro-Acoustic Music in the United States.

Ritz's music has been performed throughout the United States, as well as in France, Italy, Germany, Russia, Canada, and Chile. His music has been performed at various conferences and festivals, including the Society for Electro-Acoustic Music in the United States (SEAMUS) National Conference, the International Computer Music Conference (ICMC), the Bourges International Festival of Electroacoustic Music (IMEB), the Electroacoustic Music Festival of Santiago, Chile (CECh), the Spark Festival of New Music, the Sound and Music Computing Conference (SMC), and Electronic Music Midwest (EMM), among others.

Ritz received his BA from the University of Iowa, where he studied composition with Lawrence Fritts and cello with Charles Wendt, and his MM and DMA from the University of Illinois at Urbana-Champaign, where he studied composition with Erik Lund, Stephen Andrew Taylor, Vinko Globokar, Agostino Di Scipio, and Scott A. Wyatt.

Steve Rouse has received the 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 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 (2000). Rouse's compositions have been recorded for the Telarc, Ravello-Parma, Summit, Centaur, Albany, Coronet, and University of Louisville labels. His music is published by C. F. Peters, Lauren Keiser Music Publishing, Manhattan Beach Music, and Primal Press. Rouse's music has been performed and heard in airplay around the world.

Rouse 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 Composition and Coordinator of Composition and Creative Studies.

Kaija Saariaho is a prominent member of a group of Finnish artists who are making a worldwide impact. Saariaho has claimed the major composing awards: Grawemeyer Award, Wihuri Prize, Nemmers Prize, Sonning Prize, Polar Music Prize.

She studied in Helsinki, Fribourg and Paris At IRCAM, Saariaho developed techniques of computer-assisted composition and acquired fluency in working on tape and with live electronics. This experience influenced her approach to writing for orchestra, with its emphasis on the shaping of dense masses of sound in slow transformations. Significantly, her first orchestral piece, *Verblendungen* (1984), involves a gradual exchange of roles and character between orchestra and tape. And even the titles of her, linked, pair of orchestral works, *Du Cristal* (1989) and *...à la Fumée* (1990) suggest her preoccupation with colour and texture. Although much of her catalogue comprises chamber works, she has turned increasingly to larger forces and broader structures, such as *Orion* (2004), *Laterna Magica* (2008), *Circle Map* (2008). The detailed notation using harmonics, microtonality and detailed continuum of sound extending from pure tone to unpitched noise – all features found in one of her most frequently performed works, *Graal Théâtre* for violin and orchestra (1994).

Marc Satterwhite's music has been performed in diverse venues all over the United States, as well as in Europe, England, Japan, Australia, Latin America, South Africa, China and South Korea.

Among the groups that have performed and recorded his works are the Boston Symphony, the Utah Symphony, the Louisville Orchestra, the

Verdehr Trio, eighth blackbird, the Pittsburgh New Music Ensemble, the Core Ensemble, Tales & Scales, the Chicago Chamber Musicians, the London Composers Ensemble, Percussion Group Falsa, tubist Gene Pokorny, and clarinetist Richard Nunemaker. He has received residencies at the MacDowell Colony, Yaddo, and the Atlantic Center for the Arts.

He is a graduate of Michigan State University and Indiana University and was for several years a professional orchestral bassist before switching his emphasis to composition. He has taught in Texas, Indiana and Michigan and is Professor of Composition and Music Theory at the University of Louisville School of Music where, in addition to his teaching duties, he directs the Grawemeyer Award for Music Composition.

Frederick Speck is a composer, conductor and teacher. The New York Times has cited his work as, “vivid driven music,” and the Louisville Courier Journal as “consummate orchestration in an age of virtually limitless soundscapes.” His music has been performed by such ensembles as the Louisville Orchestra, the Denver Symphony, the Senzoku Gakuen Wind Ensemble, Musashino Academy Wind Orchestra, the Eastman Wind Ensemble, and Speculum Musicae, and recorded by such artists as Richard Stoltzman, Paul York, Brett Shuster and the Washington Winds. Twice the recipient of the University of Louisville President’s Award for Outstanding Scholarship, Research and Creativity, his work has also been recognized through fellowships and commissions from the Barlow Endowment, the National Endowment for the Arts, the Pennsylvania Council for the Arts and the Indiana Arts Commission.

At the University of Louisville, Speck directs the Wind Ensemble and New Music Ensemble, teaches conducting, and serves as Chair for the Department of Performance Studies. In addition, he is the artistic director and conductor of Chamber Winds Louisville and the Louisville Concert Band. Ensembles led by Speck have earned praise for being “crisply responsive” with “terrific verve...displaying mastery” (The Courier Journal, Louisville). Under his leadership, ensembles have been invited to perform at KMEA Conferences, CBDNA Southern Division Conferences, the MENC National Conference, the CBDNA National Conference, the Midwest Clinic, the Jungfrau Music Festival in Interlaken, Switzerland, World Association for Symphonic Bands and Ensembles Conferences in Killarney, Ireland and San Jose, California and the American Bandmasters Association Convention.

Frederick Speck is an elected member of the American Bandmasters Association and current President of the College Band Directors National Association Southern Division. He earned the B.M. and M.M. from Bowling Green State University and the D.M.A. from the University of Maryland.

Alan Theisen is a composer, saxophonist, music theorist, and educator. Theisen’s compositions encompass a wide array of genres and instrumentation including chamber music, art song, solo piano, jazz, concerti, and more. Praised by composer Dimitri Terzakis as being “the

product of a unique talent,” his works are frequently commissioned by professional chamber musicians and large ensembles alike. Though Theisen’s pieces are stylistically diverse, all exhibit unabashed emotional sincerity, memorable melodies, sensitive harmony, and carefully constructed formal designs—characteristics that inspire enthusiastic audience response and repeat performances. Some recent premieres of Theisen’s music have occurred at National Sawdust (Brooklyn), New Music Gathering (Peabody Conservatory), and the World Saxophone Congress (Strasbourg, France).

