

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC PRESENTS ITS ANNUAL

NMF

NEW MUSIC FESTIVAL

NOVEMBER 10-14, 2019

*Supported by the by the
Jon Rieger Endowment for New Music
at the University of Louisville.*



Sky Macklay.
Featured Composer



Longleash.
Principal Guest
Ensemble

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MUSIC**

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SKY MACKLAY

featured composer

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The School of Music at the University of Louisville is widely recognized for its commitment to the presentation of contemporary music. In keeping with this commitment, we are proud to present our Fall 2019 New Music Festival. Premiered in 1998, the Festival is forging an important tradition that highlights innovation and creativity, two hallmarks of our School's mission. Past festivals have featured acclaimed composers and artists from around the world representing an exciting variety of styles, media, and techniques. Of particular note are past festival artists whose works have been honored by our prestigious Grawemeyer Award for Music Composition. These include Australian composer Brett Dean, who was a featured artist of the 2013 Festival (2009 Grawemeyer winner for *The Lost Art of Letter Writing*); and Finnish composer Kaija Saariaho, who was a featured artist of the 2015 Festival (2003 Grawemeyer winner for her opera, *L'amour de loin*).

This year, we are delighted to feature Minnesota native Sky Macklay. A composer, oboist, and installation artist, Dr. Macklay's bold and engaging works have been reviewed in *The Chicago Tribune*, *The Boston Globe*, *The Washington Post*, *Strad Magazine*, and in other publications, both in the US and abroad. Her numerous accolades include a Grammy nomination, two ASCAP Morton Gould Young Composer Awards, and many other commissions and prizes. We are also delighted to feature Longleash as this year's principal guest ensemble. *Strad Magazine* has described their playing as "lovely," "expert," and "meticulous." Their performance of Dr. Macklay's music during this year's festival promises to be both memorable and inspiring.

Our School of Music benefits from the generosity and kindness of our donors and well-wishers. Some, quite notably, specialize in fields other than music. **This Annual New Music Festival is supported by the Jon Rieger Endowment for New Music at the University of Louisville.** Jon H. Rieger is a professor of sociology here at the University of Louisville. He was educated at Miami University in Oxford, Ohio (BA) and at Michigan State University (MA, PhD). Dr. Rieger was engaged in research on rural youth migration and career attainment until 1980, when he became one of the founders of the visual sociology movement and of the International Visual Sociology Association. He is best known for having pioneered the development of a visual method for studying social change that emphasizes multiple strategies of repeat photography, creating a body of work widely considered as a landmark of scholarship in this area. Dr. Rieger has long had an interest in new music and introduced a course in the sociology of music at the University which he has taught regularly since 1972. We are most grateful to Dr. Rieger for both his groundbreaking research in the field of sociology and for his love for and generous investment in new music here at our university.

This year's festival also results from the efforts of dedicated faculty, staff, and students. In particular, I wish to thank Dr. Steve Rouse for chairing the New Music Festival Organizing Committee, which includes Dr. Rebecca Jemian (Interim Coordinator for Composition and Creative Studies), Dr. Allison Ogden, Dr. John Ritz, Dr. Marc Satterwhite (Director of the Grawemeyer Award in Music Composition), and Dr. Krzysztof Wolek. Finally, I wish to thank Professor Jerry Tolson, Chair of the Department of Academic and Professional Studies.

Our School of Music serves its students, the campus, and the Louisville community by offering a broad range of musical experiences. As with past Festivals, this fall's program invites us to engage with artists whose creative approaches and unique perspectives awaken our curiosity and deepen our appreciation for the expressive power of music's many dialects. On behalf of our entire School of Music Family, I extend to you my warmest welcome to this exciting celebration of contemporary music.

Teresa Reed
Dean, School of Music
University of Louisville

Media partnership provided by WUOL



The New Music Festival Organizing Committee

Dr. Steve Rouse, chair

Dr. Rebecca Jemian Dr. Allison Ogden

Dr. John Ritz Dr. Marc Satterwhite Dr. Krzysztof Wolek



FEATURED COMPOSER BIOGRAPHY

The music of composer, oboist, and installation artist **SKY MACKLAY** (b. 1988) is conceptual yet expressive, exploring extreme contrasts, audible processes, humor, and the physicality of sound. Her works have been performed and championed by ensembles such as ICE, Splinter Reeds, Wet Ink Ensemble, JACK Quartet, Mivos Quartet, Ensemble Dal Niente, The Da Capo Chamber Players, and Play, The New York Virtuoso Singers, and Le Nouvel Ensemble Moderne. Her piece *Dissolving Bands* for the Lexington (MA) Symphony was the winner of the 2013 Leo Kaplan award, the top prize in the ASCAP Morton Gould Young Composer Awards. In 2015 her sonic and kinetic installation of inflatable harmonica-playing robots, *Harmonibots*, received the Ruth Anderson Prize from The International Alliance for Women in Music. Her second harmonica-based installation *MEGA-ORGAN* was supported by a New Music USA grant and transformed the loft space of Judson Memorial Church (NYC) into a giant instrument playable by anyone entering the space. Sky has been commissioned by The Fromm Foundation at Harvard University, Chamber Music America, The Barlow Endowment, The Los Angeles Philharmonic, Gaudeamus Muziekweek, and the Jerome Fund for New Music. Her iconic string quartet *Many Many Cadences* is recorded on Spektral Quartet's 2016 Grammy-nominated album, and has since been performed around the world by ten different quartets. Sky was a 2015-17 Composers and the Voice Fellow with American Opera Projects where she began a collaboration with librettist Emily Roller. Together, they created *Why We Bleed*, an opera set in a uterus, and its sequel *The Surrogate*, an opera set in an OBGYN's office, which recently premiered at the University of Illinois. Sky is one of the composers included in Kronos Quartet's "50 for the Future" commissioning project and they will premiere her new piece at Carnegie Hall.

As an oboist, Sky has performed at the MATA and SPLICE Festivals and is a core member of Ghost Ensemble and the intermedia performance collective OPERA Ensemble. Originally from Minnesota, Sky completed her D.M.A. in composition at Columbia University where she studied with Georg Friedrich Haas, George Lewis, and Fred Ler Dahl. She also holds degrees from The University of Memphis (M.M.) and Luther College (B.A.). An enthusiastic practitioner of creative music education, Sky taught for nine amazing summers at The Walden School Young Musicians Program in Dublin, New Hampshire, an acclaimed summer school and festival for pre-college composers. She is now Assistant Professor of Music at Valparaiso University in Northwest Indiana and her music is published by C.F. Peters. Hear more at www.skymacklay.com.

UNIVERSITY OF LOUISVILLE PERCUSSION ENSEMBLE

Greg Byrne, *conductor*

Sunday, November 10, 2019

Comstock Concert Hall

8:00 p.m.

PERCUSSION STUDIO:

Luke Anderson, Lawrence Biles, Jonathan Burlew, Elliott Campbell,
Cole Gregory, Kirk Knight, Thaddaeus Harris, Zoey Mullins, Seth Perkins,
Paul Pfeifer, Miranda Phelps, Dalton Powell, Sam Riddick, Alex Salazar,
Kyle Walker, Peony Zhao

*Pre-concert music are sound tracks from a newly completed CD project of the
percussion ensemble playing the percussion music of Dr. Marc Satterwhite.*

PROGRAM

The Manes Scroll (1984) Christopher Deane (b. 1957)

Ku-Ka-Ilimoku (1978) Christopher Rouse (1949-2019)

Thaddaeus Harris, Paul Pfeifer, Alex Salazar, Peony Zhao

Synchronisms No. 5 for Percussion Quintet (1969) Mario Davidovsky
(1934-2019)

Luke Anderson, Jonathan Burlew, Kirk Knight, Seth Perkins, Dalton Powell

Studie II: Ephyic (1998) Michael Bump (b. 1959)

Cole Gregory, *soloist*
Elliott Campbell, Miranda Phelps, Sam Riddick, Kyle Walker

VIBRA-ELUFA (2003) Karlheinz Stockhausen (1928-2007)

Greg Byrne, *soloist*

Past Midnight (1990) Thomas Gauger (b. 1935)

*Special thanks to Pat Walton and the Emanuel United Church of Christ
Music Department for the use of their handbells.*

PROGRAM NOTES

The Manes Scroll was commissioned by the Oklahoma University Percussion Ensemble in the fall of 1983 and completed in March of 1984. The title comes from the Latin *Des Manes*, which is a term that represents the collective spirit of the dead. The piece has as its structural motivation an imagined event in which spirits are released from an ancient parchment found deep within the Catacombs beneath the city of Rome, Italy. One requirement of the commission was to use only keyboard percussion instruments. For me, the challenge was to find a new voice within a fairly standard instrumental ensemble. I chose to open the piece by employing a technique that, to my knowledge, had not been used on the resonated keyboard instruments. This technique is the use of exhaled air columns directed into the resonators of the marimbas, vibraphones, and xylophones. – *Christopher Deane*

Ku-Ka-Ilimoku was completed in 1978 on commission from the Syracuse Symphony Percussion Ensemble. In Hawaiian mythology, *Ku* is perhaps the most fundamental and important of gods, occupying a place similar to that of Zeus in Greek mythology or Odin in Norse legend. *Ku* is manifested in several forms: as *Ku-Ka-Ilimoku* he represents the god of war. Thus this work is best viewed as a savage, propulsive war dance. Hawaiian chants are often based on as few as two pitches, and Hawaiian percussion emphasizes short, repetitive patterns. Underlying this surface simplicity is a wealth of subtle rhythmic inflection and variation. Rouse incorporates this diversity to great effect, creating a tightly knit, exhilarating work. Although indigenous instruments are not employed, the timbre of their voices is invoked. The dynamic power of the Western instruments adds an intense level of ferocity to the proceedings.

