



University of Louisville New Music Festival

New Music Ensemble
Frederick Speck, Director

Wind Ensemble
Frederick Speck, Director



Wednesday, November 9, 2022
Comstock Concert Hall
8:00 p.m.

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

PROGRAM

Mosaic from “Quartet Breu” (1999)

Feliu Gasull i Altisent (b. 1959)

Joseph Piellucci, Jakob Giles, Henry Davidson, and
Maxwell Greenwald, *guitars*

Occam’s Razor (2013)

Poul Ruders (b. 1949)

Melancholic
Bright
Hesitant (*attacca*)
Lonesome
Ostinato
Occam’s Razor

Lillian Reed, *oboe*
Daniel Salazar, *guitar*

Drawing Down the Moon (1991)

Donald Erb (1927-2008)

Drawing Down the Moon
Lilith
Demon Drummer

Cameron Bilek, *piccolo*
Samuel Riddick, *percussion*

Fantasma Lunare (2008)

Yo Goto (b. 1958)

Samurai (1995, rev. 2007)

Nigel Clarke (b. 1960)

ARTIST BIOGRAPHIES

FREDERICK SPECK

Frederick Speck, Director of Bands and Professor of Music at the University of Louisville, directs the Wind Symphony and New Music Ensemble, teaches graduate conducting, and serves as Chair for the Department of Performance Studies. In addition, he is the artistic director and conductor of Chamber Winds Louisville and the Louisville Concert Band. Under his leadership, ensembles have performed at KMEA Conferences, CBDNA Southern Division Conferences, the MENC National Conference, the CBDNA National Conference, the Midwest Clinic, the American Bandmasters Convention, the Jungfrau Music Festival in Interlaken, Switzerland, and World Association for Symphonic Bands and Ensembles Conferences in Killarney, Ireland, San Jose, California, and Prague, Czech Republic.

Also a composer, the New York Times cited his “Philomel’s Refrain” as, “vivid, driven music.” His music has been performed by such ensembles as the Louisville Orchestra, the Denver Symphony, the Senzoku Gakuen Wind Ensemble, Mushashino Academia Musicae Wind Ensemble, Speculum Musicae, and recorded by such artists as Richard Stoltzman, Paul York, Brett Shuster, Michael Tunnell, and the Washington Winds. Twice the recipient of the University of Louisville President’s Award for Outstanding Scholarship, Research and Creativity, his work has also been recognized through fellowships and commissions from the Barlow Endowment, the National Endowment for the Arts, the Pennsylvania Council for the Arts, and the Indiana Arts Commission.

He is an elected member of the American Bandmasters Association and Past President of the College Band Directors National Association Southern Division. Speck earned the BM and MM from Bowling Green State University and the DMA from the University of Maryland.

NEW MUSIC ENSEMBLE

The University of Louisville New Music Ensemble engages in the performance of adventuresome works of varied aesthetics. Music by composers from around the world is studied and performed. Often works by composers who have won the Grawemeyer Award are featured. Of a past performance during a University of Louisville New Music Festival the Courier Journal noted that the concert, “included a bracing account of Thomas’ “Silver Chants the Litanies,” a vivid, muscular chamber concerto for 18 instruments and solo French horn...the ensemble, (directed by Frederick Speck) was crisply responsive throughout.”

ARTIST BIOGRAPHIES

WIND ENSEMBLE

The University of Louisville Wind Ensemble is widely known for its persuasive performances of significant works in the wind band repertoire. Directed by Frederick Speck, the musicians, who are among the finest woodwind, brass and percussion performers at the university, aspire to the highest level of musical and artistic standards. Along with campus performances, the ensemble has been invited to perform at numerous professional conferences. Such performances include Kentucky Music Educators Association In-Service Conferences, College Band Directors National Association-Southern Division Conferences, the Music Educators National Conference in Washington, D.C., the College Band Directors National Conference in New York City, World Association for Symphonic Bands and Ensembles Conferences in Killarney, Ireland and San Jose, California, the Jungfrau Music Festival in Interlaken, Switzerland, the College Music Society National Conference, and the American Bandmasters Association Convention. Most recently, the ensemble was featured in performance during the summer of 2022 at the World Association for Symphonic Bands and Ensembles International Conference in Prague, Czech Republic.

PROGRAM NOTES

Mosaic

Written in 1999, Mosaic from “Quartet Breu” takes its title from the commissioning ensemble, Quartet Mosaic of Barcelona. Virtuoso in all parts, Gasull weaves an intricate and beautiful web of modal and chromatic gestures. The music is at times conversational between companions in the ensemble. At other moments the quartet combines to create textural atmospheres. In closing, the work unwinds in tempo, texture and dynamic, allowing each player to make their own delicate ending gesture.

