



# NEW MUSIC FESTIVAL

NOVEMBER 8-11, 2006

**Michael Colgrass**

*featured composer*

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### THE NEW MUSIC FESTIVAL ORGANIZING COMMITTEE

Chair: Dr. Steve Rouse

Dr. Anne Marie de Zeeuw

Professor Kimcherie Lloyd

Dr. John Gibson

Ms. Carrie Page

Dr. Kent Hatteberg

Dr. Marc Satterwhite

Professor Paul York

Dr. Frederick Speck



## BIOGRAPHY

**MICHAEL COLGRASS** (b. 1932) began his musical career in Chicago where his first professional experiences were as a jazz drummer (1944-49). He graduated from the University of Illinois in 1954 with a degree in performance and composition and his studies included training with Darius Milhaud at the Aspen Festival and Lukas Foss at Tanglewood. He served two years as timpanist in the Seventh Army Symphony Orchestra in Stuttgart, Germany and then spent eleven years supporting his composing as a free-lance percussionist in New York City where his wide-ranging performance venues included such varied groups as the New York Philharmonic, The Met, Dizzy Gillespie, the Modern Jazz Quartet, the original West Side Story orchestra on Broadway, the Columbia Recording Orchestra's *Stravinsky Conducts Stravinsky* series, and numerous ballet, opera and jazz ensembles. He organized the percussion sections for Gunther Schuller's recordings and concerts, as well as for premieres of new works by John Cage, Elliott Carter, Edgard Varese, and many others. During this New York period he continued to study composition with Wallingford Riegger (1958) and Ben Weber (1958-60).

Colgrass has received commissions from the New York Philharmonic and The Boston Symphony (twice), as well as the orchestras of Minnesota, Detroit, San Francisco, St. Louis, Pittsburgh, Washington, Toronto (twice), the National Arts Centre Orchestra (twice), The Canadian Broadcast Corporation, The Lincoln Center Chamber Music Society, the Manhattan and Muir String Quartets, The Brighton Festival in England, The Fromm and Ford Foundations, The Corporation for Public Broadcasting, and numerous other orchestras, chamber groups, choral groups and soloists.

He won the 1978 Pulitzer Prize for Music for *Déjà vu*, which was commissioned and premiered by the New York Philharmonic. In addition, he received an Emmy Award in 1982 for a PBS documentary "Soundings: The Music of Michael Colgrass." He has been awarded two Guggenheim Fellowships, A Rockefeller Grant, First Prize in the Barlow and Sudler International Wind Ensemble Competitions, and the 1988 Jules Leger Prize for Chamber Music.

Among recent works are *Ghosts of Pangea* (2000) for orchestra, commissioned by the University of Miami in Oxford, Ohio, for their millennium celebration, *Dream Dancer* (2001) for alto saxophone and wind orchestra, commissioned by the World-Wide Concurrent Premieres & Commissioning Fund, Inc. for 25 wind ensembles, and *Crossworlds* (2002) for flute, piano and orchestra commissioned by the Boston Symphony Orchestra and premiered with soloists Marina Piccinini and Andreas Heafliiger. In 2003 he conducted the premiere of his new chamber orchestra version of the *Bach-Goldberg Variations* with members of the Toronto Symphony Orchestra.

Recently, he devised a system of teaching music creativity to children which he has taught to middle and high school music teachers who have used his techniques to teach children to write and perform new music of their own. His articles on these activities have appeared in the *Music Educators Journal* (September 2004) and *Adultita*, an Italian education magazine. He has also written a number of works for children to perform.

As an author, Colgrass wrote *My Lessons With Kumi*, a narrative/exercise book, outlining his techniques for performance and creativity. He also gives workshops throughout the world on the psychology and technique of performance.

He lives in Toronto and makes his living internationally as a composer. His wife, Ulla, is a journalist and editor who writes about music and the arts, and his son Neal is an editor, journalist and screenwriter.

For more information see: [www.michaelcolgrass.com](http://www.michaelcolgrass.com).

*the New Music Festival presents*

**TRIO ARSENAL**  
with  
**EMILY HINDRICHS, SOPRANO**

**PREMIERE COLLABORATIVE:  
NEW WORKS BY STUDENT COMPOSERS**

Wednesday, November 8, 2006 at 8:00 p.m.  
Margaret Comstock Concert Hall

**PROGRAM**

The Orchid and the Sphinx (2006)

Adam Hardin  
(b. 1982)

...and in such lies there is a precious truth

Aaron Stepp  
(b. 1985)

Amazing Effort Crystallized

Christian Gentry  
(b. 1978)

A Raindrop in the Ocean

Shaun David Crowdus  
(b.1979)

Thanksgiving Over Water

Chris Seal  
(b. 1982)

Nonsense or Sorcery ?#%\*!

Jeremy Podgursky  
(b. 1975)

# PROGRAM NOTES

(Written by the composers)

## THE ORCHID AND THE SPHINX

ADAM HARDIN

When I started writing this piece I had two ideas in mind. First was creating the feeling of floating or flying, and second was the idea of two distinct chords interlocking to create a new chord. Both of these ideas remained as the most important shaping factors of the piece. The second idea, that of musical objects interlocking, has been developed to include all kinds of examples; in the piece, musical elements go in and out of sync with each other, things push and pull on one another, and elements combine to create something new. After having nearly completed work on the piece, I realized that all of these ideas closely resemble symbiotic relationships in nature.

Because of this, I originally thought of titling the piece *Symbiosis*. I decided that was too scientific sounding for this particular work and instead went looking for different examples of symbiotic relationships in nature. After passing up a lot of instances of fungi and insects, I found a unique relationship involving one particular genus of orchid found in Madagascar. This type of orchid has a tube at the back of its lip that is about a foot long, and it keeps its nectar at the very bottom of it. Darwin hypothesized that a moth would have to exist with a tongue at least that long in order for the flower to be pollinated. Although his idea was considered laughable at the time, years after his death, just such a moth was found. The layman's term for it is the Sphynx moth.

When I was writing this piece, I was thinking a lot about the push and pull involved in human relationships and many of the musical images can be associated with a working through of conflict both with others and with myself. Because of this, the piece is very close to my heart. Having said all that, I hope that you will hear it apart from any specific imagery and simply enjoy it in whatever way it happens to strike you.

Adam Hardin is a Louisville native. Like many of his generation, he began as a song writer, mostly laboring to combine early influences of the Beatles and Jobim with his love for blues and rock. He started studying composition formally in 2000 at Truman State University in Kirksville, Missouri, under Dr. Warren Gooch. One of his first compositions, *Summer Night*, for a capella choir, won second place in the Missouri Music Teachers Association Competition, and he received other MMTA awards in subsequent years. Adam entered the University of Louisville in the Fall of 2005 and currently studies with Dr. Marc Satterwhite.

## ...AND IN SUCH LIES THERE IS A PRECIOUS TRUTH

AARON STEPP

Being a brass player, I was not as familiar with the piano trio genre as I probably should have been. Before I started composing this work, I got to know some of the trio repertory. Two of my favorite discoveries were the Ravel Trio (at the suggestion of my teacher Dr. Satterwhite) and the Tchaikovsky Trio. Both of these works are in the key of A minor, and my piece opens and closes with the note A. Concurrent with the composition of this work, I was discovering living Scandinavian composers such as Saariaho, Ruders, and Sandström and found many of the sounds being used by them incredibly expressive. This work became a fusion of my neo-classical leanings with very new progressive compositional techniques.

The title was simply a phrase that was running through my mind while I composed this piece. I cannot recall where this phrase came from, and it probably is a figment of my imagination.

Aaron Stepp is an Undergraduate student of Dr. Marc Satterwhite at the University of Louisville. Aaron entered his undergraduate studies as a Trombone Performance major, however switched to Composition after he developed a love for the craft. He has been fortunate to have several students perform his works on their recitals and juries as well as regular performances on student composer concerts. He also performs with the University Trombone Ensemble and the Historic Brass Ensemble.

## AMAZING EFFORT CRYSTALLIZED

CHRISTIAN GENTRY

*Amazing Effort Crystallized* comes from the text of one of the late S. Gibbons Frost's poems found in his wife Laurie Frost's personal collection. Smith Gibbons Frost, or Gibb, as his family and friends knew him, was a great statesman, lawyer, religious leader, father and friend. His poetry and prose usually came from occasions of great personal importance: a wedding anniversary, funeral of a loved one, child's birthday, or a spiritual testimony. It was the highly personal nature of this poetry that makes it attractive and conducive to a musical setting.

The text that proceeds from this piece was cut and spliced from several poems including *The Week of Halves*, *An Extraordinary Bright*, and *With All My Heart*. What takes place within the amalgamation of this text is a palpable description of man's interaction with Deity combined with the travails of mortality and how this coexistence of the temporal and eternal are inescapable facets of life. Special efforts were made to maintain the integrity of the meaning and personal nature of the poems. I express my gratitude to Laurie and her children, specifically Joel, for allowing me to use these texts. I recognize all the efforts that were made in securing this special text and hope that the musical setting only perpetuates the deeply empathetic and just personality of the author.

Fountain of all my features  
Amazing effort crystallized  
Mine eyes  
That glow and view  
An extraordinary bright

Does He feel  
Three hours consumed to transit here  
Before the work-day's dawning?  
A little food my lift the mood  
Stave off my mental yawning.

How does God see it?

Is He real?

A listening ear,  
A spark to work,  
A touch to take away the hurt.

What brings this weary plodding pall?  
This cloud twixt pain and life?  
Only the humble of heart.  
For the meek shall inherit the earth.

Or, how does He feel?

My mouth  
That feeds  
This body shaped  
From thee—  
That both utters and sings

A child in prayer,  
A faithful glance,  
A mother's whispering "you can!"

God does see  
God does feel  
God is real

Or, how really, is He?

My hands  
That reach  
And touch others

Amazing effort crystallized  
I hold your hand  
I bless your name  
Twenty-six million times again.

I thank you  
I cherish you

Does God see  
I lunch today spaghetti bound?  
Half-starved, half-witted and half worn;  
Before the sun's face could arise  
I stumbled forth this early morn.

Christian Gentry is attending the University of Louisville as a Bomhard Fellow where he studies with Steve Rouse and John Gibson. He recently attended the Alba International Music Festival in Alba, Italy as one of four student composers. While there he studied with noted composers David Fromm and Scott Wheeler. As an undergraduate, at the University of Utah, he was a Leroy Robertson

Composition Scholar twice and received an Undergraduate Research Opportunity Grant. He and his wife, Laci enjoy acting and they perform regularly with the Louisville Murder Club. They both enjoy Kentucky, but miss the mountains of the West.

## A RAINDROP IN THE OCEAN

SHAUN DAVID CROWDUS

A person very dear to me once said, “. . . I don’t belong anywhere, I don’t fit in . . . (pause) . . . everyone fits in somewhere, everyone is accepted somewhere, somewhere they have a place where they are home, but not me . . . (pause) . . . the world is filled with a vast multitude of people and I still don’t have a place, I am lost in it . . . . . (long pause) . . . . . I feel as if I’m just a raindrop in the ocean.”

I dedicate this piece to this person. May they receive all the warmth and love that they deserve, and may the love and warmth that they consistently show others be returned tenfold. I own very little and have even less to offer so I offer the only thing that I can give that encompasses everything that I am and what I do. I offer this piece to you.

Shaun David Crowdus received his Bachelor of Music degree from East Carolina University. He is currently pursuing a Master of Music degree in composition under the tutelage of Dr. Marc Satterwhite.

## THANKSGIVING OVER THE WATER

CHRIS SEAL

Cry child, for what is and what is coming.  
Add your salt praise to the gifted water.  
Cry long, until the walls are moved to sing.