– *Christopher Rouse*

Note: This evening's performance is in honor of Christopher Rouse, who passed away September 21, 2019.

Studie II: Epthyic, for solo timpanist and percussion quartet, is the second in a series of pieces which attempt to explore atypical sonic characteristics existing within timpani. Study I, for solo timpanist with extended percussion, was written in 1985. For Studie II, I was interested in the concept of acoustical contradictions, or producing the opposite of what is typically expected. Specifically, I wanted to present dichotomy of *secco* versus *resonant* – the latter being acoustically fundamental to the character of the timpani. The use of shrouds on many of the instruments within the ensemble, as well as the use of thin dowel sticks and dead-stroke technique, helps to enhance the dry brittleness of the introduction. Among four principal sub-arches within an overall arch form, the resonant character of the timpani is gradually introduced during the development of the middle sections, culminating in a bravura-like cadenza which, in effect, announces the arrival of the entire timpani console in traditional voice. In support, the quartet also experiences a similar transformation, the shifting

dry/wet colors between vibraphones and marimba being one significant representation. Silence in the beginning and final of the music is used as a reflective and questioning contradiction to many of the inherently resonant qualities found among the instruments used. Throughout, there are several subtle references to this dichotomy. To be sure, a quite subtle historical reflection into the evolution of timpani tone quality was an ever-present ghost during the process of this composition. – *Michael Bump*

Synchronisms No. 5 for Percussion Quintet is the fifth in a series of twelve music compositions for solo or ensemble with live instruments and pre-recorded tape, the first, written for flute in 1963 and concluding in 2006 with *Synchronisms No. 12 for Clarinet*. *Synchronisms No. 6 for Piano and Electronic Sounds* was recipient of the 1971 Pulitzer Prize in music. Throughout this series, Davidovsky scores for both acoustic and electronic qualities in an effort to meld both into a single musical and aesthetic space, while maintaining the unique quality of each component. This evening's performance is in honor of Mario Davidovsky, who passed away just a few short months ago.

VIBRA-ELUFA is a version for vibraphone of the final scene of *Friday from Light*, ELUFA for basset-horn and flute. The first nine bars with changing tempi comprise a moment for one voice. During the next eleven bars, a two-part moment with mirrored voices is elucidated by the vibraphone using different registers and echoes – and is slightly dramatized through the insertion of a short solo. A conclusion of nine bars follows for a single voice, with short interjections. On the vibraphone, the microtonal glissandi originally played by the woodwind instruments become bands of sound with distinct timbres through the blending pedalisation and the richly varied mallet technique. This verticalization of horizontal lines renders a unique poetic fascination to *VIBRA-ELUFA*. – *Karlheinz Stockhausen*

Past Midnight was written about the large square in Brussels called “La Grand Place”, a square in old town made famous for its historical importance for a hub or market center for the region. It offers a wealth of diversity now as it did in the past and its character changes daily from shooting a movie in front of the cathedral to hosting a huge bird market. All of these things seem to have a continuity with equivalent activity in the past including Napoleon's battle nearby. They all come to life when I visualize the square in the middle of the night lit only with gas lanterns. – *Tom Gauger*

ARTIST BIOGRAPHIES

THE UNIVERSITY OF LOUISVILLE PERCUSSION ENSEMBLE includes music students pursuing various degrees of music: Music Therapy, Music Education, Performance, Bachelor of Arts, Music and New Media. In addition to this evening's performance, the group has performed several works for percussion at the University of Louisville's New Music Festival. These include Karel Husa's *Three Dance Sketches*, Sydney Hodkinson's *Drawings No. 9*, Dr. Marc Satterwhite's *Nazca Lines*, Dr. Krzysztof Wolek's *4Drums* and *Yamantaka*, Jacob Gotlib's *Scape after Louie*, Holo-Jose's *beFORE JOHN5*, a world premiere of Jim Baird's *A Stroll on the Bottom of the Sea* and *Matrices* by Sam Paluta. The percussion ensemble just completed a CD recording project of percussion ensemble works by Dr. Marc Satterwhite.

DR. GREG BYRNE is Distinguished Professor of Music and Director of Percussion Studies at the University of Louisville. Byrne is the recipient of the 2012 Kentucky Music Educators Association's "Teacher of the Year" award and was featured as a University of Louisville Top Ten Faculty Favorites in 2004. Dr. Byrne is an Educational Artist for REMO Inc. and VIC FIRTH, Inc.. He has performed in Japan on several occasions, where he was a member of the Hidano/Byrne Duo, endorsed by VIC-FIRTH Inc. to present children's concerts. The most notable was at the elementary school in Miyako which was devastated by the 2011 Tsunami. He serves as an advocate for musicians with disabilities through his educational DVD, *Opportunity to Succeed*. Through this role, he has presented at the International Conference for the Arts and Humanities in Hawaii, the College Band Directors National Association Southern Conference in Mississippi, the Midwest Band and Orchestra Conference in Chicago and he presented the Keynote Address at the Nebraska Music Educators Association Conference. He is portrayed by actor Judge Reinhold in the movie *I Am Potential*, based on the book by Patrick Henry Hughes. He currently works with students with moderate to severe intellectual disabilities through a partnership with the Jefferson County Public School System and the University of Louisville. These students were featured at the 2019 Kentucky Music Educators Association Conference.

He embraces opportunities to collaborate with his colleagues. *Night Moves* for Marimba and Cello by Dr. Fred Speck was premiered at the World Association for Symphonic Bands and Ensembles in Ireland; *Ten Little Things* for Percussion and Clarinet by Dr. Steve Rouse was performed with Dr. Matt Nelson at the 2016 International Clarinet Conference. He is currently developing a new form of improvisation with his colleague Dick Sisto, intended to meld the classical and jazz musicians together. He is also a member of the trio **Chance Designs**, an improvisation group with colleagues Dr. Gabe Evans and Dr. John Ritz.

CHAMBER MUSIC CONCERT

Monday, November 11, 2019
Comstock Concert Hall
8:00 p.m.

PROGRAM

Mini Overture (1982)

Witold Lutosławski
(1913-1994)

LOUISVILLE BRASS

Reese Land & Alex Schwarz, *trumpets*
Bruce Heim, *horn*
Bret Shuster, *trombone*
Clinton McCanless, *tuba*

A bite of chocolate milk (2018)

Derek Douglas Carter
(b. 1994)

- I. Pre-contemplation
- II. Contemplation
- III. Preparation
- IV. Action
- V. Maintenance
- VI. Relapse

Adam McCord, *baritone saxophone*

A Murmuration of Starlings (2018)

Marc Satterwhite
(b. 1954)

- I. An Exaltation of Larks
- II. A Charm of Goldfinches
- III. A Murder of Crows
- IV. A Murmuration of Starlings

Jayne Drummond, *oboe*
Matthew Nelson, *clarinet*

Tunnell's Vision (2019)

- I. Ancient Calls
- II. Tarantula
- III. Elegy for Michael

Steve Rouse
(b. 1953)

Bruce Heim, *horn*
Christopher Brody, *piano*

Versos del alma (2017)

Marc Satterwhite

Bailey Holbrook, Lize Dreyer, Adella Hotchkiss,
& Roman Wood, *violoncello*
Amy Acklin, *conductor*

M O V E (2019)

- I. Bounce
- II. Glide
- III. Whirl
- IV. Float
- V. Spin

Steve Rouse

WORLD PREMIERE
Adam McCord, *alto saxophone*
Krista Wallace-Boaz, *piano*

PROGRAM NOTES

Mini Overture – This brilliant piece by Lutosławski was specially commissioned by and dedicated to Dr. Walter Strebi to celebrate the fiftieth birthday of his daughter Ursula, who is married to Philip Jones. Dr Strebi was a Swiss lawyer and staunch patron of music; for many years he was president of the Lucerne Festival. Unfortunately, he did not live to hear the striking result of his commission, which had its world premiere on 11 March 1982, played by the Philip Jones Brass Ensemble. The audience demanded that it be encored.