Occam’s Razor

Danish composer Poul Ruders wrote Occam’s Razor for his friend, the virtuoso guitarist, David Starobin. Tonight’s performance features six of its eight concise movements. Starobin recorded the work with oboist, Liang Wang.

The composer has shared the following insight regarding his work: “Occam’s Razor (after the 14th century Franciscan monk and logician William of Ockham) is a term used by physicists to describe the law of economy and succinctness, a principle favoring the choice of the simplest solution over the complex alternative, which often equals confusion and obfuscation.”

“To me, economy and simplicity are virtues in composition, and the overall title of this series of short pieces, is “lifted” from the very last movement, which is called Occam’s Razor. There are only four notes, and it has to be the simplest music I’ve ever written and am likely to ever write.”

Drawing Down the Moon

Tonight’s concert will feature three movements from Donald Erb’s “Drawing Down the Moon.” A sense of mysticism threads each movement. The ancient Greek concept of drawing down the moon relates to capturing the power of the moon to cast spells. “Lilith” according to legend was the first wife of Adam of Eden. In this legend, because of disobedience she was ousted from the garden to become a night demon. “Demon Drummer” was inspired by seventeenth century English tale. Legend has it that when this ghost-drummer of Tedworth played others could be magically tormented in places far away.

PROGRAM NOTES

Fantasma Lunare

Fantasma Lunare explores quiet colors and transparent textures in creating a broad, single arch form. Except for a muscular climactic midsection, an introspective musical attitude prevails. Structured improvisation among the percussionists and pianist creates textures of intimate solo layers that embroider a rich, dissonantly tinged harmonic fabric. Figural gestures find common ground with Beethoven's "Quasi una fantasia," Op. 27, No. 2 which surfaces briefly prior to the conclusion of the work.

Samurai

At the time of writing Samurai, I was seeking to produce a work that would not be out of place in an Akira Kurosawa film. Although Samurai is written in one movement, I have divided it into three scenes, "Signal and Flags", "The Ceremony of Departure", and "Attack". The first section represents the signaling methods used by the Samurai on the battlefield where powerful war-drumming and heraldic flags help identify the various units within the army. The central scene, "The Ceremony of Departure" is more tranquil circumscribing the review of the troops by the daimyo (aristocratic leader) and his generals before the battle and ritual offering of prayers which was presided over by a Buddhist monk. The final scene returns to the powerful war-drumming, signaling the attack.

Contrary to popular belief not all Samurai were warriors. There were highly educated people from the Japanese military ruling class- the Eastern equivalent of Renaissance men who were just as skilled in the discipline of warfare as they were in the arts of painting and music. In this work I have juxtaposed these two very different facets of the culture.

- Program Note by Nigel Clarke

PERSONNEL

UNIVERSITY OF LOUISVILLE WIND ENSEMBLE

Frederick Speck, Director

Flutes and Piccolos

Cameron Bilek* Orland Park, IL
Savannah Norris Taylorsville
Trent Ripberger Florence

Trombones

Dane Howell Benton
Logan Myers* Flaherty
Sean Small Evansville, IN

Oboes and English Horns

Jackson Brummett* Winchester, IN
Brianna Whittle Cincinnati, OH

Bass Trombone

Cody Coleman Louisville

Bassoons

Zelda Lynn Jonesboro, AR
Nathan Shepherd* Lanesville, IN

Euphoniums

Alex Castillo* Louisville
Thomas Farless Huntsville, AL

Clarinets

Rami Darhali Elizabethtown
Natalie DeSimone LaGrange
Austin Glover* Bellevue
Dan Klipper New Albany, IN
Patrick Nguyen Vine Grove
Emily Stucky Zionsville, IN
Rachel Wilson Santa Claus, IN

Tubas

Ben Bunting LaGrange
Owen Davis* Rochester, NY

Bass Clarinet

Chandler Craine Frankfort

Double Bass

Jonathan Kaiser Cookeville, TN

Saxophones

Justin Brown Monroeville, IN
Brayden Colbert Louisville
Kaitlyn Purcell Georgetown
Tanner Swift* Louisville

Piano

Allie Swarens Ramsey, IN

Percussion

Garrett Bunn Pittsburgh, PA
Sam Chrisman Louisville
Thaddeus Harris Louisville
Stephanie Lawson Cincinnati, OH
Paul Pfeifer Owensboro
Alex Pritchett Hopkinsville
Sam Riddick* Louisville

Horns

Jared Buckner Louisville
Michael Coleman* Mt. Washington
Korey Garcia Jeffersonville, IN
Allie Swarens Ramsey, IN
Christopher Woosley LaGrange

Names are listed in alphabetical order.

* Denotes principal

Trumpets

Colt Howell* Louisville
Joshua James Louisville
Maddy Leger LaGrange
Ethan Scott Lexington
Joshua Stump Louisville

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

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Thank you.

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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