The peace, which passes all understanding,  
Where is it? Can I take silence for an answer?  
Cry for what is, child, and what is coming.

A wish might, but I wouldn’t. Turning  
from the ghost twins of grief and laughter  
cry long, until the walls move, and sing.

In the book of waves the saints are drowning.  
Where are their cries to the faithless pastor?  
Cry, child, for what is, and is coming.

Over the stone font and sea wall: muttering.  
Words like rain on slate gray water.  
Cry, cry until long walls are moved to sing.

In some beyond the wind speaks. Here, nothing;  
wave on wave. Time is the body’s only lover.  
Cry, child, for what is and what is coming.  
Cry long, until the walls move and sing.

The poem *Thanksgiving Over the Water* is a profound artistic statement that opened my eyes to the beautiful effect that tears – or more generally, the ability to use sadness as a positive expression and release of the soul – can have on one’s life. If you reread Jeffrey’s poem and take out the lines “Cry long, until the walls are moved to sing,” it becomes an overwhelmingly pessimistic poem. However, add these lines back in, and the limitations on art and life that Jeffrey mentions below become irrelevant to the beauty you can witness once you “move your walls.” Musically, the entire melodic and harmonic structure of the piece is based on the sometimes sad, sometimes foreboding interval of a seventh. The only exceptions to this are the aforementioned lines that contain the words “walls” and “sing,” which are fittingly set with the sweet interval of the sixth.

Writing this piece was a great way for me to cry, and I am a better person because of it. I hope that you have recognized the sadness in your life, and that you will find an appropriate means of crying so that your walls are broken down and you can more fully enjoy the incredible beauty of what is right in front of your eyes.

– Chris Seal, Composer

*Thanksgiving Over the Water* is a Villanelle, a rigorous French form. It is also the heading for the baptismal ritual in the Book of Common Prayer. At the time I wrote the poem my two daughters were toddlers, and it seems to me in retrospect that, in the midst of starting a career and a family, I was thankful for such formal elements as these to contain the often chaotic swirling of my life. Perhaps, in the poem, I was trying to baptize my daughters with poetry . . . I see now that the poem is also a meditation on the limits of art, and free will. It is conflicted on the subject, as I was conflicted on most matters. But in the end it is as positive as I was capable at the time – hopeful for our children, as well as for what art tries to give to the world.

– Jeffrey Skinner, Poet and University of Louisville Professor of English

Chris Seal earned a B.A. in Physics, Magna Cum Laude, from Wake Forest University with a minor in Psychology and a second, unofficial major in Music Composition. He has received the University of Louisville Moritz von Bomhard Fellowship for vocal composition, the Wake Forest Christian Cappelluti Prize for excellence in music, two Wake Forest Research Fellowship grants for his research on the Brazilian *bossa nova*, and several other notable awards. He is an active classical and jazz guitarist. During breaks from school, he utilizes his creative energies in the Product Development department of BASES, a world-renowned marketing company.

## **NONSENSE OR SORCERY ?#%\*! IN MEMORIAM GYÖRGY LIGETI**

**JEREMY PODGURSKY**

The title of my piece is in reference to a Carlos Casteneda that deals with the idea of transformation. Another theme of the book, as taught by the sorcerer Don Juan, is to gracefully accept life's transitions. This was especially poignant for me considering this piece revealed to me the value of transition in music.

Musically, the different states explored in this piece range from the diffuse to the muscular (and various terrain in between). The musical gestures that resulted from these different textures were also influenced by the wave/particle duality of light. Lines appear laser-like at certain moments, and then spark like fireworks the next. The serpentine melodies, drawn-out tonal centers, and rhythmic propulsion were undoubtedly influenced by North Indian classical music. The harmonic language consists of scales made up of modal fragments framed by the open strings of the violin and cello. Specifically, it was the music of György Ligeti that inspired me to create the feeling of a constantly evolving scale (which can sound "nonsensical" at times). Vertically, these scales coagulate into jazz-tinged chords by the end of the piece.

All of these influences are presented using only traditional performance technique. Some of my more atmospheric pieces have required certain extended techniques to achieve their effect. I felt that at this early stage, it was necessary to write a solid ensemble piece that left nothing to chance.

Jeremy Podgursky is the recipient of the Grawemeyer Fellowship in music composition and is currently studying privately with Steve Rouse and John Gibson. His piece "O Dance! O Light! Onami!" was recently picked for performance in the upcoming North/South Consonance Festival in NYC. As an undergraduate, Jeremy was a featured composer at festivals in both Japan and the Netherlands. He has been an active recording artist with his rock band The Pennies and has also released a CD of ambient chamber music called *SUBTLE BODIES*. Recently he became a proud uncle and has always been fond of dogs.

## TRIO ARSENAL AND THE PREMIERE COLLABORATIVE PROJECT

It is appropriate that Trio Arsenal should be giving its first performance on a night of firsts. This evening is the first concert of its nature to be included in the New Music Festival: premiere performances of works by UofL student composers created expressly for Trio Arsenal and this concert.

Benjamin Sung (Doctor of Music, Indiana University) is an active recitalist and chamber musician on stages across the world. This past summer, he gave a live recital for broadcast on the PBC television network in Seoul, South Korea and performed under Pierre Boulez as a member of the Lucerne Academy at the Lucerne Festival, Switzerland.

Hrant Parsamian (Master of Music, Yale) is the top prize winner in International Competitions including the Houston Symphony, Olga Koussevitzky, HAMS, and Hudson Valley. He performs extensively as soloist and chamber musician.

Ji-hye Chang (candidate, Doctor of Music, Indiana University) has appeared as soloist and collaborative artist in venues throughout the United States, the United Kingdom, Canada, Korea, and Honduras. She recently gave the U. S. premiere of Unsuk Chin's *Double Concerto for Piano and Percussion* with the Indiana University New Music Ensemble.

Emily Hindrichs is a DMA student at the New England Conservatory in Boston. Recent stage credits include Gilda (*Rigoletto*), the Queen of the Night (*The Magic Flute*) and Amy in the New England Premiere of Marc Adamo's *Little Women*.

-Steve Rouse, Chair of the New Music Festival

*the New Music Festival presents*

**FACULTY ARTISTS:  
NEW CHAMBER MUSIC**

Thursday, November 9, 2006 at 8:00 p.m.  
Margaret Comstock Concert Hall

**PROGRAM**

Chameleon

Michael Colgrass  
(b. 1932)

John Moore, *saxophone*

Night Moves

Frederick Speck  
(b. 1955)

WORLD PREMIERE  
Paul York, *cello*  
Gregory Byrne, *marimba*

Cadenza

Krzysztof Penderecki  
(b. 1933)

J. Patrick Rafferty, *violin*

Navždy, Op. 12  
Navždy  
Čím je můj žal  
Ruce

Vítězslava Kaprálová  
(1915-1940)

Daniel Weeks, *tenor*  
Naomi Oliphant, *piano*

**INTERMISSION**

Identity Singing

Steve Rouse  
(b. 1953)

Edith Davis Tidwell, *soprano*  
Dallas Tidwell, *clarinet*  
David George, *piano*

Amentecáytl

Marc Satterwhite  
(b. 1954)

*Trio Bel Canto*  
Patrick Meighan, *alto saxophone*  
John Moore, *tenor saxophone*  
Krista Wallace-Boaz, *piano*

Quintet

Intrada  
Intermezzo  
Romanza  
Scherzo  
Finale

John Harbison  
(b. 1938)

Kathleen Karr, *flute*  
Leanna Booze, *oboe*  
Timothy Zavadil, *clarinet*  
Bruce Heim, *horn*  
Matthew Karr, *bassoon*

# PROGRAM NOTES

## CHAMELEON

MICHAEL COLGRASS

*Chameleon* for solo saxophone was written as a kind of birthday card for saxophonist Ken Radnofsky's 50th birthday celebration on a concert at the New England Conservatory in 2000. The idea was to write a piece where the saxophone seems to change character — and colors — unexpectedly.

At the premiere the work was about two minutes long. When John Moore said he wanted to play the piece I was dubious about it, thinking it was not substantial enough for a concert presentation. But when I looked at it I got an idea for developing it a bit, so this concert will be the first performance of a slightly extended version.

Performers are my primary inspiration as a composer. John Moore's desire to play this piece might well urge me to develop it even further. So you might say this version of *Chameleon* represents a piece in progress. I would like to dedicate this performance to John as a thanks for getting me to pay attention to it again.

-- Michael Colgrass

## NIGHT MOVES

FREDERICK SPECK

In *Night Moves* for cello and marimba, line and rhythm emerge from an initial pedal tone traded between the soloists at the beginning of the work. The pitch and rhythm palette becomes ever wider as the music develops, until the 'cello advances an intensely lyrical expression. This strongly melodic gesture in the 'cello is partnered with dramatic interjections in the marimba part. At times, the marimba writing suggests an *ostinato* that later becomes the foundation of a rhythmic groove that permeates the next section of the work. Throughout the work, each performer has numerous solo opportunities, sometimes being reminiscent of *quasi-cadenzas*. Near the end, a somewhat chromatic transition brings the music back to a return of the initial exposition, this time a major third lower than the opening, suggesting both descent and arrival. The title relates to both the character of rhythm and motion in the music, along with the beautifully "earthy" and "dark" sounds that are possessed by each instrument.

-- Frederick Speck

Frederick Speck is professor of music at the University of Louisville. His music has been performed by such ensembles as the Louisville Orchestra, the Denver Symphony and Speculum Musicae, and recorded by such artists as Richard Stoltzman. Among recent works, *Kizuna*, for wind ensemble, was the result of a commission by the World Association for Symphonic Bands and Ensembles. It was premiered by the Senzoku Gakuen Wind Ensemble at the 2005 WASBE International Conference in Singapore. Twice the recipient of the University of Louisville President's Award for Outstanding Scholarship, Research and Creative Activity, his work has also been recognized through fellowships and commissions from such organizations as the Barlow Endowment, the National Endowment for the Arts, the Indiana Arts Commission, and the Pennsylvania Council for the Arts.

## CADENZA

KRZYSZTOF PENDERECKI

*Cadenza* was originally written for solo viola and transcribed for violin, with Penderecki's approval, by Christiane Edinger. It is based on a descending chromatic figure, a sighing gesture found in the Viola Concerto composed one year earlier. It was first performed at Penderecki's chamber music festival in Lustawice, Poland, in September 1984. The cadenza is written without barlines or key signatures, and, like most cadenzas, lends itself to rhythmical freedom and spontaneity. The form is ABA, beginning quietly and increasing in intensity to a fast, virtuosic middle section, then returning to the opening slower mood.

-- J. Patrick Rafferty

Born in Debica, Poland, in 1933, Krzysztof Penderecki has been one of the most prolific and honored composers of the twentieth and twenty-first centuries. With compositions styles ranging from the avant-garde to the Neo-Romantic, Penderecki has composed for solo instruments, chamber ensembles, and symphonic and operatic genres. His awards include the UNESCO Award, the Great Art Award of North Rhine-Westphalia, the Prix Italia (in both 1967 and 1968), the Prix Artur

Honegger, the Sibelius Prize, the Premio Lorenzo Magnifico, the Grawemeyer Award for Music Composition (1992). He is the recipient of honorary doctorates from nine universities and is an honorary member of the Royal Academy of Music in London, the Royal Academy of Music in Dublin, the Accademia di Santa Cecilia in Rome, the Royal Academy of Music in Stockholm and the Akademie der Künste in Berlin.

-- Carrie L. Page

## NAVŽDY, OP. 12

VÍTĚSLAVA KAPRÁLOVÁ

### Navždy

Divoké husy táhnou k jihu,  
někdo odejde a zas se vrátí,  
někdo odejde a už se nevrátí.  
Nevím, jeli někde nebe krásější  
než unás unás ale více hvězd bys  
nikde nenapočetl když je noc jasná.  
Divoké husy táhnou k jihu,  
někdo odejde a už se vrátí.

