



# University of Louisville New Music Festival

University Symphony Orchestra  
Kimcherie Lloyd, Director



Thursday, November 10, 2022  
Comstock Concert Hall  
8:00 p.m.

This year's New Music Festival is funded through an endowment  
from Jon Rieger.

# PROGRAM

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Smear ink and bell-crack shavings (2022)

Tanner Jones

Dr. T. Y. Huang and Mrs. Mary Huang Composition Winner

World Premiere

Misaki Hall, *conductor*

*In partial fulfillment of the Master of Music in Orchestra Conducting*

The Great Swiftness (2010)

Andrew Norman

Nightscape for orchestra (2015)

TJ Cole

*Louisville Orchestra 2022-2023 Creator Corps Composer*

Drip Blip Sparkle Spin Glint Glide Glow Float Flop

Andrew Norman

Chop Pop Shatter Splash (2005)

*Sala Mexica*, Three pieces for orchestra (2016)

Marc Satterwhite

I. El penacho de Moctezuma (Moctezuma's Headdress)

II. Mono de obsidiana (Obsidian Monkey)

III. Cuauhxicalli de Texcatlipoca (Sacrificial Stone of Texcatlipoca)

Music for Tuba and Timpani (1990)

Stephen Gryč (b. 1949)

New Music Ensemble Players

Andrew Doub, *tuba*

Samuel Riddick, *percussion*

# PROGRAM NOTES

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**Smear ink and bell-crack shavings (2022)**

**Tanner Jones**

**The Great Swiftness (2010)**

**Andrew Norman**

**Nightscape for orchestra (2015)**

**TJ Cole**

**Drip Blip Sparkle Spin Glint Glide Glow Float Flop  
Chop Pop Shatter Splash (2005)**

**Andrew Norman**

**Sala Mexica, Three pieces for orchestra (2016)**

**Marc Satterwhite**

This set of three pieces is inspired by the Sala Mexica at the National Museum of Anthropology in Mexico City, one of my favorite museums in the world, and probably the one I have visited the most times in my life. I lived in Mexico City for two years in the early 80s and have returned many times since. While I lived there I went often to the Anthropology Museum, and have visited it numerous times since during my return trips to Mexico. Many of my compositions are connected in some way with the six years I lived in Latin America.

The Sala Mexica contains the best-known of the museum's many splendid collections, that of Aztec art. It is the home of the well-known Aztec Calendar Stone, of course, but has many other magnificent articles on display, including the three that form the specific inspiration for these pieces.

I have used some typical Mexican percussion instruments, and employed a few rhythmic devices common in Latin American music, but otherwise I have not tried to make these pieces sound Mexican or Latin. Rather I have tried simply to capture the feelings and emotions I experience when looking at these great, and very diverse, works of art.

El penacho de Moctezuma is the feathered headdress which the Aztec king, Moctezuma II, supposedly wore to meet Hernán Cortés and his men for the first time (there is some dispute about whether it ever actually belonged to him or not). It contains many hundreds of feathers, including quetzal feathers, which would have been brought from a thousand or so miles away in Guatemala. The original is in the Vienna Museum of Ethnography; the one on display in Mexico is a copy dating to the 1940s. (This is a source of some controversy, as Mexico has been seeking its repatriation for a long time now.) Whatever its provenance, it is an absolutely magnificent piece of art and artisanship. I have attempted to capture a little of both the mystery and the majesty that it has always possessed for me.

The Mono de obsidiana is a small vase in the shape of a monkey, made of highly polished obsidian. As a point of interest, it was one of about 125 pieces, possibly the best-known, stolen in a famous robbery on Christmas day in 1985. Almost all of the pieces were eventually found and returned, and there is a 2018 movie (called simply Museo) about the incident. I have framed this movement as a scherzo, imagining a

# PROGRAM NOTES

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small monkey and its antics in the jungle.

The Cuauhxicalli de Texcatlipoca is also known as the Stone of Tizoc (an Aztec emperor who is represented in the carvings on the stone). The Aztecs practiced human sacrifice on a large scale and this is thought to be one of the many altars on which their victims were killed, their hearts ripped out and placed in the central hole on top of the stone. The surface is carved with many of the traditional Aztec symbols of war, conquest, military might, and human sacrifice. The music is accordingly fierce and aggressive, with only a few moments of relative repose.

Sala Mexica was written for the University of Louisville Symphony Orchestra, Kimcherie Lloyd, director.