Despite its brevity, this is a fully characteristic Lutosławski piece in its detailed structure and sensitivity to timbre and nuance. The composer has clearly had in mind the virtuosity of this group of players and has pulled no technical punches. There are three short sections (but no break), the third being a further development of the first; the second is slightly slower and strongly contrasting in texture.

a bite of chocolate milk

Seldom mentioned on the radio

Build a tent and say the world is dry

History quickly crashing through your veins

Cleans the sewers out beneath Mumbai

The prisons make you wonder where it went

Zoom the camera out and see the lie

– Tay Zonday

A Murmuration of Starlings – One of the endearing quirks of the English language is the abundance of collective nouns for groups of animals. Some of the better-known ones are, perhaps, a pride of lions, a pod of whales, a gaggle of geese and a covey of quails. There are hundreds more besides those, however. I have chosen four, all related to birds, as the inspiration for these four movements.

A murmuration of starlings is not just the collective name for a flock, however, but is also the name given to the sort of aerial dance large groups of starlings engage in from time to time. To use a definition from the National Public Radio website, “Murmuration refers to the phenomenon that results when hundreds, sometimes thousands, of starlings fly in swooping, intricately coordinated patterns through the sky.” These are extraordinarily beautiful and very mysterious. Some videos of these were popular on the web around the time I conceived this piece, and that was my immediate inspiration. The other movement titles and subjects were chosen later.

I have deliberately avoided attempting to duplicate real birdsong, but instead have just written the music that struck my fancy as I was considering these phrases.

A Murmuration of Starlings was written for my colleague at the University of Louisville School of Music, clarinetist Matthew Nelson, and his wife, Jayne Drummond. – *Marc Satterwhite*

Tunnell's Vision (2019) for horn and piano was composed at the request of my University of Louisville faculty colleague and horn professor, Bruce Heim. The music was composed in memory of our long-time colleague, trumpeter Michael Tunnell.

Tunnell's Vision honors Mike's life-long commitment to encouraging, commissioning, recording, promoting, and performing new compositions by living composers. Because of Mike's passion for new compositions, dozens of works for his instrument and related combinations exist today.

Mike had an extraordinary commitment to excellence in bringing to life composers' visions of their music. His was truly a collaborative spirit. I will forever be grateful to Mike and his wife and pianist partner, Meme, for their support, appreciation, and encouragement. I miss him today, and I'm sure I always will.

I. Ancient Calls distantly reflects an ancient musical tradition of messaging or communication through music. The interval of the perfect fifth, a common "natural world" interval, is featured prominently throughout. This interval and the numerous recitative-like melodic expressions suggest an "archaic" quality and a message that we intuit only vaguely.

II. Tarantula is a brief, fast, episodic piece, featuring the extreme registers of the piano and a variety of expressions by the horn, with lyrical, playful, and aggressive moments.

The title, *Tarantula*, was chosen instinctively, perhaps because of the stealthy piano material that recurs throughout the piece or the bouncing gestures sprinkled throughout. The title is also a play on the musical tradition of the tarantella, which has its sociological and etymological roots in tarantism, the belief that the bite of a tarantula spider will, among other effects, cause the victim to dance hysterically and uncontrollably until collapse, hence the rapid, seemingly inexhaustible flow of music in the piano.

III. Elegy for Michael is a contemporary elegy. The piano presents a metrically ambiguous ostinato pulse through much of the piece, over which the horn sings. The horn part, too, is metrically ambiguous, seemingly in a different but related meter at times. The work begins and ends quietly with several episodes throughout. – *Steve Rouse*

Versos del alma – I have always loved the cello, and have often thought that if I had it to do over again I would be a cellist rather than a bass player. As much as I love the double bass, the cello repertory is just so much richer. In particular, I am very fond of cello ensembles: those wonderful pieces for cello choir by Villa Lobos, of course, but also things like the cello quartet in the last act of *Tosca*, the quintet at the beginning of the *William Tell Overture*, the viola/cello ensemble at the beginning of the *1812 Overture*, and that brief but spectacular passage for multiple cellos (and horns) in *La Mer*.

After hearing a performance of Penderecki's *Agnus Dei*, arranged for cello octet, a few years ago I thought I would like to write a piece for cello ensemble. Originally, under the spell of the Penderecki, I wanted to write an octet, but

finally decided to go with the somewhat more practical quartet. I approached my colleague Paul York, the cello professor at the University of Louisville, and he gave me the go-ahead.

The title, which means “verses of [or from] the soul,” is taken from *Versos sencillos*, a collection of poetry by José Martí, probably Cuba’s best known literary figure. It comes from a couplet that reads “Y antes de morir yo quiero/Echar mis versos del alma.” (And before I die/I wish to send forth the verses of my soul.) The lines are incorporated into the well-known popular song, “Guantanamera,” the text of which is assembled from several, actually unrelated, poems from *Versos sencillos*.

I have tried simply to do what the poem says: send out some soulful musical verses. Despite the origins of the inspiration, I don’t think it sounds particularly Latino, and doesn’t incorporate any references to “Guantanamera,” as fond as I have always been of that song. The music is highly cello-specific, using techniques and sounds unique to the cello and exploring the huge range of the instrument and many, certainly not all, of its expressive capabilities.

– Marc Satterwhite

M O V E was composed for saxophonist Adam McCord and pianist Krista Wallace-Boaz, my colleagues at the University of Louisville School of Music. I’ve long admired their wonderful performances and was delighted to have the opportunity to compose for them. **M O V E** is not an easy piece because these are exceptional performers.

While composing **M O V E** in the summer of 2019, I found myself reflecting on my musical language(s) and style(s) and how they’ve changed over the years. About fifteen years earlier, I had made a decision to try to find musical expressions that were more direct, more purposely emotive. I wanted to find a way to express more positive emotions and fewer negative ones.

Creating music that expresses positivity is not simple or easy in my opinion, for reasons that are too complex and diverse to discuss at length here. Still, however difficult the goal, the attempt is worth it to me.

M O V E shares this goal with the twist that its movement titles reflect physical movements: motions rather than emotions. A feeling of movement has always played a role in my composing, and dance seems to be a particularly strong undercurrent in my compositional thinking. In my twenties, I worked as a modern dance accompanist for about thirty hours a week for three years. That’s a lot of dance classes and a lot of improvisation...about 3000 hours!

The five movements of **M O V E** are fast, slow, fast, slow, and fast. The interior slow movements share some common materials and a similar aesthetic. The three fast movements share common goals of energy and virtuosity.

– Steve Rouse

COMPOSER BIOGRAPHIES

WITOLD LUTOSŁAWSKI – Although undoubtedly one of the most important composers of the twentieth century, Lutosławski was relatively unknown outside Poland until the 1960s. His Symphony No 1 was banned during the Stalinist era, the consequence of which was that he developed a fresh, tonal style, such as in the *Concerto for Orchestra*. From the 1950s, he adopted serialism and aleatoric techniques as the state loosened its grip on artistic creativity. The improvement of East-West relations brought him numerous international commissions and major awards. He never lost his creative genius, completing one of his greatest works, his Symphony No 4, just shortly before he died.

DEREK DOUGLAS CARTER is a composer, conductor, and artist from Illinois. While pursuing a BM in Music Composition and Theory at Illinois State, D. Carter collaborated with poets, directors, choreographers, and improvisors to create new interdisciplinary works of art while also founding a music ensemble to promote music from living composers to foster an interest in contemporary music in the local community. After finishing a MM in Music Composition at the University of Louisville, D. Carter is completing a second master's degree, studying electronic composition with Krzysztof Wólek and conducting with Kimcherie Lloyd. Through his work with the composers' collective/experimental trio AmiEnsemble, D. Carter has continued to collaborate with more artists to create experimental new work, often incorporating text and speech in concert settings as well as theatrical elements in solo and small chamber pieces.

MARC SATTERWHITE's music has been performed in diverse venues all over the United States, as well as many countries abroad. A native of Texas, he studied double bass and composition at Michigan State University and Indiana University, where he worked extensively with John Eaton. He was for several years a professional orchestral bassist before concentrating his efforts on composition. He taught in Michigan and Texas before taking his current position at the University of Louisville, where, in addition to his teaching duties, he is the Director of the Grawemeyer Award for Music Composition. He has three CDs of his chamber music on the Centaur Label, *Witnesses of Time*, *Spiky Epiphanies* and *Van Gogh's Flowers*. His music is also recorded on the Alba, Summit, Coronet, KCM, Arizona University Recordings, Soundset, and Crystal labels. For further information see www.MarcSatterwhite.com.