Wild geese are flying south,  
someone will leave, and return again,  
someone will leave, and never return.  
I know not if somewhere the sky is more beautiful  
than here, but nowhere could one count  
more stars than here when the night is clear.  
Wild geese are flying south,  
someone will leave and never return.

### Čím je můj žal

Čím je můj žal proti tvým mořím,  
čím je má bolset proti písku tvých pouští?  
Milosrdné stormy a klasy poslušné,  
zvlněná rouna vod dal jsi mým snům.  
Možná, že jednou uhasne pochodeň vržená v bláto,  
netopýrů křídla víří,  
těžká hlína dn ů zavaluje bijící srdce.  
Čím je můj žal proti tvým mořím,  
čím je má bolset proti písku tvých pouští?  
Až jednou máveš dechem své dlaně,  
ach, opadá listí hvězd.  
Vichřice zbožnosti, až k zemi  
ohni obilí mé pýchy.

What is my grief against your seas,  
What is my pain against the sands of your desert?  
Merciful trees and obedient ears of grain,  
Ripples of water, you gave to my dreams.  
A torch thrown in mud might possibly go out  
Bats' wings swirl,  
The hard clay of days overwhelms beating hearts,  
What is my grief against your seas,  
What is my pain against the sands of your deserts?  
Perhaps someday your breath will sway the palms,  
Ah! The leaves of stars will fall.  
A tempest of adoration bends to the earth  
The very grains of my pride.

### Ruce

Pět prstů ruky mé je lyra  
Tichá a nesmilá,  
chvilíčku lyru a chvílku høeben,  
vlasy ti spadly do èela.  
Pět pùlmisíèkù bílých nehtù  
líbal jsem zkroušený,  
zatímco hvězdy plné smoly  
rudými žhnuly plameny.  
Svíť pdal s námi do propasti,  
my neslyšeli hran,  
poslední jsme pili kapky vína,  
jež zbylo ještě v Kanaán.

The five fingers of my hand are a lyre  
gentle and shy,  
At times a lyre, at times a comb,  
As your hair fell to your forehead.  
The five white half-moons of fingernails  
I penitently kissed,  
while the resin-filled stars  
Glowed with deep red flames.  
The world fell with into the abyss,  
We never heard the knell,  
We drank the last drops of wine  
That still remained in Canaan.

Vítězslava Kaprálová enjoyed considerable success as a composer in her short life. She was recognized as a leading Czechoslovakian composer with tremendous gifts. After studying composition with her father and other prominent Czech composers, she moved to Paris where she studied with Martinu, Much, and Nadja Boulanger. After winning the Smetana award in 1937, her prestige as a leading Czech composer was demonstrated at the International Society of Contemporary Music Festival in London in 1938, where she represented Czechoslovakia and conducted her own music in the opening concert.

Although she composed many different types of music, Kaprálová was at heart a composer of *lieder*. She had a gift for recognizing poetic talent as is evidenced by how often she set the poetry of Jaroslav Seifert, who went on to win the Nobel Prize in poetry in 1984. One of Seifert's poems is contained in the Opus 12 set entitled, *Navždy*. The first two poems were written by Jan Carek, and the third by Seifert.

-- Daniel Weeks

## IDENTITY SINGING

STEVE ROUSE

### I. The Bird

What did you say to me  
that I had not heard.  
She said she saw  
a small bird.

Where was it.  
In a tree.  
Ah, he said, I thought  
you spoke to me.

### II. Intervals

*Who  
am I —  
identity  
singing.*

Place a lake  
on ground, water  
finds a form.

Smoke  
on the air  
goes higher  
to fade.

Sun bright,  
trees dark green,  
a little movement  
in the leaves.

Birds singing  
measure distance,  
intervals between  
echo silence.

### III. Some Echoes

Some echoes,  
little pieces,  
falling, a dust,  
  
sunlight, by  
the window, in  
the eyes. Your  
  
hair as  
you brush  
it, the light

behind  
the eyes,  
what is left of it.

### IV. Midnight

When the rain stops  
and the cat drops  
out of the tree  
to walk  
  
away, when the rain stops,  
when the others come home, when  
the phone stops,  
the drip of water, the  
  
potential of a caller  
any Sunday afternoon.

### V. All the Way

Dance a little,  
don't worry.  
  
There's all the way  
till tomorrow  
  
from today  
and yesterday  
  
Simple directions, direction,  
to follow.

### VI. Sparks Street Echo

Flakes falling  
out window make  
no place, no place —  
  
no faces, traces,  
wastes of whatever  
wanted to be —  
  
was here  
momently, mother,  
*was here.*

### VII. Boat

Rock me, boat.  
Open, open.  
  
Hold me,  
little cupped hand.  
  
Let me come in,  
come on  
  
board you, sail  
off, *sail off...*

*Identity Singing* sets in a single movement seven short poems of American poet Robert White Creeley (1926–2005). Each poem is short, and my setting flows without significant interruption, though small pauses occur throughout the twelve minute work.

Creeley's poems, especially this group, have a spacious, suggestive, almost aphoristic quality that I often seek in song texts. These seven poems were also chosen, in part, for several word connections, both actual and implied, among them: two obvious examples are echoes and birds.

Creeley's poems avoid the maudlin or sentimental. They are, nevertheless, deeply moving snapshots of intimacy. "Some Echoes" is a fine example of this type. Other Creeley poems, such as "The Bird" and "Midnight" are humorous in a similar understated way.

*Identity Singing* was written for Edie and Dallas Tidwell and premiered by them on March 8, 2006 at the University of Louisville School of Music.

--Steve Rouse

Winner of the 1987 Rome Prize, composer Steve Rouse holds among his awards a three-year Meet The Composer residency, a National Endowment for the Arts Composition Fellowship, two awards from the American Academy and Institute of Arts and Letters, three Al Smith Artist Fellowships from the Kentucky Arts Council, many ASCAP awards, and the 1999 and 2005 Research and Creative Achievement Award from the University of Louisville.

He is included in the new millennium edition of Baker's Biographical Dictionary of Twentieth-Century Classical Musicians, Ninth Edition (2000). Rouse's works have been performed in many countries around the world and throughout the United States, and they have been recorded for the Telarc, Summit, Coronet, and University of Louisville labels.

Steve Rouse received his doctorate in music composition from the University of Michigan in 1987. In 1988 he joined the faculty of the University of Louisville, where he is currently Professor of Music Theory and Composition and Chair of the Division of Music Theory and Composition.

## AMENTECÁYTL

MARC SATTERWHITE

*Amentecáytl* is a Náhuatl (Aztec) word meaning *feather painting*. The Aztecs were masters of featherwork, creating exquisite pictures and other works of art and adornment from colored feathers which were often brought from great distances. Moctezuma's magnificent headdress, in which he went to greet Cortez for the first time, is probably the most famous example of this craft. It contains feathers from as far as a thousand miles away from the Aztec capital of Tenochtitlán (now Mexico City).

Most examples of this art, however, are not so spectacular, but instead are small and delicate, combining meticulous craftsmanship with a wonderful sense of color. There are a few pieces from Colonial times, but the art seems mostly to have died out after the Conquest. Indeed, few pieces survive at all, due the extreme fragility of the medium.

This composition is meant to reflect both the delicacy and the subtle richness of color that characterize this all but lost art. *Amentecáytl* was written at the request of tenor saxophonist John Moore for Trio Bel Canto, who gave its premiere. It has subsequently been performed and recorded by a number of different groups.

--Marc Satterwhite

Marc Satterwhite's music has been performed in diverse venues all over the United States, as well as in Europe, England, Japan, China, Australia, Latin America, and South Africa. 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 currently on the faculty of the University of Louisville School of Music where, in addition to his teaching duties, he directs the Grawemeyer Award in Music Composition. He has a new CD out on the Centaur Label, *Witnesses of Time: Chamber Music of Marc Satterwhite*, which includes performances by UofL faculty members Paul York, and Kathy and Matt Karr.

## QUINTET FOR WINDS

JOHN HARBISON

John Harbison is one of America's leading composers. He has also been quite active as a conductor, not only of his own works, but having a repertoire ranging from Monteverdi to our own time. He has won many major awards and fulfilled important commissions in just about every genre - chamber music, orchestra, band, choral, and opera. Born in Orange, New Jersey into a musical family, he has always had an interest in jazz and popular music, even founding a jazz band at the tender age of twelve.

John Harbison composed his Quintet for Winds in the summer of 1978. It was commissioned by the Walter W. Naumburg Foundation, as a result of the Aulos Wind Quintet winning the Naumburg Chamber Music Award that year. In 1980, the work also won the Naumburg Recording Award. It is an extremely challenging work for the performers, and is considered one of the most important wind quintets in the repertoire.

*the New Music Festival presents*  
**UNIVERSITY NEW MUSIC ENSEMBLE,  
CARDINAL SINGERS & COLLEGIATE CHORALE**

Friday, November 10, 2006 at 8:00 p.m.  
Margaret Comstock Concert Hall

## PROGRAM

UNIVERSITY NEW MUSIC ENSEMBLE  
Frederick Speck, *director*

Primera Crónica del Descubrimiento (1988)

Roberto Sierra  
(b. 1953)

Penelope Quesada, *flute*  
Kevin Shank, *guitar*

Wild Riot of the Shaman's Dreams (1992)

Michael Colgrass  
(b. 1932)

Katie Fondrisi, *flute*

Sonata (1990)

Leo Brouwer  
(b. 1939)

- I. Fandangos y Boleros
- II. Sarabande de Scriabin
- III. La Toccata de Pasquini

Dawid Bonk, *guitar*

Silver Chants the Litanies (2002)

Augusta Read Thomas  
(b. 1964)

Bruce Heim, *horn*

Katie Fondrisi, <i>piccolo</i>	Matt Greenwood, <i>percussion</i>
Mimi de Guzman, <i>flute</i>	Brad Buehring, <i>percussion</i>
Gretchen Reiter, <i>oboe</i>	Christian Gentry, <i>piano</i>
Amber Richeson, <i>clarinet</i>	Sarah Danyi, <i>piano</i>
Sharon Edmonds, <i>clarinet</i>	Amy Isbell, <i>harp</i>
Dominic Rotella, <i>horn</i>	Scott Moore, <i>violin</i>
Kate Reyman, <i>horn</i>	Joe Ortiguera, <i>violin</i>
Todd Obidowski, <i>piccolo trumpet</i>	James Dersch, <i>viola</i>
Michael Swope, <i>trumpet</i>	Kimberley Berger, <i>cello</i>

## INTERMISSION

UNIVERSITY COLLEGIATE CHORALE  
Kent Hatteberg, *director*

Angelus Domini

Paweł Łukascewski  
(b. 1968)

Tota pulchra es (2001)

Ola Gjeilo  
(b. 1978)

Verbum supernum prodiens (1997) Damijan Močnik  
(b. 1967)

Wiigen-Lied from *Wie ein Kind* (1979-1980) Per Nørgård  
(b. 1932)  
Amanda Bryant and Christopher Shortt, *soloists*

Old Churches (Band Version 2000, Choral Version 2006) Michael Colgrass  
(b. 1932)

Kmlöh (arr. 2003) Tsai Yu-shan  
(b. 1967)  
Amanda Bryant, *soloist*  
Huifang Chen, *student conductor*

#### WOMEN OF THE UNIVERSITY CARDINAL SINGERS

Ave Maria (1996) William Hawley  
(b. 1950)

Jaakobin pojat (1976) Pekka Kostianen  
(b. 1944)

Sednalo e Djore Dos (1977) Stefan Mutafchiev  
(1942-1995)  
Amanda Bryant and Erin Keesy, *soloists*

Lauliku lapsepõ (1966) Veljo Tormis  
(b. 1930)  
Amy Parker Cuenca, Emily Malone, Emily Neubauer, *soloists*

Hoj, Hura, Hoj! from *Lasské heleckacky* (1967) Omar Mácha  
(b. 1922)  
Hilary Hilliard, Alexis Paxton, Amy Parker Cuenca, *soloists*

#### UNIVERSITY CARDINAL SINGERS

El Amor y la Locura (2004) Alejandro Yagüe  
(b. 1947)

Loriak Udan (2004) David Azurza  
(b. 1968)

Litene (1993) Pēteris Vasks  
Litene I (b. 1946)

Lähtö (1975) Einojuhani Rautavaara  
(b. 1928)

# PROGRAM NOTES

## PRIMERA CRONICA DEL DESCUBRIMIENTO

ROBERTO SIERRA

Commissioned by Benjamin Verdery and Rie Schmidt, *Primera Cronica del Descubrimiento* is Sierra's musical representation of the meeting of the indigenous Indians of the Caribbean island with the Spanish Conquistadors. In this work, the first of a series of musical chronicles, the composer imagined the "surprise and bewilderment from both sides." According to Sierra, "In these two pieces *Leyenda Taína* (Taíno Leyend-being the name of the tribe that inhabited the Island of Puerto Rico) and *Danza*, I put in musical thought my own interpretation of some of the things that might have occurred 500 years ago."