## **Music for Tuba and Timpani (1990)**

**Stephen Gryč (b. 1949)**

Music for Tuba and Timpani by Stephen Gryč brings together two of the heavyweights of their respective instrument families in ways that not only display the expected strength, but also agility and lyricism. The first movement, marked *Deciso*, begins with a certain muscularity, but yields to quieter lyrical playing, including *sotto voce* timpani playing with fingers, not mallets. The middle movement, *Lirico*, features a plaintive tuba melody with undercurrent murmurings from the timpani. Its midsection, while welling up in energy, never breaks from the melodic mission, eventually moving to a quiet and reposed release to complete the arch-like movement. The final movement, *Energico*, opens by featuring the timpanist as drummer. After an opening “cadenza,” the tuba player as partner joins with a strong figure that leans toward becoming a jazzy riff. Ultimately, both parts combine to show off together in creating a full-strength conclusion.

# ARTIST BIOGRAPHIES

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## TANNER JONES

### ANDREW NORMAN

Andrew Norman (b. 1979) is a composer, educator, and advocate for the music of others. Recently praised as “the leading American composer of his generation” by the Los Angeles Times, and “one of the most gifted and respected composers of his generation” by the New York Times, Andrew has established himself as a significant voice in American classical music. Upcoming engagements include a year as Carnegie Hall’s Debs Composer’s Chair (2020/2021), the premiere of his violin concerto with Leila Josefowicz and the Los Angeles Philharmonic, and an American tour with Kiril Petrenko and the Berlin Philharmonic.

Andrew’s work draws on an eclectic mix of sounds and performance practices. By turns experimental and traditional, lyrical and thorny, intimate and epic, rigorously structured and freely intuitive, Andrew’s music casts a wide sonic and conceptual net in order to explore, reflect, challenge, and address the experiences of our own time. He believes in the transformative energy of live performance, and he is often drawn to performative acts that harness the beauty, power, and fragility of risk.

Andrew has collaborated with leading ensembles worldwide, including the Berlin, Los Angeles and New York Philharmonics, the Philadelphia and Minnesota Orchestras, the London, BBC, Saint Louis, and San Francisco Symphonies, the Orpheus, Saint Paul, and Los Angeles Chamber Orchestras, the Tonhalle Orchester, the Royal Concertgebouw Orchestra, the Orchestre National de France, the Ensemble Intercontemporain, and many others. Andrew’s music has been championed by some of the classical music’s eminent conductors, including John Adams, Marin Alsop, Gustavo Dudamel, Simon Rattle, and David Robertson.

Andrew is the recipient of numerous honors and accolades. He has twice been a finalist for the Pulitzer Prize, he was Musical America’s 2017 [Composer of the Year](#), and he won the 2017 Grawemeyer Award for Music Composition. Andrew is the recipient of the Rome Prize (2006), the Berlin Prize (2009), and a Guggenheim Fellowship (2016). He joined the roster of Young Concert Artists as Composer in Residence in 2008 and held the title “Komponist für Heidelberg” for the 2010-2011 season. Andrew has served as Composer in Residence with the Boston Modern Orchestra Project, Opera Philadelphia, the Los Angeles Chamber Orchestra, and the Utah Symphony. His large-scale orchestral work *Play* was described in the New York Times as a “breath-taking masterpiece,” and “a revolution in music.” His most recent orchestral work, *Sustain*, was lauded as “a new American masterpiece” by the New Yorker and earned Gustavo Dudamel and the Los Angeles Philharmonic a Grammy for their Deutsche Grammophon recording.

Andrew is a committed educator who enjoys helping people of all ages explore and create music. He has written pieces to be performed by and for the young, and has held educational residencies with various institutions across the country. He recently completed a children’s opera, *A Trip to the Moon*, that brings together professional musicians with amateur and untrained community members of all ages. Andrew joined the faculty of the USC Thornton School of Music in 2013, and he is thrilled to serve as the director of the L.A. Phil’s [Composer Fellowship Program](#) for high school composers.

Andrew’s works are published by Schott Music

# ARTIST BIOGRAPHIES

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## TJ COLE

### MARC SATTERWHITE

Composer and bassist Marc Satterwhite is a native of Texas and studied at Michigan State University (BM) and Indiana University (MM and DM). He was for several years a part of the diaspora of (mostly) young American musicians playing in symphony orchestras in Latin America, a transformative experience, musically, personally, and politically, before refocusing his career on composition. His music has been performed in diverse venues in the US, Latin America, Europe, Asia, Australia and South Africa. There are five CDs devoted exclusively to his music on the Centaur label, with two more in the works, and his music is recorded by numerous performing artists on their own projects.

He has been on the faculty of the University of Louisville School of Music since 1994 where, in addition to his teaching duties, he is the Director of the Grawemeyer Award for Music Composition.