STEVE ROUSE – Currently Professor of Music Composition at the University of Louisville, Steve Rouse has received the Rome Prize, a Meet The Composer residency, an NEA Composition Fellowship, two awards from the American Academy and Institute of Arts and Letters, three Al Smith Fellowships from the Kentucky Arts Council, and three Composer of the Year awards from the Mississippi Institute of Arts and Letters. He is included in the millennium edition of Baker's Biographical Dictionary of Twentieth-Century Classical

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

ARTIST BIOGRAPHIES

LOUISVILLE BRASS – Founded in 1993, Louisville Brass is the resident brass chamber ensemble at the University of Louisville School of Music. Comprised of School of Music faculty, Louisville Brass is committed to artistic performance and to the sharing of knowledge of literature and styles through clinics and master classes. The ensemble is well-versed in a wide range of styles, and the repertoire list ranges from the Renaissance to jazz. The group maintains a busy calendar of performances locally and regionally, and has undertaken a number of international tours (Japan - 2003, Japan - 2006, Brazil – 2008, Japan - 2018). They can be heard on a number of compact disc recordings: *Season to Dance*, *Brass for the Holidays*, *Christmas Tapestry*, and on member Brett Shuster's solo CD, *Flying Boy*. Louisville Brass served as co-hosts of the inaugural International Brass Chamber Music Festival at the University of Louisville in 2008, and appeared at the 2003 International Trumpet Guild Conference. The ensemble is well known for its advocacy of works by living composers. In addition to premiering works by Steve Rouse, Randall Faust, Stanley Friedman, and others, the group has a mission to provide the all-important second and third performances of excellent new compositions, which have already been premiered by other groups. A very special honor for the Louisville Brass was fulfilling an invitation to provide the music for Muhammad Ali's "Spirit of Grawemeyer" recognition ceremony in 2015, honoring Louisville's most famous citizen. The members of Louisville Brass are Reese Land, trumpet; Bruce Heim, horn; Brett Shuster, trombone; and Clinton McCanness, tuba.

ADAM MCCORD is Assistant Professor of Saxophone at the University of Louisville School of Music. He has been guest professor of saxophone at Indiana University Jacob's School of Music and the University of North Carolina School of the Arts, and has also served on the faculties of Miami University, Ohio Northern University, Wittenberg University, and Wake Forest University.

Dr. McCord holds the Doctor of Music and Master of Music degrees in Saxophone Performance from Indiana University as well as the Performer's Certificate, IU's highest performance honor. Dr. McCord received the Bachelor of Music degree, *summa cum laude*, in Saxophone Performance and Music Education from the University of North Carolina at Greensboro.

Recent performances include the XVIII World Saxophone Congress in Zagreb, Croatia, and the 16th WASBE International Conference in San Jose. He has performed with the National Symphony Orchestra at the Kennedy Center, the Louisville Orchestra, the Lexington Philharmonic, the Winston-Salem Symphony, and the Greensboro Symphony Orchestra, among others,

and can be heard on the Arizona University Recording, Navona Records, and Mark Custom labels. Dr. McCord is a Yamaha Performing Artist and D'Addario Woodwind Artist.

JAYNE DRUMMOND – Oboist Jayne Drummond has performed extensively with professional orchestras across the United States and has collaborated on various recording projects. Ms. Drummond is an active chamber musician and has been invited to perform at festivals around the world, including the Gentse Vleugels Festival in Belgium and the Beyond the Music Festival in Spain. She is a founding member of the Alpine Chamber Winds, whose performances are widely acclaimed. Committed to music education, she has been on faculty at Utah Valley University, Salt Lake Community College, Tuacahn Summer Symphonic Institute, and currently serves as oboe faculty at Belarmine University. Ms. Drummond completed her doctoral work in oboe performance at the University of Utah and earned a Master of Music degree from Rice University. She holds a Bachelor of Music degree from the University of Washington. Her primary teachers include such influential American oboists as John Delancie, Nathan Hughes, Robert Atherholt, and Robert Stephenson.

MATTHEW NELSON – Hailed for his “astounding range and virtuosity” (CD HotList), Matthew Nelson is Associate Professor of Clarinet at the University of Louisville. He enjoys international demand as performer and pedagogue, including engagements at the Beyond the Music International Chamber Music Festival, the Schumann Festival, the Gentse Vleugels Festival, the Utah Music Festival, and the Beethoven Festival Park City, as well as numerous ClarinetFests. Nelson’s debut solo CD release, *Meditations and Tributes*, was lauded as “an unreserved success” (Fanfare), demonstrating a “staggering command of the instrument” (textura). Prior to his appointment at the UofL, Nelson was principal clarinet with the Utah Chamber Orchestra (Ballet West). He served on the faculty of Utah Valley University for five years and was a NOVA Chamber Music Series artist. Nelson is a Buffet Crampon Artist/Clinician and D'Addario Woodwinds Artist.

BRUCE HEIM has been the Horn Professor at the University of Louisville School of Music since 1999. He is an active recitalist and soloist, having performed concertos with orchestras in Venezuela, Brazil, and throughout the U.S. He has performed many of the standard solo works by Haydn, Strauss, Cherubini, Britten, and all four of the Mozart concertos. He has performed chamber music and served as a clinician in Venezuela, Poland, Belgium, Japan, Brazil, Taiwan, and at international brass conferences and seminars with Sonus Brass (in association with “El Sistema”), Illinois Brass, and Louisville Brass.

As an orchestral musician, Heim has performed with the Louisville Orchestra, the Saint Louis Symphony Orchestra, the Nashville Symphony Orchestra, Louisiana Philharmonic, Alabama Symphony, and numerous others. Prior to his current appointment, he served on the faculties of the University of Oklahoma, Oklahoma State University, the University of Missouri, Louisiana

State University and the Sewanee Summer Music Center. His students occupy orchestral, band, and university positions throughout the U.S. and beyond. He has presented master classes at Juilliard, The Hartt School, University of Michigan, Ohio State University, Brevard Music Festival, American Band College, Conductors Retreat at Medomak (Maine) and many other notable institutions. Heim can be heard on the Columbia, New World, Mark, Arch, Centaur, Naxos, and Decca labels.

CHRISTOPHER BRODY is Assistant Professor of Music Theory at the University of Louisville, where he coordinates the first-year sequence in music theory and aural skills and teaches graduate courses in music analysis. His writings on the study of musical form, the music of J. S. Bach, and Schenkerian theory have appeared in *Journal of Music Theory*, *Music Theory Online*, *BACH: The Journal of the Riemenschneider Bach Institute*, and other outlets, and he presents frequently at national and international conferences. He holds degrees in music theory from the University of Minnesota (MA) and Yale University (PhD), and has also served on the faculties of Indiana University and the Eastman School of Music.

As a pianist, he was trained at Northwestern University (BM) and the University of Minnesota (MM and DMA) and is frequently heard in collaboration with students and colleagues at the University of Louisville. In the 2019–2020 season, he will also join the NouLou Chamber Players on two programs.

AMY ACKLIN serves as the Associate Director of Bands and Associate Professor of Music at the University of Louisville where she directs the UofL Cardinal Marching Band and Symphonic Band and teaches courses in undergraduate conducting and music education. Previously, Dr. Acklin taught instrumental music in the California public schools, serving as Director of Bands at Rancho Cucamonga High School, Etiwanda Intermediate School and Bolsa Grande High School.

Under her direction, the UofL Symphonic Band was invited to perform at the 2016 CBDNA Southern Division Conference in Charleston, South Carolina and the 2015 Kentucky Music Educators Association Professional Conference in Louisville, Kentucky. Both performances represented a first in the history of the UofL Symphonic Band.

Dr. Acklin is an active conductor, clinician, and adjudicator throughout the country. She currently serves as the National Band Association KY State Chair and is an active member of the Kentucky Music Educators Association, having served as the past NAfME Collegiate State Advisor, University & College Band Directors Association President and Intercollegiate Band Coordinator. Dr. Acklin was recently awarded the 2019 KMEA College/University Teacher of the Year Award, the NBA Citation of Excellence and inducted into the Phi Beta Mu International Bandmasters Fraternity and Pi Kappa Lambda National Music Honor Society.

Dr. Acklin has publications in *The Journal of Band Research*, *Update: Applications of Research in Music Education*, *Florida Music Director*, and GIA's "Teaching Music Through Performance in Band" series and has presented research at the National CBDNA Conference, CBDNA Athletic Band Symposium, MENC: The National Association for Music Education National Conference, as well as other regional and state conferences. She is an active member of KMEA, NAfME, and CBDNA and an honorary member of Kappa Kappa Psi and Tau Beta Sigma. Dr. Acklin holds B.M. and M.M. degrees from the University of Louisville and a Ph.D. in Music Education/Instrumental Conducting from Florida State University where she was privileged to study with mentors Richard Clary, Patrick Dunnigan, Clifford Madsen and Frederick Speck.

KRISTA WALLACE-BOAZ, Associate Dean and Professor of Piano and Pedagogy at the University Of Louisville School Of Music, teaches class piano, piano pedagogy, keyboard literature classes, and applied piano. She also serves as chair of the Faculty Senate and is Faculty Trustee on the University Of Louisville Board Of Trustees. Wallace-Boaz is active as an adjudicator and collaborator, performing with nationally and internationally renowned artists including Oystein Baadsvik, Fabio Brum, Aaron Boaz, Delfeayo Marsalis, Patrick Meighan, James Houlik, and Donald Peck. She may be heard in collaboration with saxophonist Cory Barnfield on the recording *Journey*, produced by New Dynamic Records, on *Free Flying* with trombonist Brett Shuster, produced by Albany Records, and *American Fusion* with saxophonist David Wozniak, produced by Emeritus Recordings. Wallace-Boaz has had the privilege of performing a series of concerts in Belgium as the guest of the Belgian Grand Consulate, and has appeared in concerts across the United States as well as England, Austria, France, the Netherlands, Russia and Scotland. She currently serves as the Director of Operations for the Chamber Music Society of Louisville, is the Southern Division Composition Coordinator for MTNA Competitions, and the State Coordinator for the MTNA Composition Competition.