Roberto Sierra studied at the Conservatory of Music and the University of Puerto Rico, the Royal Conservatory of Music in London and at the Hochschule für Music in Hamburg where his teacher was György Ligeti. His music is praised for both its craft and emotional expression. Recent commissions include: *Concerto for Orchestra* for the Philadelphia Orchestra, *Concerto for Saxophones and Orchestra* by the Detroit Symphony, *Fandangos* and *Missa Latina* for the National Symphony and *Bongo*, commissioned by the Julliard School in celebration of the 100<sup>th</sup> anniversary.

## WILD RIOT OF THE SHAMAN'S DREAMS

MICHAEL COLGRASS

*Wild Riot of the Shaman's Dreams* for solo flute was inspired by a chapter in Farley Mowat's book *People of the Deer*, about a crazed Inuit shaman named Kakumee who lived in the Arctic barrens north of Manitoba. The Inuit are a gentle people, full of humor and good will, so I was particularly interested in Kakumee, who was devious, paranoid and violent. Mowat describes Kakumee as a frightening creature with eyes like "tiny black marbles" that "glistened out from their crevices as the black eyes of great spiders shine from their shadowed caves under rocks." What a character to profile in music!

But is the flute the best instrument to express an Arctic monster? We know the flute can sing like a bird, but rarely do we get a chance to hear it pant, growl, cry and mutter and I saw this piece as an opportunity to exploit some of the lesser known characteristics of this normally genteel instrument.

If a demented shaman was the subject matter for this piece, the brilliant flutist, Marina Piccinini, was the musical inspiration. Her playing demonstrates unusual intensity and power as well as lyric beauty, and I sought an idea that might fit these diverse characteristics. Together Ms. Piccinini and I poured over the various effects in this work until it seemed to have the right balance of madness and poignancy that we both felt expressed the lost soul of Kakumee.

*Wild Riot of the Shaman's Dreams* is respectfully dedicated to Marina Piccinini.

-- Michael Colgrass

## SONATA

LEO BROUWER

Composer/guitarist, Leo Brouwer, has had a tremendous influence on the repertoire for his instrument. His music is informed by Afro-Cuban, jazz and eclectic contemporary influences. Largely self-taught as a composer, he has explored the rhythmic vitality of his Cuban roots, abstract gestures inspired by such influences as Penderecki, Baird and Bussotti, and more recently, a return to a generally romantic aesthetic.

The Sonata was written for Julian Bream. Its three movements are: *Fandangos y Boleros*, *Sarabande de Scriabin* and *La Toccata de Pasquini*. Tonight's performance will feature soloist Dawid Bonk. Mr. Bonk currently studies classical guitar at the Karol Szymanowski Academy of Music in Katowice, Poland.

*Silver Chants the Litanies*, in memoriam Luciano Berio, for solo French Horn and chamber orchestra was composed in 2002 and premiered in 2003 by the Meadows Wind Ensemble, at Southern Methodist University, conducted by Jack Delaney.

To be a composer is a calling, not a profession. By some strange, unknown, inward urgency I am not really alive unless I am creating. My favorite moment in any piece of music is the moment of maximum risk and striving. Whether the venture is tiny or large, loud or soft, fragile or strong, passionate, erratic, ordinary or eccentric...! Maybe another way to say this is the moment of exquisite humanity and raw soul. All art that I cherish has an element of love and recklessness and desperation. I like music that is alive and jumps off the page and out of the instrument as if something big is at stake.

Music's eternal quality is its capacity for change, transformation and renewal. With music by Luciano Berio as one model, my music tries to invent continuities- not to rupture and break from the past - and attempts to do so without being cliché, nostalgic or sappy. It is my goal to compose music that remembers and knows the repertoire but also pushes forward in its own voice. For instance, my music remembers what the flute meant to Debussy, what a major third has been in a universe of melodic and harmonic languages, what bells meant in past cultures, remembering forms and textures, remembering processes of narration and drama. It remembers colors, and impulses, and the risk of early Stravinsky, and the counterpoint of Bach, and the melodies of Mahler songs, and the inflection of Ella, and the invention of Coltrane, etc.

To compose a French Horn Concerto is extremely difficult. It is one of the most beautiful instruments and it is tremendously hard to play well. (I played trumpet for 13 years, so I have a particular sensitivity about, and love for, the Horn.) I tried to make a composition, which contains many contrasting sections, and which features many "colors and moods" of the instrument. The work lasts a brief 13-minutes and there are at least six contrasting sections. The materials evolve, transform, and shift characters from bold to majestic, to playful, to ritualistic, to elegant, to gentle, to resonant and echoing, and so forth. The soloist is very much present through out all these orchestral conversions and is always the leading light.

I would like to express my gratitude to the musicians who are playing this work tonight, and above all to Bruce Heim and Dr. Frederick Speck.

-- Augusta Read Thomas

Augusta Read Thomas is Composer-in-Residence with the Chicago Symphony Orchestra (1997-2006). After teaching at Northwestern University where Thomas was the Wyatt Professor of Music, she has recently resigned that position to devote her undistracted time to composition. She studied at Northwestern University, Yale University and at the Royal Academy of Music. The world's leading conductors, including Daniel Barenboim, Christoph Eschenbach, Esa-Pekka Salonen, Mstislav Rostropovich, Pierre Boulez, Seiji Ozawa, Hans Vonk, Gerard Schwarz, Hannu Lintu, Oliver Knussen, Marin Alsop, David Robertson, Ludovic Morlot, Leonard Slatkin, Dennis Russell Davies, Sir Andrew Davis, Hugh Wolff, Cliff Colnot, Norman Scribner, John Nelson, Apo Hsu, Jahja Ling, Keith Lockhart, Lawrence Leighton Smith, George Manahan, Jac Van Steen, Gianpiero Taverna, David Gilbert, Bradley Lubman, Grant Llewellyn, and David Loebel have led her works. International performances scheduled for this season include concerts at Helsinki's Music Nova Festival and the French premiere of *Ceremonial* with the Orchestra National of Bordeaux Acquitania, conducted by Hannu Lintu.

## ANGELUS DOMINI

Angelus Domini nuntiavit Mariae  
et concepit de Spiritu Sancto.  
Ave Maria.  
Ecce ancilla Domini,  
fiat mihi secundum verbum tuum.  
Sancta Maria.  
Et verbum caro factum est,  
et habitavit in nobis.  
Gloria Patri, et Filio,  
et Spiritui Sancto.  
Sicut erat in principio,  
et nunc, et semper,  
et in saecula saeculorum. Amen.

## PAWEŁ ŁUKASZEWSKI

The Angel of the Lord declared unto Mary,  
and she conceived of the Holy Ghost.  
Hail Mary.  
Behold the handmaid of the Lord,  
be it done unto me according to Thy word.  
Holy Mary.  
And the word was made flesh,  
and dwelt among us.  
Glory be to the Father, and to the Son,  
and to the Holy Spirit.  
As it was in the beginning,  
is now, and ever shall be,  
world without end. Amen.

Polish composer Paweł Łukaszewski graduated summa cum laude from the State Lyceum of Music in 1987. He continued his musical education at the F. Chopin Academy of Music in Warsaw, where he studied cello with Prof. A. Wróbla and composition with Prof. M. Borkowski. His post-graduate studies include choirmaster courses at the Bydgoszcz Music Academy (1996). He is the winner of several scholarships, such as the Czenstochowa Municipality Scholarship in 1991-2, Prof. B. Suchodolski Foundation Endowment in 1995, and two scholarships from ZAiKS and from the Foundation for Art Promotion by the Polish Ministry of Culture and Art in 1996.

In 1992-3 Mr. Łukaszewski took over the secretary position at the Youth Section of the Polish Composers' Union. Since 1992 he has been the chair of the Society for Lovers of Sacred Music, and since 1995 has served as secretary of the "Contemporary Music workshop." His music has been performed in France, Germany ("Unerhörte Musik" festival in Berlin), Italy, the Vatican, Belgium, Monaco, Canada (V New Music Festival in Edmonton), and Poland (Sacred Music festival "Gaude Mater" in Czestochowa, Young Composers' Forum in Krakow, "Music in Old Krakow" festival, Contemporary Music Workshop in Bialystok, "Choral Music Meetings" in Gliwice, "Jeunesses musicales" in Kielce, "Warsaw Musical Meetings," "Legnica cantat," and R. Bukowski Music Days in Wroclaw).

## TOTA PULCHRA ES

Tota pulchra es Maria,  
et macula originalis non est in te.  
Maria.  
Vestimentum tuum candidum quasi nix,  
et facies tua sicut sol.  
Maria.  
Tu gloria Jerusalem,  
tu laetitia Israel, Maria,  
tu honorificentia populi nostri, Maria.

## OLA GJEILO

Thou art all fair, O Mary,  
and the stain of original sin is not in thee.  
Mary.  
Your vestments are as white as snow,  
and your face is like the sun.  
Mary.  
Thou art the glory of Jerusalem,  
the joy of Israel, Mary,  
and the honor of our people, Mary.

Ola Gjeilo's music has been performed in the United States, Canada, the UK, South Africa, Norway, Sweden, Denmark, Finland, Germany, Hungary, France, and Belgium. His publishers include Walton Music (US), Oxford University Press (UK), and Musikk-Huset (Norway). He has been commissioned by Philip Brunelle, Ensemble Mendelssohn, Arielle Rodgers, Uranienborg Vokalensemble, NorskKirkesangforbund, Akademiska Damkören Lyran, Con Amore, and has written a song cycle, *New England Songs*, for American soprano Barbara Bonney.

Born in Norway in 1978, Ola Gjeilo currently lives in New York, where he is completing a Master's degree in composition at the Juilliard School. He studied at the Norwegian Academy of Music and the Royal College of Music. As a composer and pianist, he has experience with classical, jazz, and popular music, and is exploring the middle ground between these genres within his own musical language.

Gjeilo is a recipient of the Gretchaninoff Memorial Prize and was a winner of the 2005 Juilliard Composers' Orchestral Work Competition. The winning piece, *The Identity Triad*, was performed by the Juilliard Orchestra in New York's Alice Tully Hall. In 2006 his song *If thou must love me* won the Diana Barnhart American Song Competition. Hathon Real Estate (Oslo) has been Mr. Gjeilo's sponsor since 2001.

## VERBUM SUPERNO PRODIENS

Verbum supernum prodiens  
a patre olim exiens  
qui natus orbi subveni  
cursu declivi temporis.