Zach Thomas is a composer and media artist whose work is characterized by impulse, restlessness, and precision. He is a PhD candidate at the University of North Texas where he works as a teaching fellow at the Center for Experimental Music and Intermedia and as a researcher at the xREZ Art+Science Lab. Zach is a co-director of the new music non-profit, ScoreFollower, which curates and produces online content for the promotion of contemporary music. He works regularly with instruments, electronics, and video components in his compositions and has exhibited throughout North America and Europe.

Matthew Tommasini (b. 1978) has been awarded top prizes including the Charles Ives Scholarship from the American Academy of Arts and Letters and the ASCAP/CBDNA Frederick Fennell Prize and grants from the ASCAP Foundation’s Leonard Bernstein Fund and the American Music Center’s Composer Assistance Program.

He is Associate Artistic Director of the internationally-acclaimed composers and performers festival, Intimacy of Creativity, the HKUST Music Alive! concert series, and Associate Professor of Humanities Practice in Music Education at the Hong Kong University of Science and Technology where he coordinates an innovative music and creative arts program.

He can be heard regularly on Radio Television Hong Kong Radio 4 as English Outside Presenter for concerts presented by ensembles including the Hong Kong Philharmonic Orchestra, Hong Kong Chinese Orchestra, and Hong Kong Sinfonietta. Recently, he presented and produced a 4-part series celebrating the Bernstein centennial. Remembering Leonard Bernstein featured guests Nina Bernstein, Jaap van Zweden, Bright Sheng, Michael Barrett, and David Gockley.

Mr. Tommasini holds degrees in composition from the University of Michigan (DMA, MA) where he studied with Bright Sheng, William Bolcom, Michael Daugherty, and Leslie Bassett; and UCLA (BA) where he studied with Paul Chihara and Ian Krouse.

Matt Wetmore has composed works across a variety of media, from solo and chamber works to large ensembles and electronics, though his primary interest and fascination is bringing new sound worlds to the choral ensemble. He has received numerous commissions and 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 L.A. Choral Lab, the University of Oklahoma Chorale, the Louisville Chamber Choir, the Rutgers University Kirkpatrick Choir, and many others, with performance venues ranging from music festivals in America to cathedrals in Europe and the Great Wall of China. He earned his bachelor's degree in Music Theory and Composition at East Carolina University studying under Ed Jacobs, Mark Taggart, Mark Richardson and Marc Faris, his master's degree in Music Composition at the University of Louisville, studying under Krzysztof Wofek, and his second master's degree 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 *Invictus*, *O nata lux*, *Song of Simeon*, and *Solus Christus*.

Hyo-Won Woo is a South Korean composer known prominently for her choral works. She combines techniques of traditional Korean music with Western music. After graduating from Sungshin Women's University, she started her musical activity as a resident composer of the Seoul Ladies' Singers in 1995. Since 1999 she has served as a full-time composer for the Incheon City Chorale, conducted by Hak-Won Yoon. Woo has taught at the Seoul Theological University and Hansei University, and served as a guest lecturer at the University of Michigan. She is now composer in residence for the National Chorus of Korea. Her oratorio *Creo*, based on the Creation, was performed at the 10th World Symposium on Choral Music in Seoul in 2014.

Cathy van Eck (b. 1979) is a composer, sound artist, and researcher in the arts. She focuses on composing relationships between everyday objects, human performers, and sound. Her artistic work includes performances with live-electronics and installations with sound objects which she often designs herself. She is interested in setting her gestures into unusual and surprising relationships with sounds, mainly by electronic means. The result could be called "performative sound art", since it combines elements from performance art, electronic music, and visual arts. Her work transcends genres and is presented at occasions as diverse as experimental or electronic music concerts, open air rock festivals, sound art gallery venues, digital art events, or performance art festivals.

Cathy is working closely with performers to develop her pieces and she often works in interdisciplinary fields, collaborating regularly with theatre directors and choreographers. Her projects are shown at festivals and venues all over the world. Since 2007, Cathy has a teaching position at the Department for Music and Media Arts of the University of the Arts in Bern, Switzerland. She is a regular guest lecturer at other art and music universities. Her book *Between Air and Electricity – Microphones and Loudspeakers as Musical Instruments* has been published in 2017 as a hardcover, a paperback follows in 2018.

Krzysztof Wolek (b. 1976) is a composer, improviser, and installation artist. He is currently working as an Associate Professor of Music Composition and a Director of Digital Composition Studies at the University of Louisville. He received commissions from the Warsaw Autumn Festival, the Siemens Foundation, SCI/ASCAP, among others, as well as awards, grants and stipends from the University of Chicago, University of Louisville, Foundation for Contemporary Arts, Kentucky Arts Council and Polish Ministry of Culture and National Heritage. Krzysztof is a passionate advocate of contemporary acoustic and electronic music and multimedia compositions, serves on the jury of the Grawemeyer Award for Music Composition and is a Programming Committee Member of the Warsaw Autumn Festival. His compositions received various awards such as the Prix for Mobile Variations at the Concours Internationaux de Musique et d'Art Sonore Electroacoustiques, Bourges, 2007. Krzysztof's works span a broad spectrum of works from purely acoustic, improvisational and electronic to various forms of multidisciplinary collaborations. They have been presented at various festivals of contemporary music and art in Europe, North America and Asia.



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