NEW MUSIC ENSEMBLE

Amy I. Acklin, *director*

Tuesday, November 12, 2019

Comstock Concert Hall

8:00 p.m.

PROGRAM

Bad Boy (1961/1993)

Toru Takemitsu
(1930-1996)

Daniel Monaghan & Gunner Basinger, *guitars*

Vermin (2019)

Rachael Smith
(b. 1996)

WORLD PREMIERE

Tracy Monaghan, *soprano*

Rachael Smith, *viola*

Joshua Baerwald, *cello*

Sahara Rainforest from *Zoo of Dreams III* (2004)

Paul Ramsier
(b. 1937)

Adella Hotchkiss, *violoncello*

Alexander Shinn, *double bass*

A cool breeze and cooler water (2019)

William Lamkin
(b. 1998)

Ben Taylor, *horn*

Adam Wilson, *trombone*

Cole Gregory, *percussion*

Timothy Smith, *piano*

Perforation (2007/2010)

Jason Palamara
(b. 1977)

April Seals, *viola da gamba*
Jonno Garver, *guitar*
Timothy Smith, *trumpet*
Joshua Baerwald, *cello*
Alexander Shinn, *double bass*

Two Acts from “What Happened” (2018)

Derek Douglas Carter
(b. 1994)

Act III
Act IV
Act V

Adella Hotchkiss, *violoncello*

Projections (1985)

Robert Sherlaw Johnson
(1932-2000)

Katelin McDonald, *flute*
Rachael Smith, *viola*
Isaac Barzso, *guitar*
Jonathon Pan, *piano*

PROGRAM NOTES & COMPOSER BIOGRAPHIES

TORU TAKEMITSU was born in Tokyo on 8 October 1930. He began attending the Keika Junior High School in 1943 and resolved to become a composer at the age of 16. During the post-war years, he came into contact with Western music through radio broadcasts by the American occupying forces – not only jazz, but especially classical music by Debussy and Copland and even by Schoenberg. He made his debut at the age of 20 with a piano piece *Lento in Due Movimenti*. Although Takemitsu was essentially a self-taught composer, he nevertheless sought contact with outstanding teachers: Toshi Ichiyanagi acquainted the composer with the European avant-garde of Messiaen, Nono und Stockhausen, and Fumio Hayasaka introduced Takemitsu to the world of film music and forged contacts to the film director Akira Kurosawa for whom Takemitsu produced several scores to film plots.

Alongside his musical studies, Takemitsu also took a great interest in other art forms including modern painting, theatre, film and literature (especially lyric poetry). His cultural-philosophical knowledge was acquired through a lively exchange of ideas with Yasuji Kiyose paired with his own personal experiences. In 1951, the group “Experimental Workshop” was co-founded by Takemitsu, other composers and representatives from a variety of artistic fields; this was a mixed media group whose avant-garde multimedia activities soon caused a sensation. Takemitsu taught composition at Yale University and received numerous invitations for visiting professorships from universities in the USA, Canada and Australia. Takemitsu was the recipient of numerous awards and prizes including the Grawemeyer Award for Music Composition (1994). He died in Tokyo on 20 February 1996. Peter Mussbach and the Berlin State Opera Unter den Linden commemorated Takemitsu in their staged project “My Way of Life” in 2004.

Bad Boy for two guitars is based on the music originally composed for a movie, “Bad Boy” (*Furyo Shonen*), directed by Susumu Hani in 1961. “Furyo Shonen” is based on the life memories of a juvenile offender; to preserve the documentary nature of his film, Susumu Hani worked almost exclusively with amateur actors, one of whom sang the song “Maru to Sankaku no Uta” in the film. During the filming Takemitsu had to rewrite the originally composed music several times, as he came across Hani’s rejections. The 1993 released version for two guitars was arranged for the well-known Japanese guitarist Norio Sato at the special request of Toru Takemitsu, who had worked with him several times and highly appreciated him as one of Japan’s most distinguished guitarists. – *Schott Music*

RACHAEL SMITH (b. 1996) is an American composer from Brockport, NY. She has written a number of pieces ranging from solo instrument concert works and chamber ensemble pieces to musicals and operas. In addition to being a composer, Rachael is also a playwright and lyricist, having written the book and libretto for four musicals and two operas since 2013. She has worked with

groups such as A/tonal, SHUFFLE, the SUNY Fredonia Department of Theatre and Dance, and the Performing Arts Company at SUNY Fredonia, and her libretti have been performed at the State University of New York at Fredonia, Bowling Green State University, and the NOW Festival at the Conservatory of Music at Baldwin Wallace.

Rachael is a member of ASCAP and Society of Composer's, Inc. She received her Bachelor's in Music Composition at the State University of New York at Fredonia where she studied with Dr. Andrew Martin Smith and Dr. Rob Deemer. Rachael is currently pursuing an MM in Music Composition at the University of Louisville where she studies with Dr. Krzysztof Wolek.

Vermin is a setting of the very first page of Franz Kafka's *Metamorphosis*. I was drawn to the varying translations of what specifically the main character was transformed into. In some editions he became an insect, in others specifically a cockroach, but the one I find most interesting is the translation where he became a monstrous vermin. The word "vermin," being a vague insinuation of being undesirable, leaves a lot up to the imagination and can refer to more than insects. The goal of this piece was to explore the question: "How would I react if I woke up as a monstrous vermin?" Or rather "How would I react if I woke up and people perceived me as a monstrous vermin?" – *Rachel Smith*

PAUL RAMSIER – Born in Louisville, Kentucky (1937), Paul Ramsier showed promise as a pianist at the age of five and began composing at nine. At sixteen, he entered the University of Louisville School of Music. His graduate studies included piano with Beveridge Webster at the Juilliard School and composition with Ernst von Dohnányi at Florida State University. In his early career in New York City, he was a staff pianist with the New York City Ballet, where he was influenced by Georges Balanchine and Igor Stravinsky. During that period, he studied composition with Alexei Haieff. He later taught composition at New York University and Ohio State University.

Output for the virtuoso double bass established him as a major figure in the development of the instrument. Double bass compositions, including *Divertimento Concertante on a Theme of Couperin*, *Road to Hamelin*, and *Eusebius Revisited* are regarded as some of the most performed compositions for bass and orchestra since 1965. Other works include *Silent Movie* for solo bass with strings and harp and his one-act opera *The Man on the Bearskin Rug*. His works have received over 150 performances with orchestral ensembles including the Chicago Symphony, Toronto Symphony, London Symphony, Hong Kong Philharmonic, Minnesota Orchestra, Atlanta Symphony. – *Boosey & Hawkes*

Sahara Rainforest is third in my series called ***Zoo of Dreams***, composed for various instruments. These compositions started out as dreams – my own dreams, or dreams given to me by others – that have stayed with me over the years and finally found their way into musical scores. The music doesn't try to draw a picture, or to tell a story, as programmatic music does, so a listener should not be distracted by looking for anything like that. Instead, the music is an expression of the atmosphere or feeling of the dream. – *Paul Ramsier*

WILLIAM LAMKIN (b. 1998, Louisville, KY) is a musician and composer currently studying at the University of Louisville, pursuing a Bachelor of Music in composition under Dr. Steve Rouse. William draws inspiration from all manners of jazz, classical, indie rock and electronic music and writes for both acoustic and electronic instruments. As well as being a composer, William is also a violist and pianist. He has enjoyed multiple public premieres in Louisville, New York and Knoxville and commissions including *The Tower*, a piece written for/premiered by the Orchestra Enigmatic Chamber Orchestra.

William is also a founding member and keyboardist for the Louisville-based indie rock band Quality Cable, which has enjoyed regular online radio play and live venue performance.

William attended the Nief-Norf Summer Festival as a Composer Fellow in June 2018, and studied at the Music Academy of Krakow as part of an exchange program in Spring 2019.

A cool breeze and cooler water portrays a group of actors in a state of transience and impermanence. Carried by wind or by stream, these beings cross paths only by coincidence – nothing more. This piece tries to capture that concert, as well as the feeling of listless summer afternoons when vacation seems to stretch on forever. – *William Lamkin*

JASON PALAMARA is a composer, performer and educator from New Jersey, serving as a Visiting Assistant Professor of Music Technology at Indiana University-Purdue University Indianapolis (IUPUI). He specializes in the development of machine learning and AI music software. He is the founder and director of IUPUI's DISEnsemble (Destructive/Inventive Systems Ensemble – an ensemble devoted to the performance and study of hardware hacking, circuit bending, and other destructive forms of music making). He also regularly performs and composes music for modern dance as a solo artist and releases albums with longtime creative partner, Justin Comer under the name JC7jp. He maintains a long-term interactive AI software project with percussionist-composer Scott Deal.