Ilumina nuc pectora  
et tuo amore  
concerma audito et praeconia  
sint pulsa tandem lubrica.

Laus, honor, virtus,  
gloria Dei Patri et Filio  
Sancto simul paraclito  
in sempiterna saecula.  
Amen.

## DAMIJAN MOČNIK

High Word of God, eternal Light  
begotten of the Father's might,  
who cam'st a Child, the world to aid,  
as years their downward course displayed.

Our hearts enlighten from above,  
and kindle with thine own true love;  
that, dead to earthly things, we may  
be filled with heavenly things today.

Praise to the Father and the Son,  
and Holy Spirit, three in one,  
and to the holy Paraclete  
be praised with them and worship meet.  
Amen.

Damijan Močnik was born in Kranj and currently lives in Cerklje na Gorenjskem, a small town of Slovenia. He finished his composition studies at music academy in Ljubljana (class of professor Dane Škerl) in 1991 and, while studying won a Prešeren award for composition.

Mr. Močnik works in a Diocesan classical gymnasium in Ljubljana as a choral conductor and artistic leader of music activities. As a choral conductor he has won many awards in national and international choral competitions. As a composer he won second prize at the first *Kompositionswettbewerb 1995 des Internationalen Chorleiterverbandes* in Bochum (Germany), was a competition winner for a hymn at the occasion of the Pope's visit in Slovenia, and won the first and second prize at the Composition competition at the 50<sup>th</sup> anniversary of the Slovenian choral review "Naši zbori."

Two motets (*Verbum supernum prodiens* and *Christus est natus*) were performed by the World Youth Choir 1999 under the direction of Gary Graden and were issued on CD by Carus. His compositions are published by Carus (Stuttgart), Astrum (Slovenia), and Ferrimontana (Frankfurt) and are performed throughout the world, including Japan and the United States, by many excellent choirs and vocal groups. Carus Verlag issued the CD *Verbum supernum prodiens* featuring Močnik's sacred compositions in December 2003.

Močnik's musical language is inspired textually and is founded on his rhythmic and melodic impulses. In his melodies one can perceive a distant hint of Plain Chant and of archetypal sound ideas, even those from folk music. The melodic narrative in a firm structured frame mostly develops into a varied polyphonic, polytonal, and polychordal structure.

G'ganggali ging g'gang, g'gung g'ung!  
 Giigara-Lina Wiyy Rosina.  
 G'ganggali ging g'ang, g'gung g'gung!  
 Rittara-Gritta, d'Zittara witta.  
 G'ganggali ging g'ang, g'gung g'gung!  
 Giigara-Lina, siig R a Fina.  
 G'ganggali ging g'ang, g'gung g'gung!  
 Fung z'Jung, chung d'Stung.

*Adolph Wölfli*

"Sorgen rammer alle, ingen slipper,  
 I flaeng slår sorgen os ned."  
 (*Ole Sarvig, fragment from "Siddharta"*)

"Sorrow seizes all, no one goes free,  
 Sorrow seizes all at will."  
 (*translation: James Manley*)

Per Nørgård, born in Copenhagen, is one of the central Danish composers of the Twentieth Century after Carl Nielsen and Jean Sibelius. His output of more than three hundred works includes opera, symphonies, concertos and ballets as well as film, chamber, and electronic music.

Around 1980 Nørgård radically changed course toward a spontaneously composed, dramatic, 'schizoid' style inspired by the Swiss 'mad artist' Adolph Wölfli (1864-1930) in a number of choral works, beginning with *Wie ein Kind*. Of *Wie ein Kind* Nørgård wrote in 1980:

In this work I want to juxtapose two poetic idioms, one originating in the schizophrenic Adolf Wölfli's tormented soul, the other in a highly respected and famous poet, Rainer Maria Rilke. The first movement, *Cradle Song* (*Wiigen-Lied*, in Wölfli's typical spelling) has many psychological aspects, and it is interrupted by among other things a strange faraway calling that recalls the cries of a street trader or a mother calling from a window high up in a tenement to her child down through the narrow shaft of a backyard.

## OLD CHURCHES

MICHAEL COLGRASS

*Old Churches* is a choral version of a work I wrote originally for middle school band. Then it occurred to me that it would probably work well for voices, since Gregorian chant was the original inspiration for the piece. As well as singing, the performers play suspended kitchen bowls representing a kind of distant church chimes. They also improvise arpeggiated instrumental sounds with their voices, something I call a "murmuring effect," which represents the sounds of monks' voices echoing softly in hallways of old cathedrals. I encourage an unconventional set-up of the singers on stage in keeping with the theatrical nature of the music.

-- Michael Colgrass

## KMLOH

ARR. TSAI YU-SHAN

Kmlah ta kwara riyax soniy,  
 Memaw mta lah trakis ru paqay,  
 Yutas yaki mzimu kwara,  
 Lhbaw skutaw nha uzy.

It is the harvest festival today.  
 Look! Millets and rice plants are all ripe now.  
 Grandfathers and grandmothers are very happy.  
 A sense of relief fills the air.

Memaw mngilis mita knloh,  
 Memaw mtazil kwara Tayal,  
 Mpanga knloh kwara Tayal,  
 Myugi pinwagi kwara Tayal.

Looking at the fruits of their harvest  
 They weep with happy tears  
 With the harvest on their backs  
 All Tayal people dance to their excitement.

Memaw ini ngilis Ciwas yu Watan,  
 Memaw mzimu uzy yaya ru yaba,  
 Mama ru yata memaw myabux,  
 Panga hekil ru basaw uzy.

Ciwas and Watan the couple weeps no more.  
 Fathers and mothers are extremely happy.  
 Joyfully on their backs,  
 They carry the harvested millet and rice.

Taiwanese arranger Tsai Yu-shan graduated from the Peabody Institute of Music with her bachelor's and master's degrees in Piano Pedagogy. In 1985 she won first prize in the concerto competition at Interlochen Arts Academy. She received a scholarship for piano performance at the St. Louis Conservatory of Music. Since returning to Taiwan in 1995, she teaches at several schools, accompanies the Formosa Singers, and is an active arranger of Taiwanese folk songs. Her arrangements have given the folk songs new life and a renewed popularity among Taiwan's younger generation.

This song is sung during the annual Harvest Festival of the Tayal Tribe. Songs of the indigenous people in Taiwan are usually melodies hummed by the adults as a spontaneous expression of their labor or happiness, and this song is no exception. During the harvest, the tribal people have forgotten their past toil and composed their joy into a song. Tsai Yu-shan arranged this song into a choral piece in 2003.

Tayal, also known as the Atayal, is a tribe of Taiwanese aborigines. One of the Tayal tribe's main agricultural products is millet. In July and August, Tayal holds rites to thank the spirits of their ancestors for protection and care following the harvest. The tribal songs originate as an expression of hardship working in the fields and articulate the joy when harvest overflows.

The tribe of Tayal has one important instrument which other tribes do not have: the indigenous harmonica. At the beginning of this piece, the men singing *wis-wis* are making the sound of the indigenous harmonica. The whole piece mentions many times *hohayyan* and *heyyo*, which represent the spirit of the indigenous people as a whole. There are more than 12 indigenous tribes in Taiwan but they only consist of two percent of the entire population. Since the indigenous music has always been handed down through oral traditions, many valuable pieces have been lost. In recent years, attempts to recover and collect traditional music have slowly begun, but still not much indigenous music has been formally written into *a cappella* scores. This song is one of the few that has been arranged recently. I hope to share the traditional music of Taiwan's indigenous people in this special occasion.

-- Huifang Chen

## AVE MARIA

## WILLIAM HAWLEY

Ave Maria, gratia plena:  
Dominus tecum,  
benedicta tu in mulieribus,  
et benedictus fructus ventris tui, Jesus.  
Sancta Maria, Mater Dei,  
ora pro nobis peccatoribus,  
nunc et in hora mortis nostrae. Amen.

Hail Mary, full of grace:  
the Lord is with thee;  
blessed art thou among women,  
and blessed is the fruit of thy womb, Jesus.  
Holy Mary, Mother of God,  
pray for us sinners,  
now and in the hour of our death. Amen.

William Hawley's works have been heard in London, Tokyo, Paris, the Netherlands, Berlin, Darmstadt, Munich, Los Angeles, San Francisco, Seattle, Minneapolis, and other cities in the United States, Europe, and Asia, as well as in the concert halls of New York, where he makes his home with his wife, Jyoti.

Hawley studied at the Ithaca College School of Music and the California Institute of the Arts, where he received his BFA in 1974 and his MFA in 1976. Beginning his creative life primarily as an instrumental composer, he gradually found his work assuming a deeper expression in the realm of vocal music. He has received numerous commissions and has composed works premiered by Chanticleer, the New London Singers, the Alexandria Choral Society, and the Vocal Arts Ensemble of Cincinnati. *Flos ut Rosa Floruit*, premiered at the 2005 Florilège Vocal de Tours by the University of Utah Singers, won the prize for a First Production Work.

*Ave Maria* was commissioned by the Saint Mary's College Women's Choir in Notre Dame, Indiana (Dr. Nancy Menk, conductor).

## JAAKOBIN POJAT

Ruuben, Simeon, Leevi, Juuda,  
Daan, Naftal, Gaad, Asser, Isaskar, Sebulon,  
Joosef ja Benjamin.  
Jaakobin poikia.

## PEKKA KOSTIAINEN

Ruben, Simeon, Levi, Judah,  
Dan, Naphtali, Gad, Asher, Issachar, Zebulun,  
Joseph and Benjamin.  
Jacob's sons.

Finnish composer Pekka Kostiainen studied at the Sibelius Academy, qualifying as a church musician in 1968 and receiving his composition diploma as a student of Jouko Tolonen in 1973. He was cantor-organist of Pohja Finnish Church 1969–71 and has been lecturer in music at the University of Jyväskylä since 1971. In 1977 he founded the Musica choir at the University and has been its leader ever since. He has also led the Vox Aurea children's choir since 1994. Kostiainen is a Doctor of the Jyväskylä University (2004).

Kostiainen has received numerous awards and honors, including the Arts Prize of Central Finland (1979), the Kalevala scholarship from the Kordelin Foundation (1984), a cultural grant from the Mitt-Norden kommittén (1989), the Klemetti Prize of the Finnish Amateur Musicians' Association (Sulasol) (1990), and the AGECE Composition Prize (Die Goldene Stimmgabel), (1995). He has been a working member of the Kalevala Society since 1988.

Kostiainen's sense of musical humor is evident in the treatment of the text in *Jaakobin pojat* (Jacob's Sons), which runs through the list of the sons' names in *Sprechgesang*, whispers, glissandos, extremely high or low sounds of indefinite pitch, and exploitation of the spatial dimension.

(Notes about *Jaakobin pojat* from Kimmo Korhonen (1998), translated by Susan Sinisalo)

## SEDNALO E DJORE DOS

Sednalo e Djore dos,  
Sednalo e Djore!  
Ti, ludo Djore dos,  
ti mi ludo Djore!  
Vwnka na vartitsi dos,  
vwnka na vartitsi  
Sharen chorap plete dos,  
sharen chorap plete  
Yotdol ide devoyche,  
ta na Djore veli:  
"Shto rabotish tuke dos,  
shto rabotish tuke?"  
[Speech] "Sharen chorap pleta dos,  
sharen chorap pleta."  
"Komu che go dadesh dos,  
komu che go dadesh?"  
"Koyto mene zeme dos,  
koyto mene zeme,  
nemu che go yodam."  
[Parlando]: . . . (Nonsense)  
"Ya chu tebe zema dos,  
ya chu tebe zema."  
"Tebe che go yodam dos,  
tebe che go yodam!" Giore!!