In his retirement (looming) he plans to pursue a BA in Spanish along with getting reacquainted with his bass and possibly attending bartending school. For more information see [www.MarcSatterwhite.com](http://www.MarcSatterwhite.com)

# PERSONNEL

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## UNIVERSITY SYMPHONY ORCHESTRA

Kimcherie Lloyd, Director

Misaki Hall and Christopher Wolfzorn, Assistant Conductors

### VIOLIN I

Aimee Quinn  
Kerwin Gonzalez  
Erin Lewis  
Bria Quinn  
Mia-Rose Lozado  
Anna Laverty  
Joseph Levinson  
Namfon Tanakom  
Emily Fischer

### VIOLIN II

Samantha Lamkin  
Maddie Rowe  
Reagan Ballard  
Dayana Cedeño  
Donovon McDonald  
Grace Choo  
Antonio Thai  
Angkun Ubamrungjit  
Ryan Li

### VIOLA

Nathaniel Jackson  
Sheronda Shorter  
Thomas Gielow  
Andrew Baldeon  
Morgan Schumacher  
Abbie Camp

### CELLO

Brendan Stock  
Benjamin Meitzen  
Ainsley Moore  
Owen Talley  
Roman Wood  
Nathan Tantasook  
Norah Stone  
Elenore Ragan  
Tristan Nava  
Gillian Faulkner  
Logan Florence  
Haydn Sizer

### DOUBLE BASS

Tina Slone  
Michael Dennis  
Brennen Taggart  
Jonathan Kaiser  
Rachael Cole  
Andrew Van Meter  
Sophia Waldschmidt  
Eric Eastman

### FLUTE

Cameron Bilek  
Trent Ripberger  
Alison Addie (picc.)

### OBOE

Stephanie Hile  
Jackson Brummett  
Lillian Reed

### CLARINET

Rachel Wilson  
Rami Darhali

### BASS CLARINET

Chandler Crane

### BASSOON

Zelda Lynn  
Jackie Royce\*

### HORN

Michael Coleman  
Christopher Woosley  
Korey Garcia  
Jared Buckner  
Jeffrey Hadfield  
Bailey Hatzell

### TRUMPET

Will French  
Colt Howell  
Maddy Leger  
Gabe Edwards

### TROMBONE

Logan Meyers  
Sean Small

### BASS TROMBONE

Cody Coleman

### EUPHONIUM

Alex Castillo

### TUBA

Owen Davis  
Ben Bunting

### PERCUSSION

Stephanie Lawson  
Dalton Powell  
Paul Pfeifer  
Peony Zhao  
Luke Anderson\*

### PIANO/SYNTH.

Murphy Lamb\*

### LIBRARIANS

Misaki Hall  
Christopher Wolfzorn

\* Guest

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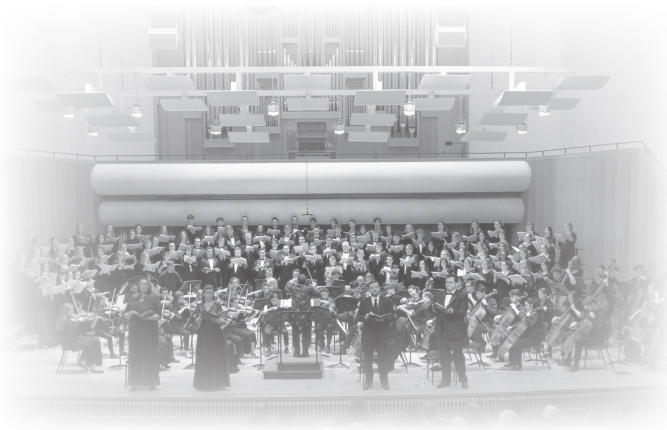
## **How to make a difference in a student's life**

The University of Louisville School of Music is committed to becoming a preeminent school of music in the Midwest and the first choice for music students in Kentucky.

Your support of the School of Music helps keep the university affordable for our students and provides them with opportunities for learning and discovery. Your support helps provide the flexibility to meet emerging needs and challenges that cannot be funded by state and tuition support alone. Your gift changes lives.

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# U OF L SCHOOL OF MUSIC

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Welcome to the University of Louisville!  
We hope you enjoy the concert this evening.

› Smoking is not permitted in the School of Music building.  
In the unlikely event of a fire or other emergency, please walk to the nearest exit.

› The use of recording devices and flash photography is strictly prohibited.

› Please silence cell phones & other electronic devices.  
Thank you.

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## UPCOMING EVENTS

All events are held at the School of Music on the University of Louisville Belknap Campus and are free and open to the public, unless otherwise noted.  
Events are subject to change. Scan the code below for a full list.



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## FOLLOW US

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