If I were to die today, and the world were to remember ONE piece I wrote, my guess is that it would be *Perforation*. I wrote this piece in about an hour for Bone Crusher, the unfortunately short-lived improvisation/new music group I founded at the University of Louisville with Joey Crane, Lexi Bass and some other composer/performers/ne'er-do-wells. Since 2010(ish), this piece has been performed more than anything else I've written and has never failed to get SOME kind of response (ranging from adoration to outrage). The piece can be performed by any ensemble, on any instrument, and can be performed right-side-up or upside-down. Usually, it involves ripping the score in half and throwing paper at someone, then reading half the score, then repeating until the score is finished, but you can really do what you want with it. I've also seen it performed by a jazz combo who used the written score as a "head" to improvise over. Whatever, man...as Kurt Cobain said, "It's your jigsaw puzzle now." – *Jason Palamara*

DEREK DOUGLAS CARTER is a composer, conductor, and artist from Illinois. While pursuing a BM in Music Composition and Theory at Illinois State, D. Carter collaborated with poets, directors, choreographers, and improvisors to create new interdisciplinary works of art while also founding a music ensemble to promote music from living composers to foster an interest in contemporary music in the local community. After finishing a MM in Music Composition at the University of Louisville, D. Carter is completing a second master's degree, studying electronic composition with Krzysztof Wolek and conducting with Kimcherie Lloyd. Through his work with the composers' collective/experimental trio AmiEnsemble, D. Carter has continued to collaborate with more artists to create experimental new work, often incorporating text and speech in concert settings as well as theatrical elements in solo and small chamber pieces.

The composer writes the following about *Two Acts from "What Happened"*: Gertrude Stein, as a person, is very complicated. As a feminist, she was always an advocate for women rights and an outspoken beacon for queer women. She however, also held some views on immigration that many would find racist today, while also expressing support for the Nazi-collaborating Vichy government while living in Paris during WWII (I feel I must also note she was Jewish). While Stein had a complex political outlook, her writings are filled with an amazingly straightforward vocabulary. On the surface, however, her words run into walls, stop, stutter, and find themselves just beyond reach of comprehension. One critic of her work (while calling her an idiot) reached the conclusion that "it is a marvellous and painstaking achievement in setting down approximately 80,000 words which mean nothing at all." I find her words and their supposed lack of meaning more as an opportunity to find my own meanings and to explore the seemingly in finite interpretations of her prose. Stein constructs so many roadblocks, as if she does not want you to understand her meanings, while showing that there still is meaning, at least for herself. Stein infamously for used lies, contradiction, and misdirection in her work; it appears she does not seek Truth. I'm not entirely sure what she was searching for, but movements:

1. Act III
2. Act IV
3. Act V

– *Derek Douglas Carter*

Act III:

(Two.)

A cut, a cut is not a slice, what is the occasion for representing a cut and a slice. What is the occasion for all that.

A cut is a slice, a cut is the same slice. The reason that a cut is a slice is that there is no hurry any time is just a useful.

(Four.)

A cut and a slice is there any question when a cut and a slice are just the same.

A cut and a slice has no particular exchange it has such a strange exception to all that which is different.

A cut and only slice, only a cut and only a slice, the remains of a taste may remain and tasting is accurate.

A cut and an occasion. A slice and a substitute a single hurry and a circumstance that shows that, all this is so reasonable when everything is clear.

(One.)

All alone with the best reception, all alone with more than the best reception, all alone with a paragraph and something that is worth something, worth almost anything worth the best example there is of a little occasional archbishop. This which is so clean is precious little when there is no bath water. Along time a very long time there is no use in an obstacle that is original and has a source.

Act IV:

(Four and four more.)

A birthday, what is a birthday, a birthday is a speech, it is the second time when there is tobacco, it is only one time when there is poison. It is more than one time when the occasion shows an occasional sharp separation is unanimous.

A blanket, what is a blanket, a blanket is so speedy that heat much heat is hotter and cooler, very much cooler almost more nearly cooler than at any other time often.

A blame, what is a blame, a blame is what arises and cautions each one to be calm and an ocean and a masterpiece.

A clever saucer, what is a clever saucer, a clever saucer is very likely practiced and even has toes, it has tiny things to shake and really if it were not for a delicate blue color would there be any reason for every one to differ.

The objection and the perfect central table, the sorrow in borrowing and the hurry in a nervous feeling, the question is it really a plague, is it really an oleander, is it really saffron in color, the surmountable appetite which shows inclination to be warmer, the safety in a match and the safety in a little piece of splinter, the real reason why cacao is cheaper, the lecture and the surrounding huge white soft unequal and spread out sale of more and still less is no better, all this makes one regard in a season, one hat in a curtain that is rising higher, one landing many many more, and many more many more many many more.

Act V:

(Two.)

A regret a single regret makes a door way. What is a door way, a

door way is a photograph.

What is a photograph a photograph is a sight and a sight is always a sight of something. Very likely there is a photograph that gives color if there is then there is that color that does not change any more than it did when there was much more use for photography.

– Gertrude Stein from “What Happened”

ROBERT SHERLAW JOHNSON was an English composer and pianist. He studied at Durham University (1950–53) and at the RAM (1953–7), where his teachers included Alwyn, Bush and Ferguson (composition), and Pirani (piano). In 1957–8 he was in Paris, studying composition with Boulanger, attending some of Messiaen’s classes at the Conservatoire and taking piano lessons with Février. He held appointments as assistant lecturer at Leeds University (1961–3), as director of music at Bradford Girls’ Grammar School (1963–5) and as lecturer at the universities of York (1965–70) and Oxford (1970–99). In 1969 he was one of the joint winners of the Radcliffe Music Award with his Second Quartet. He received the DMus (Leeds) in 1971, the DMus (Oxon) in 1990 and was made a FRAM in 1984.

Projections was commissioned by David Harvey for MANDALA with funds made available by the Southern Arts Association, and first performed on October 23, 1985 at the Holywell Music Room in Oxford. – *Paul Griffiths*

ARTIST BIOGRAPHIES

UNIVERSITY OF LOUISVILLE NEW MUSIC ENSEMBLE – Recognized for its “crisply responsive” delivery, the University of Louisville New Music Ensemble, exemplifies the spirit of adventure in the study and performance of music of our time. Flexible instrumentation including both non-conducted and conducted chamber ensembles allows students to experience diverse repertoire. The ensemble has maintained a special connection with the music of Grawemeyer Award-winning composers and visiting composers-in-residence for the annual New Music Festival.

AMY ACKLIN serves as the Associate Director of Bands and Associate Professor of Music at the University of Louisville where she directs the UofL Cardinal Marching Band and Symphonic Band and teaches courses in undergraduate conducting and music education. Previously, Dr. Acklin taught instrumental music in the California public schools, serving as Director of Bands at Rancho Cucamonga High School, Etiwanda Intermediate School and Bolsa Grande High School.

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LONGLEASH

Traditional Instrumentations, Progressive Sounds

Wednesday, November 13, 2019

Comstock Concert Hall

8:00 p.m.

PROGRAM

Triosatz after Brahms Op. 101, for piano trio (2016) Marc Satterwhite
(b. 1954)

WORLD PREMIERE

FastLowHighSlow for violin and piano (2015) Sky Macklay
(b. 1988)

Trauben for violin, cello, and piano (2004-2005) Enno Poppe
(b. 1969)

INTERMISSION

Corde Vuote per trio d'archi (2010) Francesco Filidei
(b. 1973)

Il colore dell'ombra for piano trio (2010) Clara Iannotta
(b. 1983)

In Her Dream Song for amplified trio (2018) James Diaz
(b. 1990)

LONGLEASH

Pala Garcia, *violin*

John Popham, *cello*

Renate Rohlfing, *piano*

PROGRAM NOTES

Triosatz after Brahms Op. 101, for piano trio – After Longleash, a New York based piano trio, gave a splendid performance of my earlier piece, *Spiky Epiphanies*, I took the liberty of asking if they might be interested in having a new work from me. They said they would, and invited me to participate in a project of theirs, commissioning relatively short pieces which are essentially commentaries on great pieces in the piano trio repertory. I was fascinated by this, as I greatly enjoy working with found material (although usually folk songs). I was initially attracted to the great trios by Ravel and Tchaikovsky but after some discussion settled on the wonderful Trio in C minor, opus 101, by Brahms.