## STEPHAN MUTAFCHIEV

George is sitting, eh!  
George is sitting!  
You my silly George, eh!  
You my silly George!  
Out in front of the house, eh,  
out in front of the house  
he knits a motley sock, eh,  
he knits a motley sock.  
A maiden comes down there  
and says to George:  
"What are you doing here, eh?  
What are you doing?"  
[Speech] "I knit a motley sock, eh,  
I knit a motley sock."  
"To whom are you giving it, eh?  
To whom are you giving it?"  
"Whoever takes [marries] me, eh,  
whoever takes me,  
to her will I give it."  
[Parlando] . . . (Nonsense)  
"I will take you, eh,  
I will take you."  
"Then I will give it to you, eh,  
I will give it to you!" Giore!!

Stefan Mutafchiev completed his musical studies at the State Academy of Music in Sofia in musical pedagogy, and also studied composition with Veselin Stoianov and Parashkev Hadjiev. Soon after his graduation he was appointed music director of the newly established Trakia Ensemble for Folk Song and Dance (Plovdiv). He taught at the Musical Academy in Plovdiv, where he specialized in folk instruments and folk-singing. He was the principal director of the Ensemble for Folk Song at Bulgarian National Radio from 1983 until his premature death in 1995.

Stefan Mutafchiev was active in many diverse aspects of musical life. He is best known, however, as an arranger of Bulgarian folk songs and dances, for which he received numerous awards, including one from Radio Bratislava.

## LAULIKU LAPSEPÕLI

VELJO TORMIS

Kui ma ol'li väikokõnõ, al'leaa,  
kas'vi ma sis kaunikõnõ, al'leaa,  
ol'li üte üü vannu, al'leaa,  
pääle katõ päävä vannu,  
imä vei kiigu kesä pääle,  
pan'de hällü palo pääle,  
pan'de par'dsi hällütämmä,  
suvõlinnu liigutamma.  
Par'dsil ol'le pal'lo sõnnu  
suvõlinnul liia' laalu'  
part'ts sääl man mul pal'lo lauli  
suvõlindu liiast kõnõli.  
Säält mina lat's sis laulu' ope  
ul'likõnõ sõna' osasi,  
kõik mina pan'ni papõrihe,  
kõik mina raiõ raamatuhe.  
Selle minol pal'lo sõnnu,  
selle laajalt laaluviisi.

When I was very little, *al'leaa*,  
I grew so prettily, *al'leaaa*,  
I was but one night old, *al'leaa*,  
just two days old,  
mother took my cradle to the meadow,  
put my crib on the heath,  
put a duck to rock the cradle,  
the bird of summer to push me.  
The duck had many words,  
the bird of summer had lots of songs,  
the duck sang many songs to me there,  
the bird of summer, it spoke to me a lot.  
That is where this child learned the songs,  
this crazy one [got to] know the words,  
all of them I placed on paper,  
all of them I hewed into a book.  
That is why I have so many words,  
that is why I have lots of tunes.

(Translation provided by Dr. Harri Mürk (PhD, Finno-Ugric Studies, Indiana University))

Veljo Tormis was born in Kuusalu, near the capital of Tallinn. He studied organ, choral conducting, and composition in Tallinn before receiving a degree in composition from the Moscow Conservatory. Tormis was influenced initially by outstanding composers of the preceding generation (Tubin, Saar, and Kreek) who used folk melodies as material for thematic development in the traditional classical compositional style. His compositional epiphany occurred with the composing of Estonian Calendar Songs, when, as Tormis says, he “attempted to preserve the authenticity of the source material – the ancient Estonian [*regilaul*] song – in choral settings, avoiding any arrangements or harmonizations after European canons.” Tormis supports the original *regilaul* in text, tune, and structure while fusing it with a late 20<sup>th</sup> century musical framing. As he has stated on a number of occasions, “I don’t use folksong; folksong uses me.” By using the hallmarks of Estonian culture – the language and the *regilaul* – as his compositional materials, Tormis carries forward the country’s ancient traditions into the next millennium.

Originally composed in 1966, *Lauliku lapsepõli* became part of a larger five-song set in 1971 entitled *Laulud laulust ja laulikust/Songs of Singing and the Songster*. In the midst of Soviet occupation and suppression of Estonian cultural expression, Tormis created this set and dedicated each movement to a folklorist colleague who, during this period, supported his emphasis of *regilaul*-based composition. *Lauliju lapsepõli* is dedicated to folklorist Otilie Kõiva, one of the compilers of the *Anthology of Estonian Traditional Music*, which was one of the country’s earliest collections of its national *regilaul*.

(Note by Dr. Marian E. Dolan)

## HOJ, HURA, HOJ! FROM LAŠSKÉ HELECKACKY

OMAR MÁCHA

Hoj, hura hoj! Hura hoj!  
Chasa zas kravičky vyhana,  
kravaře zďěstiny volava  
Hura hoj! Hura hoj!

O, mountain, O! O, mountain!  
The shepherds are bringing the cows out to  
the pasture, and from the meadow are yelling:  
O, mountain, O! O, mountain!

Babulenky moje, pastě se  
vy vkole ač odzvořa klekani,  
pujdu ja domu svami.  
Pujdu za kopečky,  
paste se ovečky  
pujdu ja kMarušce,  
svoji galanačce.

Hoj, hura hoj! Hura hoj!  
Chasa zas kravičky vyhaňa,  
kravaře zděstiny volava:  
Hura hoj! Hura hoj!

My cows, graze yourselves;  
you in the circle (e.e. dancing girls), when the  
evening bells peal, I'll go to you.  
go beyond the hills,  
sheep, graze,  
I'll go to see Marushka, (nickname for Mary)  
My girlfriend.

O, mountain, O! O, mountain!  
The shepherds are bringing the cows out to  
the pasture, and from the meadow are yelling:  
O, mountain, O! O, mountain!

*Hoj, Hura, Hoj!* is a folksong arrangement by Otmar Macha, who was born near the area in the Czech Republic from which the folk poetry of *Hoj, hura, hoj!* originates. *Hoj, hura, hoj!* is from *Lašské heleckacky*, a song cycle of mountain songs for SSAA which received awards in the Jubilee Competition for the 50th anniversary of the October Revolution (1967) and in the Jihlava International Choral Competition (1973). The Moravian folk poetry dialect in *Hoj, hura, hoj!* is from the Beskyde Mountains and Valašsko region which is the natural border between Moravia and Slovakia, where shepherding cattle and sheep has been a normal occupation for young fellows and girls. In this song, the fellows enjoy the sensation of calling out across the mountains and anticipate the enjoyment of being with their girl friends in the villages after their work is done.

## EL AMOR Y LA LOCURA

El Amor y la Locura.  
Habiendo la Locura con el Amor reñido,  
dejó ciego de un golpe al miserable niño.  
Venus, mas ¡con qué gritos!  
Venganza pide al cielo  
Era madre y esposa:  
con esto queda dicho.  
Queréllase a los dioses,  
presentando a su hijo:  
“¿De qué sirven las flechas,  
de qué el arco a Cupido,  
faltándole la vista  
para asestar sus tiros?  
Quítensele las alas  
y aquel ardiente cirio,  
si a su luz ser no pueden  
sus vuelos dirigidos.”

Atendiendo a que el ciego  
Siguiere su ejercicio,  
y a que la delincuente  
tuviese se castigo,  
Júpiter, presidente  
de la asamblea, dijo:

“Ordeno a la Locura,  
desde este instante mismo,  
que eternamente sea  
de Amore el lazarillo.”

(Based on a poem of Félix María Sameniego)

## ALEJANDRO YAGÜE

Love and Madness.  
Madness, having fought with Love,  
struck blind the miserable child.  
Venus pleads to the sky  
for vengeance, with such cries!  
She was mother and a wife:  
nothing more need be said.  
She challenged the gods,  
presenting her son:  
“What use are arrows,  
what use Cupid's bow,  
if he cannot see  
to aim his shots?  
Take his wings away  
and also his burning candle  
if to its light his flights  
cannot be directed.”

Ensuring that the blind child  
continued his labors,  
and that the wrongdoer  
received his just punishment,  
Jupiter, president  
of the assembly, said:

“I order Madness,  
from this moment forth,  
to eternally be  
Love's guide.”

Alejandro Yagüe was born in Palacios de la Sierra, Spain in 1947. His musical studies included the Conservatory of Madrid (1972-6), the Academy of Saint Cecilia in Rome (1976-8), and the University of Cologne (1978-82). He holds degrees in composition, orchestral conducting, and piano. His compositions have won numerous prizes, including the Prix de Rome in 1976. Since 1988 Yagüe has worked as Professor of Composition at the University of Salamanca.

Yagüe's *El Amor y la Locura* was the compulsory work for the 38<sup>th</sup> Tolosa Choral Contest in the category of Mixed Choirs: Polyphony.

## LORIAK UDAN

DAVID AZURZA

Loriak udan ihintza bezela  
maite det dama gazte bat,  
hari hainbeste nahi diyotarik  
ez da munduban beste bat.

As summer dew on flowers  
I love a young girl,  
there is none in the world  
no other whom I love so much.

Iñoiz edo behin pasatzen badet  
ikusi gabe aste bat,  
biyotz guztira banatutzen zait  
halako gauza triste bat.

If sometimes I spend  
a week without seeing her  
throughout my heart  
spreads a sad thing.

Nere betiko pentsamenduba,  
nere kontsolagarriya,  
zu gabetanik ezin bizi naiz,  
esaten dizut egiya.

My eternal thought,  
my relief,  
I cannot live without you  
I tell you the truth.

Zu baziñake arbola eta  
ni baldin banintz txoriya,  
nik zu ziñaken arbol hartantxen  
egingo nuke kabiya

If you were a tree  
and I a bird,  
I would make a nest on that tree  
that you are.

*Bilintx (1831-1876)*

David Azurza was born in 1968 in Tolosa, Spain. He began as a choral singer in 1983 in the Hodeiertz Choir of Tolosa. Azurza later studied voice with Isabel Alvarez as a countertenor and received the title *Profesor de Canto* (Professor of Voice) at the Conservatory Teresa Berganza in Madrid. He currently works as a countertenor, choral director, and professor of voice and composition. Azurza's compositional output centers on choral music, especially music for youth choirs. His works have won numerous awards, including special prizes at the International Choir Competition in Tolosa, Spain in 1993, 1998, and 2000. He is sought-after as an adjudicator and speaker at choral and vocal conferences worldwide.

*Loriak Udan* takes its text from two verses of the Basque poem "Izazu nitzaz kupira" by Bilintx (1831-1876). Azurza sets the text to the flowing and sensual rhythms of the *habanera*. *Loriak Udan* was the compulsory work for the 38<sup>th</sup> Tolosa Choral Contest in the category of Mixed Choirs: Folklore.

## LITENE I

PĒTERIS VASKS

Ko zemesvēzis cakā  
Ko slieka klusu rakā

What the mole-cricket chirrs about  
What the earthworm digs up quietly

Čaks izelpoja delnā  
Un iedvašoja lakā

Caks breathed into his palm  
and into lacquer

Tie nepateiktie vārdi  
Nāk ausī, dun kā akā

Those unsaid words come into my ear,  
droning like in a well

O, Litene! O, mele!  
O, nodevība trakā

Oh, Litene! You liar!  
Oh, the horrible treachery!

*Uldis Berziņš*

Pēteris Vasks was born in Aizpute, Latvia. He attended the Riga Music Academy and the Lithuanian Music Academy in Vilnius where he studied double-bass with Vitautas Sereika. From 1973 to 1978 he studied composition with Valenzius Utkin at the Latvian Academy of Music in Riga. From 1963 to 1974 Vasks was a member of various symphony and chamber orchestras.

In 1996 Vasks was appointed “Main Composer” of the Stockholm Festival of New Music. In 1998 he was awarded the Latvian Music Prize for his Violin Concerto “Distant Light.” Since 1994 he has been an honorary member of the Latvian Academy of Sciences. In 2001 he was offered membership in the Royal Swedish Academy of Music founded by King Gustav III in Stockholm in 1771. He currently lives in Riga as a freelance composer.

The ballad *Litene* for twelve-part chorus was composed in 1993. Litene is the name of a little village in a densely wooded region of Latvia; at the time of national independence, there was a summer camp of the Latvian army in Litene.

Litene became a known symbol in the summer of 1941, the “year of terror” of the Soviet occupation. For it was Litene where most Latvian officers were arrested. Part of them were shot on the spot, the others were deported to Siberia where nearly all of them died.

The ballad consists of two parts, the first being static, the second being active and aggressive. This composition is based on aleatory music and other special musical means which I thought suitable to tell about the never-healing wounds of my people.

-- Pēteris Vasks

## LÄHTÖ

Jonakin aamuna, jonakin kevätaamuna  
auringon kohotessa taivaalle  
nousen ratsuni selkään.  
Ruumiini nukkuu,  
henkeni ei kuule askeleitani eikä  
hevoseni kavioiden riemuitsevaa  
töminää.

Ratsun selkään nousee  
ahdistettu, piinattu,  
tuhat kertaa rangaistu,  
mutta murtumaton,  
ikuisesti elävä.

Minä yksin tiedän tämän aamun  
salaisuuden.  
Minun kutsuani yksin  
hevosene tottelee.  
Minä yksin näen lunastuksen tien.  
Siis ylpeään juoksuun,  
uskoni kultainen ratsu.  
Vain hetken kumisevat  
kaviot kattojen yllä.  
Olen jo kaukana, vapautettu.

*Toivo Pekkanen*

## EINOJUHANI RAUTAVAARA

One morning, one spring morning,  
the sun rising into the sky,  
I mount my steed.  
My body sleeps, my spirit hears not my  
my step  
nor the jubilant clatter of my horse's  
hooves.

Mounting the horse is an anguished,  
tormented soul,  
a thousand times punished  
yet invincible,  
immortal.

I alone know the secret this morning  
holds,  
mine alone is the command  
the horse obeys.  
I alone see the path to redemption.  
Gallop with pride, then,  
golden steed of my faith!  
For a mere moment will these hooves be  
heard over the rooftops.  
Soon I am far off, and free.

Finnish composer Einojuhani Rautavaara was born in Helsinki in 1928. He studied composition at the Sibelius Academy in Helsinki and musicology at the University of Helsinki. He received a Sibelius grant from the Koussevitzky Foundation to come to the United States, where he studied composition at the Juilliard School of Music with Vincent Persichetti and at the Tanglewood Music Center, where he studied with Roger Sessions and Aaron Copland.

Rautavaara taught at the Sibelius Academy from 1957 to 1959, and again from 1966 to 1990. He has been a member of the Swedish Royal Academy of Music since 1975. His composition awards include, among others, the Camden Composition Contest in London in 1966 (String Quartet No. 3), the Sibelius Violin Competition composition competition in 1970 (*Dithyrambos*) and again in 1975 (*Variétude*), the Finlandia National Opera composition competition in 1971 (*Kiusaukset; Temptations*), and the Scandinavian choral competition composition in 1975 (*Hammar skjöld Fragment*). His numerous recording awards include a Grammy Nomination in 1997 for his Symphony No. 7, (*Angel of Light*) and a Gramophone nomination in 1998.

*Lähtö* (Departure) was composed in 1975 as a compulsory test for choral competitions. Over an ostinato intended to portray the clatter of horses hooves, brilliant chords, mostly in parallel motion, signal the release and freedom found in riding the golden steed of Toivo Pekkanen's poem.

*(Curriculum vita provided by Fennica Gehrman)*

UNIVERSITY COLLEGIATE CHORALE  
Kent E. Hatteberg, *director*  
Justin T. Romney & Hui-Fang Chen, *graduate assistants*

SOPRANO I

Amanda Tarryn Bryant  
Hui-Fang Chen \*  
Hilary Hilliard  
Cassie Lyles  
Kelly Welding  
Kelli White  
Ellen Whittaker

SOPRANO II

Kelly Ballou  
Libby Ford  
Lyn Hall  
Alane Hart  
Erin Keesy  
Rianne F. Marcum  
Claire Mosley  
Jenifer Thomas

\* *graduate student*  
† *section leader*

ALTO I

A. Nicole Alexander  
Kristyn Brown  
Amanda Harless  
Hyun Jung Ji\*  
Sarah Powell  
Emily Sepulveda  
Amanda K. Walker  
Myco Tran Wulkopf

ALTO II

Alisia Epps  
Shareika L. Fisher  
Mary Beth Harris †  
Emily J. Neubauer  
Paula Rada  
Carlisle Schoner  
Kate Sureck

TENOR I

Bill Coleman  
Joshua Hein  
Kevin Sproul  
Walter Jay Wollmann

TENOR II

Rob Carlson  
Josh Hamilton  
Adam Hardin \*  
Seung Yong Shin \*

BASS I

Phillip Morgan  
Benjamin Powell \*†  
Christopher Shortt  
Justin Wilkey

BASS II

Evan Blum  
Jay Coughlon  
Austin H. Echols, Jr.  
R. Andrew Fowler  
Ben Riley  
Barrett Smith  
Adam Yankowy

UNIVERSITY CARDINAL SINGERS  
Kent E. Hatteberg, *director*

SOPRANO I

Amanda Tarryn Bryant  
Hui-Fang Chen  
Hilary Hilliard  
Alexis Paxton

SOPRANO II

Kelly Ballou  
Alane Hart  
Amy Parker Cuenca  
Erin Keesy

ALTO I

Kristin Hale  
Amanda Harless  
Emily Malone  
Hyun Jung Ji

ALTO II

Mary Beth Harris  
Emily J. Neubauer  
Carlisle Schoner  
Tamara Stewart

TENOR I

Bill Coleman  
Joshua Hein  
Kevin Sproul  
Walter Jay Wollman

TENOR II

Rob Carlson  
Josh Hamilton  
William Thomas Mills II  
Seung Yong Shin

BASS I

James R. Cooper  
Peter A. Lovett  
Phillip Morgan  
Benjamin Powell  
Christopher Shortt

BASS II

Austin H. Echols, Jr.  
Brett McDermid  
Ben Riley  
Barrett Smith

*the New Music Festival presents*  
**UNIVERSITY SYMPHONY ORCHESTRA AND WIND ENSEMBLE**

Saturday, November 11, 2006 at 8:00 p.m.  
Margaret Comstock Concert Hall

## PROGRAM

UNIVERSITY SYMPHONY ORCHESTRA  
Kimcherie Lloyd, *director*

Gambado Fanfare (2006)

Nicholas Alexander Drake  
(b. 1978)

WORLD PREMIERE

Apokalypsis: The Throne Room (2006)

R. Scott Adams  
(b. 1979)

WORLD PREMIERE

Double Concerto (Chamber Concerto No. 3) (2005)

Marc Satterwhite  
(b. 1954)

- I. Vivo
- II. Espressivo, non troppo lento
- III. Presto

WORLD PREMIERE

Kathy Karr, *flute and alto flute*  
Matthew Karr, *bassoon*

As Quiet As (1965-1966)

Michael Colgrass  
(b. 1932)

- A Leaf Turning Colors
- An Uninhabited Creek
- An Ant Walking

- Children Sleeping
- Time Passing
- A Soft Rainfall

The First Star Coming Out

## INTERMISSION

UNIVERSITY WIND ENSEMBLE  
Frederick Speck, *director*

L'ai (2004)

Bright Sheng  
(b. 1955)

Urban Requiem (1995)

Michael Colgrass  
(b. 1932)

Kevin Arbogast, *soprano saxophone*  
Jon Rohner, *alto saxophone*  
Matt Reidinger, *tenor saxophone*  
Daniel Reams, *baritone saxophone*

# PROGRAM NOTES

## GAMBADO FANFARE

NICHOLAS ALEXANDER DRAKE

Composed in the Spring of 2006, *Gambado Fanfare* is a brief piece for orchestra. The title refers to both the rhythmically playful, gamboling aspects of the piece while moments of fanfare declamation and march-like sections are still a strong feature. The harmonic material is based on the juxtaposition of two major triads, E-flat Major and A Major. The various rhythmic interactions between these two chords propels the intentionally limited harmonic palette. Borrowing an equestrian term, *gambado* refers to a fantastic leap of a horse in which all four hooves are in the air. It can also refer to similarly athletic dance steps.

-- Nick Drake

A native of Louisville, Nick Drake began his musical studies on the piano before switching his emphasis to composition as an undergraduate. He earned a B.A. in philosophy from Centre College in 2001 where he studied composition with Larry Bitensky. Mr. Drake is currently pursuing the Master of Music degree in music composition at the University of Louisville where he has studied with Marc Satterwhite and Paul Brink.

## APOKALYPSIS: THE THRONE ROOM

R. SCOTT ADAMS

The Book of Revelation (*Apokalypsis* in the original Greek) is a collection of the Apostle John's dreams and visions concerning the last days. It is one of the most controversial books in the Bible due to its subject matter and the often confusing nature of the visions. Many have attempted to decipher the meanings of the scenes; however, it seems that much of the wonder of these images is often lost in the wake of their various interpretations. In light of the controversy, it is my interest to strip away the weighty interpretations and attempt to take a fresh look at the images themselves, at once beautiful, terrible, majestic, and awe-inspiring.

This piece is the first installment in a series, or cycle, of works based upon the different images found throughout the Book of Revelation. The source text comes from the fourth chapter. At this point in the narration, the writer is swept up into Heaven where he enters a glorious throne room, the likes of which he has never seen before.

Because the scene is described somewhat sporadically, in a series of more or less unrelated observations, I have decided to move a few of the lines in order to attempt to make the descriptions flow in what I believe to be a more linear (and musical) fashion. For the most part, I have tried to capture the general atmosphere of each passage instead of depicting the individual lines. The sections of text could be roughly divided and titled as follows:

### Introduction

"After this I looked, and there before me was a door standing open in heaven. And the voice I had first heard speaking to me like a trumpet said, 'Come up here, and I will show you what must take place after this.' At once I was in the Spirit..."

### Around the throne

"...and there before me was a throne in heaven with someone sitting on it. And the one who sat there had the appearance of jasper and carnelian. A rainbow, resembling an emerald, encircled the throne. Surrounding the throne were twenty-four other thrones, and seated on them were twenty-four elders. They were dressed in white and had crowns of gold on their heads."

"Also before the throne there was what looked like a sea of glass, clear as crystal."

### Segue

"From the throne came flashes of lightning, rumblings and peals of thunder. Before the throne, seven lamps were blazing. These are the seven spirits of God."

### Glorification by the beasts and the elders

"In the center, around the throne, were four living creatures, and they were covered with eyes, in front and in back. The first living creature was like a lion, the second was like an ox, the third had a face like a man, the fourth was like a flying eagle. Each of the four living creatures had six wings and was covered with eyes all

around, even under his wings. Day and night they never stop saying: 'Holy, holy, holy is the Lord God Almighty, who was, and is, and is to come.' Whenever the living creatures give glory, honor and thanks to him who sits on the throne and who lives for ever and ever, the twenty-four elders fall down before him who sits on the throne, and worship him who lives for ever and ever. They lay their crowns before the throne and say:

'You are worthy, our Lord and God,  
to receive glory and honor and power,  
for you created all things,  
and by your will they were created  
and have their being.'"