Brahms is one of my most important models as a composer, especially in the way he will extract maximum use from his ideas. In most of his works he has a relatively small number of pithy, concentrated themes and motives, but develops them constantly in endlessly inventive ways. This is especially true in the C-minor Trio. I have compressed this already compressed work even further, taking themes from three of the four movements and working them into a one-movement piece which lasts only 8 minutes. None of the ideas is presented, even initially, in the manner in which Brahms did, and the development is constant. I have striven for Brahms-like textures and a structure he might have approved of, but certainly the harmonies and instrumental usage are entirely my own. In its short duration, *Triosatz* explores a wide variety of tempos and moods, as well as an extremely wide dynamic range. – *Marc Satterwhite*

FastLowHighSlow for violin and piano is a playful exploration of the extremes of two musical axes: register and speed. The violin has a slow, high module and a fast, low module. The piano has a fast, high module and a slow, low module. Either of one instrument's modules fit with either of the other instrument's modules. Thus, the four movements are derived by cycling through all of the possible module combinations. There is also an optional fifth movement for two violins and piano 4-hands not performed here (HighSlowFastLowFastHighLowSlow) which combines all four modules. – *Sky Macklay*

Trauben for violin, cello, and piano – Following *Interzone*, [my] large-scale work for music theater, is *Trauben*, a short and straightforward piece. The thematic core of the work is fairly simple: a short piano chord, then a small violin glissando – rhythmic information in the piano, melodic information in the strings. Insisting, developing, reversing course, going further: the motive goes astray, runs into melodies, noise, virtuosity. The piece does not come to rest. There is no one pulse, but rather varying pulses that alternate irregularly. The same musical object always holds our gaze, but from different distances, as if constantly zooming in and out. This produces dizziness. Initially, the piece should have been called “Kernels,” but this sounded too barren, like a rest. Grapes (*Trauben*) are juicy. When consolidated into tone clusters (*Tontrauben*), they lose their taste. – *Enno Poppe*

Corde Vuote per trio d'archi – A pianist, playing on the keys in the traditional way, triggers the hammers within to strike the strings. In this context, the strings are resonators that are pulled taut and struck, but otherwise unobstructed by fingers, preparations or coverings — they're "open," we might say. In *Corde Vuote* (Open Strings), Filidei recognizes this as a mode of sound production accessible to each instrument in the piano trio; and while the bowed string instruments activate a very different open-string resonance from the piano, Filidei locates the open string as a something of an acoustic and conceptual common space that our three instruments can inhabit together. *Corde Vuote* emerges from, and recedes into, inaudibility — but treads on the cusp for quite some time, dipping above and below audibility by way of "suffocating" the string's full capacity for resonance through muting with the flesh of the left hand, and roving timbral extremes with the bow, which he also indicates to be deployed "un poco come arco barocco." The convex camber of the baroque bow could be understood as a material representation of the sonic shapes Filidei imagines here: from breath-like single bowstrokes, to attenuated crescendo-decrescendo phrases, to the resonance bloom that develops over the course of the piece in full, *Corde Vuote* renders *messa di voce* efflorescence through varying timescales and with deeply affecting simplicity. – *Pala Garcia*

Il colore dell'ombra for piano trio – It took me several months to start composing this piece. Every contemporary composer has written at least a string quartet, but there are only a few contemporary piano trios. I think the reason is because this instrumentation no longer has a good balance — the sound of the piano we have nowadays is way more powerful, compared to the one Brahms used, and to balance it we would need a string quartet, instead of just a violin and a cello. The sound of the piano we have nowadays is way more powerful, compared to the one Brahms used, and to balance it we would need a string quartet, instead of just a violin and a cello.

Writing this piece, I was influenced by Ravel's piano trio. You can feel, in the whole piece, the shadow of a fundamental sound, A, and in the third movement the material I used comes completely from Ravel's *Passacaille*. – *Clara Iannotta* (excerpted from the 2013 interview "The shadow of a fundamental sound," conducted by Alethea Coombe of *Kukpa's Piano*)

In Her Dream Song for amplified trio – What do we really mean when we refer to music as being "psychedelic"? In his analysis of psych rock, the musicologist Michael Hicks identifies three primary features of the psychotropic experience that map onto music categorized as such: depersonalization, dechronicization, and dynamization. These alternate modes of sensory perception work to dissolve the normative boundaries of the self, shift the linearity of time, and make fluid the fixity of static, material objects. Insofar as music can form our perceptual relationship with the passage of time and our embodied location in a space, music that is psychedelic works to dis-orient and re-orient, to undo and refashion our acoustic and temporal realities.

James Diaz, a composer who consistently cites psychedelic rock as a major aesthetic influence, derives from it not only a sound world for this work, but also frameworks for form, structure and playing approaches. The score of *In Her Dream Song* includes section sub-headings that correlate to conventional pop-song structures (e.g., outro, bridge I, chorus I, pre-chorus) without following their standard order. Cyclical repetition is confined within sections, tethering us to the present moment rather than triangulating our position within the work's broader timeline. Diaz requests that the piano pedal be depressed at all times, creating a chasmal acoustic environment that also enables the violin and cello to animate sympathetic resonance in the piano. Dividing lines between each instrument are intentionally blurred, and Diaz's *sempre senza vibrato* stipulation also rejects a type of embellishment that traditionally serves to individuate the player's voice. In this way, *In Her Dream Song* manages to achieve a sort of depersonalized euphoria drawn from the collective resonant capabilities of cello, piano and violin.

In Her Dream Song was written for Longleash for the 2018 Loretto Project, an annual composition workshop based in Kentucky and directed by Longleash.

– Pala Garcia

COMPOSER BIOGRAPHIES

MARC SATTERWHITE's music has been performed in diverse venues all over the United States, as well as in Europe, England, Japan, Australia, 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 taught in Michigan, Indiana, and Texas before coming to UofL. Besides his teaching responsibilities at UofL, he is director of the Grawemeyer Award in Music Composition.

SKY MACKLAY – The music of composer, oboist, and installation artist Sky Macklay (b. 1988) explores bold contrasts, audible processes, humor, and the physicality of sound. Her works have been performed by ensembles such as ICE, Splinter Reeds, Wet Ink Ensemble, Mivos Quartet, Ensemble Dal Niente, The Da Capo Chamber Players, The New York Virtuoso Singers, and Le Nouvel Ensemble Moderne. Her piece for the Lexington Symphony was the winner of the 2013 Leo Kaplan award, the top prize in the ASCAP Morton Gould Young Composer Awards. In 2015 her sonic and kinetic installation of inflatable harmonica-playing robots, Harmonibots, received the Ruth Anderson Prize from The International Alliance for Women in Music. She has been

commissioned by the Fromm Foundation at Harvard University, Chamber Music America, Gaudeamus Muziekweek, and the Jerome Fund for New Music. Her string quartet *Many Many Cadences*, recorded on Spektral Quartet's Grammy-nominated album, also received an ASCAP award. She was a 2015-17 Composers and the Voice Fellow with American Opera Projects and her one-act opera *The Surrogate* (with librettist Emily Roller) recently premiered at the University of Illinois. As an oboist, she has performed at the MATA and SPLICE Festivals and is a core member of the New York-based Ghost Ensemble.

Originally from Minnesota, Sky completed her DMA in composition at Columbia University where she studied with Georg Friedrich Haas, George Lewis, and Fred Lerdahl. She also holds degrees from The University of Memphis (MM) and Luther College (BA). An enthusiastic practitioner of creative music education, Sky has been a composition and musicianship faculty member at The Walden School Young Musicians Program for nine summers. She is Assistant Professor of Music at Valparaiso University in northwest Indiana.

ENNO POPPE studied conducting and composition at the Hochschule der Künste Berlin, notably with Friedrich Goldmann and Gösta Neuwirth. He also studied sound synthesis and algorithmic composition at the Technical University of Berlin and at the Arts and Media Centre (ZKM) in Karlsruhe.

As a conductor he has appeared with the ensembles Klangforum Wien, Musikfabrik and Resonanz. Since 1998 he has been musical director of the ensemble Mosaik. Poppe composes with of mathematical or scientific systems of logic: he diffuses, divides, extends, compresses figures and his material reproduces, grows and proliferates like a biological culture in music that is lively, mobile and energetic. He is interested in dissonance, uses micro-intervals, but also vibratos, glissandos and ornamentation. Poppe is constantly rejuvenating his way of thinking about music, considering composition as a laboratory. His experiments concern all kinds of formations: *Öl* for ensemble, first performed by the ensemble MusikFabrik in Darmstadt (2001-2004); *Interzone* for voices, ensemble and electronics, first performed by Omar Ebrahim, the Neue Vokalsolistin Stuttgart and the ensemble Mosaik (2004); *Gold* for mixed chorus, first performed by the SWR Vokalensemble in Stuttgart (2006); *Obst* for orchestra, first performed by the BBC Symphony Orchestra conducted by Martyn Brabbins in Munich (2006); *Zug* for seven brass, first performed in the Auditorium du Louvre in Paris by the Ensemble Intercontemporain conducted by Pierre Boulez (2008); *Speicher III* for ensemble, first performed at the Muziekgebouw of Amsterdam by Klangforum Wien (2010); *Haare* for violin, first performed by Hannah Weirich at the festival Musica in Strasburg (2014); *Buch* for string quartet, first performed at the Wittener Tage für neue Kammermusik by the Diotima Quartet (2016); *Torf* for orchestra, first performed by the WDR Sinfonieorchester Köln conducted by Brad Lubman in Essen (2016); *Rundfunk* for nine synthesisers, first performed at the Donaueschinger Musiktage (2018).