(Texts quoted from the New International Version of the Bible, published by Zondervan Press)

-- R. Scott Adams

R. Scott Adams is a young composer still in the early stages of his professional career. He recently received his Master of Music from the University of Louisville, studying under Marc Satterwhite. Before that, he received his Bachelor of Arts in Music Composition/Arranging from Asbury College, studying under Ronald Holz. Scott currently resides in the Dallas, Texas area, where works on various commissions and sings with the professional chamber choir, The Texas Voices. Other projected premieres include *Toccata for two violas* (commissioned by Alisson Reber and Monica Clarke) and *Broken Angels* (written for pianists Mary Ann Wilder and Adrienne Fontenot).

## DOUBLE CONCERTO

MARC SATTERWHITE

I first met Kathy and Matt Karr, and admired their playing, when we all used to play in a summer music festival in Mexico City. The festival was a great chance for young musicians to get to know each other, both on- and off-stage (the less said about those parties at Murcia 10 the better, perhaps).

As the classical music world is indeed a small one, the three of us ended up in Louisville, they playing in the Louisville Orchestra and teaching at the University of Louisville, and me teaching composition and theory at UofL. They were among the first people in Louisville to ask me to write a piece for them. I composed my Concertino a Tre for flute, bassoon and piano for them, which they subsequently performed and recorded. In exchange Matt used his woodworking skills to build a hutch for our house. Some years later I had the idea of writing a double concerto for them, which resulted in this piece.

The concerto is fairly conventional in structure, with two fast, not-too-serious movements framing a more lyric and dramatic slow movement. Although clearly a concerto, the orchestra does much more than just accompany in many passages, and I have tried to use the colors available in this combination (percussion, harp, keyboard [piano and celeste] and strings) to maximum advantage.

This Double Concerto is dedicated with admiration and friendship to the Karrs.

-- Marc Satterwhite

## AS QUIET AS

MICHAEL COLGRASS

*As Quiet As* was inspired by the answers of fourth-grade children asked by their teacher to complete the sentence beginning "Let's be as quiet as . . ." From the twenty-one answers compiled by Constance Fauci and printed in *The New York Times* in December, 1961, I chose seven that seemed to make a nature study as might be perceived by a child. My purpose was to depict the very nature of each metaphor, as if I were demonstrating to a blind person the *essence* of a leaf as it changes color, of a creek abandoned even by birds, and of an ant – or many ants – skittering about.

*Children Sleeping* and *Time Passing* are like a dream sequence. Following light breathing and heart beats, a sonatina, written by Beethoven as a child, appears through a montage of "sleeping sounds," -- Haydn, Sibelius, Ravel, Stravinsky, Count Basie – as if one were taking a fleeting glance at music history moving through time. The jazz is interrupted by a distant sound (1945!) which ends the dream and the last setting (Webern) is in post-war style.

*A Soft Rainfall* and *The First Star Coming Out* are the spring and summer counterparts of the autumnal leaf and creek, and are related musically as well. The creek is now a rainfall, and the leaf a soft blanket of night across which stars flicker like a million raindrops turned to crystal.

-- Michael Colgrass

## L'AI

## BRIGHT SHENG

*La'i* is a form of Tibetan love song. It is most popular in eastern Tibet where I lived for seven years in my teens. I watched men and women approach each other singing *La'i* while herding, working the fields or, especially, in festival settings. If things went well, they would exchange memorabilia and set a new date to meet again. The character of the music is lyrical, slow in a free tempo with quick moving throaty grace-notes decorating an overall simple melody. The decoration forms a special relation to the melody, a unique feature of *La'i*.

When I first heard the singing, I was struck by the beauty and overtly Romantic feeling, as well as by the natural unruly wild emotion the music generated. This work is loosely based on the impression of the *La'i* singing.

-- Bright Sheng

As a youngster, Bright Sheng began piano studies with his mother. Following the Cultural Revolution, he moved to New York (1982) where he received his MA and DMA. His most influential teachers include: Leonard Bernstein (composition and conducting), George Perle, Hugo Weisgall, Chou Wen-Chung, and Jack Beeson. Sheng is currently a member of the composition faculty at the University of Michigan, where he now serves as Leonard Bernstein Distinguished University Professor of Music. Cross-cultural sensibilities pervade his music in strong and passionate ways. It is knitted together in the tradition of Western classical music, voiced in the syntax of the late 20th-century, and expressed with the directness of the folk music of China and the Silk Road region. Current performances of his new works include: *Fantasies* for Violin and Piano, commissioned by the Library of Congress and La Jolla Chamber Music Festival for violinist Cho-Liang Lin, *Wild Swan* for the New West Symphony, and a new ballet, *Heart Full of Sorrow*, for the New York City Ballet.

## URBAN REQUIEM

## MICHAEL COLGRASS

*Urban Requiem* for four saxophones (soprano, alto, tenor and baritone) and wind orchestra melds the expressions of both the "tour de force" virtuosity expected of the saxophone with subtleties and tenderness of the most intimate chamber music. The composer offers the following commentary about the work:

*Urban Requiem* might be described as an urban tale, inspired by a diversity of random impressions. I thought of our urban areas, where the saxophone was spawned, and of the tragedies and struggles that occur in this environment daily. But I was also inspired by the energy and power of our cities, and the humor inherent in their conflicts. I feel that the saxophone is particularly well suited to express the variety of emotions required for this idea, because it can be not only highly personal and poignant in character but also powerful and commanding. It can howl like a banshee or purr like a kitten. In short, the saxophone is perhaps more like the human voice than any other instrument. In my mind I heard four saxophones singing like a vocal quartet, a music that was liturgical in nature but with a bluesy overtone, a kind of "after hours" requiem.

The work is scored for triple winds, brass, harp, synthesizer, timpani and four percussionists. The solo saxophonists are somewhat physically separated from one another via the stage set up, while embedded in "neighborhoods" within the larger wind ensemble. As the piece unfolds, the soloists respond both to one another, and also with principal players of the ensemble, engaging in virtuosic duets and trios. At times, improvisation is part of the fabric as well, eliciting the flavor of jazz or ethnic musical genres.

The work was commissioned by Gary Green and the University of Miami Wind Ensemble through its Abraham Frost Commission Series.

# UNIVERSITY SYMPHONY ORCHESTRA

Kimcherie Lloyd, *director*

Joe Ortiguera, *graduate assistant*

Alexandra Ostroff, *graduate assistant*

Charlie Blanton & Mihai Spin, *managers*

## FIRST VIOLIN

Gerome Stewart †  
Juan Carlos Ortega  
Scott Moore  
Alexandra Ostroff  
Mihai Spin  
Leslie Heinzen  
Gabrielle Boguslaw  
Anna Dolan  
Jordan Lynern  
Alex Peterson  
Jedediah Cowart

## SECOND VIOLIN

Joe Ortiguera ‡  
Cordia Thompkins  
Arezou Etemad  
Franzeli Sharp  
Nathan Chapman  
Elizabeth Wooldridge  
Ashley Wolf  
Lia Ramirez  
Emily Caudill  
Heather Norwood

## VIOLA

James Dersch ‡  
Monica Clarke  
Scott Farley  
Felicia Hogan  
Alisson Reber  
Sarah Speck  
Abby Laswell  
Hannah Turi  
Alison Simpson  
Britney Whelan  
Whitney Grubb  
Dominic Young  
Daniel Crawley

† *concertmaster*

‡ *principal*

\* *guest*

\*\* *faculty*

## CELLO

Marlene Ballena ‡  
Molly Goforth  
Kimberly Burger  
Clayton Vaughn  
Erin Cassel  
Charlie Patton  
Nicole Boguslaw  
Katie Schladand  
Audrey Bowlds  
Fred Speck

## BASS

Nick Wooldridge  
Elizabeth Adams  
Chris Korenkiewicz  
Lauren Taylor  
Charlie Blanton  
Felice Howard  
Grant Jacobs  
Alice Markiewicz

## PICCOLO

Jessica Prus  
Beth Alexander

## FLUTE

Katie Fondrisi  
Demilou DeGuzman  
Beth Alexander

## OBOE

Gretchen Reiter  
Mary Beth Mann  
Josianne Parent

## CLARINET

Chris Phillips  
Sharon Edmunds  
Carolyn Frazio  
Adam Thomas

## BASSOON

Erica Jones\*  
Carrie Baxter\*  
TBA

## HORN

Karla Neal  
Dominic Rotella  
Kate Reyman  
Lindsay Pummell  
Nikki Smith  
Miranda Polzer

## TRUMPET

Ryan Nottingham  
Michael Swope  
Don Johnson  
Charles Calloway

## TROMBONE

Sarah Finger  
"Rusty" Crimm

## BASS TROMBONE

Daniel Stuhl

## TUBA

Aaron Gaither  
Alex Dansby

## TIMPANI

Matt Greenwood

## PERCUSSION

Brad Buehring  
Matt Greenwood  
Regan Heckscher  
Rodney Younger

## HARP

Amy Isbell\*

## PIANO/CELESTE

Sarah Danyli

# UNIVERSITY WIND ENSEMBLE

Frederick Speck, *director*

## PICCOLOS

Katie Fondrisi           New Albany, IN  
Beth Alexander         Harned

## FLUTES

Katie Fondrisi†\*       New Albany, IN  
Mimi deGuzman       Radcliff  
Beth Alexander\*       Harned

## OBOES/ENGLISH HORN

Gretchen Reiter†       Crescent Springs  
Andy Buchholz         Cleveland Heights, OH  
Mary Beth Mann       Elizabethtown

## CLARINETS/AUX. CLARINETS

Chris Phillip†         Milford, OH  
Amber Richeson       Owensboro  
Sharon Edmonds\*      Louisville  
Carolyn Fassio        Pendleton  
Adam Thomas         Henderson  
Michelle Linder       Cincinnati, OH  
Robert Acosta         Edgewood  
Mary Rada             Louisville  
Amanda Wright        Alexandria

## BASS CLARINETS

Brad Baumgardner †   Nashville, TN  
Carolyn Fassio        Pendleton

## BASSOONS

Ashley Hendersont†   Louisville  
Jay Coughlant†        Paducah

## ALTO SAXOPHONES

Kevin Arbogast†       Bowling Green  
Jon Rohner\*           Jonesboro, AR

## TENOR SAXOPHONE

Matt Reidinger        Floyds Knobs, IN

## BARITONE SAXOPHONE

Daniel Reams          Cecilia

## HORNS

Dominic Rotella†      Louisville  
Kate Reyman           Decatur, IL  
Lindsay Pummell       Franklin, OH  
Leah Simer             Centralia, IL  
Miranda Polzer         Montreal, CANADA

## TRUMPETS

Ryan Nottingham†     Louisville  
Charles Calloway      Cleveland, GA  
Michael Swope\*        Connersville, IN  
Don Johnson           Raywick  
Zack Schell            Louisville  
Todd Obidowski\*      Butler, PA  
John Bryant\*           Fairview, NC

## TROMBONES

Audrey Davist†        Louisville  
Sarah Finger           Anderson, IN  
Krista Eifler           Newburgh, IN  
Brent Crimm            Pewee Valley

## EUPHONIUMS

Daniel Stull†          Payneville  
Matt Byrum             Louisville

## TUBAS

Aaron Gaither†        Louisville  
Alex Dansby †         Radcliff  
Mat Murphy            Columbus, OH

## PERCUSSION

Matt Greenwood†     Floyds Knobs, IN  
Brad Buehring\*        Louisville  
Regan Hecksher        Avon, IN  
Rodney Younger        Indianapolis, IN  
Erin Haehl             Speed, IN

## DOUBLE BASSES

Charlie Blantont†     Louisville  
Lauren Taylor         Louisville

## HARP

Amy Isbell †          Louisville

## KEYBORAD

Sarah Danyi\*          Oregon, OH

\* *graduate student*  
† *principal*  
‡ *assisting performer*