FRANCESCO FILIDEI – Born in Pisa in 1973, Francesco Filidei graduated from the Conservatory of Florence and the Paris Conservatoire. As organist and composer, he has been invited by the most important festivals of contemporary music, performed by orchestras such as the WDR, the SWR, the RSO Wien, ORT, RAI, the Tokyo Philharmonic and the Bavarian Radio, and by ensembles such as 2e2m, Linea, L'itinéraire, Alter Ego, NEM, EOC, Intercontemporain, Les Percussions de Strasbourg, Klangforum, Cairn, Musikfabrik, Recherche, Ascolta, Next Mushroom Promotion, Tokyo Synfonietta, Ars Ludi, Icarus, Ictus, Signal, Neue Vocalsolisten, and particularly at the Berlin and Cologne Philharmonies, Cité de la Musique (Paris), Suntory Hall and Tokyo Opera, Theaterhaus Vienna, Munich Herkulesaal, Zurich Tonhalle.

After obtaining a commission from the IRCAM Reading Committee in 2005, he was awarded the Salzburg Music Förderpreisträger (2006), the Takefu Prize (2007), the Siemens Förderpreisträger (2009), the UNESCO Picasso / Miró Medal of the Rostrum of Composers (2011), the Abbiati Prize (2015). He was composer-in-residence at the Schloss Solitude Academy in 2005, member of the Casa de Velázquez in 2006 and 2007 and resident at the Villa Medici in 2012-13. He is a fellow of the DAAD Berlin and composer-in-residence at 2e2m in 2015. He has taught composition at Royaumont (“Voix Nouvelles”), the University of Iowa, Takefu, the International Young Composers Academy in Tchaikovsky City, and at Barga inaudita. His works are published by Rai Trade.

CLARA IANNOTTA – Born in Rome in 1983, Clara Iannotta has studied at the Conservatories of Milan and Paris, at IRCAM, and at Harvard University with Alessandro Solbiati, Frédéric Durieux, and Chaya Czernowin.

Recent commissions include works written for Arditti, Trio Catch, Quatuor Diotima, Ensemble Intercontemporain, Ensemble 2e2m, JACK, Klangforum Wien, Neue Vocalsolisten Stuttgart, Münchener Kammerorchester, Nickel, WDR Orchestra, among others.

Iannotta has been a resident fellow of the Berliner Künstlerprogramm des DAAD in 2013, Villa Médicis (Académie de France à Rome) in 2018–19, and the recipient of several prizes including the Ernst von Siemens Composers' Prize and Hindemith-Preis 2018, Una Vita nella Musica – Giovani 2019, Berlin Rheinsberger Kompositionspreis, Kompositionspreis der Landeshauptstadt Stuttgart, Bestenliste 2/2016 der deutschen Schallplattenkritik for her first portrait CD *A Failed Entertainment*.

Since 2014, Iannotta has been the artistic director of the *Bludenzer Tage zeitgemäßer Musik*. Her music is published by Edition Peters. She lives and works in Berlin.

JAMES DIAZ – Colombian composer James Diaz, currently based in Philadelphia, composes music that strives to create unique sonic textures and environments. His music extends beyond exclusively concert music including projects that explore the potential of electroacoustic and mixed media settings. Deeply influenced by psychedelic-rock bands his music also draws from elements of the classical canon, medieval and renaissance music, post-modernist

architecture, Latin-America landscapes, and photography.

James is serving as the 2019 composer-in-residence for the Medellin Philharmonic. Recently, his orchestral piece “Frank[in]g” has been awarded the 2018 Bogotá Philharmonic Prize in Composition.

James is currently pursuing a Ph.D. in composition at the University of Pennsylvania as a Benjamin Franklin fellow, where he studies with James Primosch and Anna Weesner. James holds an M.M. in Composition from the Manhattan School of Music, where he studied with Reiko Fueting. James studied composition with Moisés Bertrán, Harold Vázquez, and Gustavo Parra at the National Conservatory of Music, receiving his B.M in Composition, Honor Grade, in 2015.

He has been sponsored by the Banco de la República de Colombia and was a recipient of the Young Artist Talents Scholarship by ICETEX.

ARTIST BIOGRAPHIES

LONGLEASH (Pala Garcia, violin; John Popham, cello; Renate Rohlfing, piano) is an ensemble with a traditional instrumentation and a progressive identity. The “expert young trio” (*Strad Magazine*) takes its name from Operation Long Leash, a Cold War era CIA operation that promoted American avant-garde artists in Europe. “Fearlessly accomplished” (*Arts Desk UK*), Longleash has quickly earned a reputation in the US and abroad for innovative programming, artistic excellence and new music advocacy.

Recent and upcoming engagements include Five Boroughs Music Festival (NYC), Electric Earth Concerts (New Hampshire), Princeton Sound Kitchen (New Jersey), (le) Poisson Rouge (NYC), the Dame Myra Hess Memorial Concert Series (Chicago), Bowerbird (Philadelphia), Ecstatic Music Festival (NYC), National Sawdust (Brooklyn), and the Experimental Media and Performing Arts Center (Troy, NY). Appearances abroad include Jeunesse (Vienna), Átlátszó Hang (Budapest), FUAIM Music (Cork, Ireland), Trondheim International Chamber Music Festival (Norway), Echoraum (Vienna), and Open Music (Graz, Austria).

In the 2019-20 season, Longleash collaborates with Greek collective meta.ξ, filmmakers Pascal Perich and Caroline Mariko Stucky, mezzo-soprano Jennifer Johnson Cano, and composers Wang Lu, Anthony Vine, Johan Svensson, Reiko Fueting, and Sarah Hennies. The recipient of grants from New Music USA, Columbia University’s Alice Ditson Fund, the Aaron Copland Fund for Music, Music Academy of the West, and Chamber Music America’s Classical Commissioning Program, Longleash has premiered over 30 works and received critical acclaim for their “tight playing,” “lucid interpretations,” and “inspired” premiere recordings (Tempo). The trio’s discography has been featured on critics’ playlists including Alex Ross’ *The Rest is Noise*, Peter Margasak’s *Chicago Reader*, and Steve Smith’s *The Log Journal*. Longleash performances and interviews have been broadcast on *Zeit-Ton Magazin* (Ö1), *Kultur Spezial – Konzert* (Radio Steiermark ORF), *New Sounds Live* (WQXR), *Q2 Music*,

Louisville Public Radio (WUOL), ArtxFM's Muddle Instead of Music (WXOX), and What's New (WBAA).

Longleash has given workshops at University College Cork, Royal Irish Academy of Music, The Juilliard School's Music Advancement Program, Manhattan School of Music, Hunter College, New York University, The Graduate Center (CUNY), and Ohio University. In 2015, Longleash founded The Loretto Project (Kentucky), an annual new music series and tuition-free composition workshop that supports promising collegiate and high-school level composers, presents socially-minded programs, and celebrates varied artistic perspectives.

PALA GARCIA is a critically acclaimed violinist, balancing a full performance schedule with her work as an educator and advocate of socially conscious artistry. As a contemporary music specialist, she is the violinist and co-founder of Longleash, an "expert young trio" (*Strad Magazine*) that has earned international recognition for its dynamic, refined performances and new music advocacy.

Pala has performed in Asia, Europe and North America, and has also performed as a regular guest in some of the world's most respected ensembles, including the International Contemporary Ensemble, Either/Or Ensemble, Orchestra of St. Luke's, Orpheus Chamber Orchestra, A Far Cry, and the Bavarian Radio Symphony Orchestra. Current season highlights include appearances at the Mostly Mozart Festival, National Sawdust, ProMusica San Miguel de Allende, Jeunesse (Vienna), Átlátszó Hang (Budapest), and the Isabella Stewart Gardner Museum, among others. Additionally, Pala's longstanding involvement with Carnegie Hall's social impact programs continue to generate numerous artistic collaborations with New Yorkers from all walks of life, making music, celebrating creativity and building community in prisons, shelters and hospitals.

Pala is Assistant Faculty at the Juilliard School's Precollege Division, a Graduate Teaching Fellow at Hunter College, and is on the faculty of The Juilliard School's Music Advancement Program, which serves talented young students from backgrounds underrepresented in the American performing arts. With Longleash, Pala also co-founded the Loretto Project, an annual weeklong graduate composition seminar in central Kentucky, and leads its Pathways Initiative, a high-school composition workshop invested in issues of gender justice. She is a graduate of The Juilliard School and is currently a Graduate Center Fellow at CUNY's doctoral program in music performance, where she is also pursuing a Certificate in Women's Studies.

JOHN POPHAM is a cellist, educator, and musical organizer based in Brooklyn, NY. A versatile and dynamic performer, Mr. Popham has collaborated with a wide-range of composers, musicians, and performing artists both within the United States and abroad. His "brilliant" and "virtuosic" (*Kronen Zeitung*) playing can be heard on numerous solo and chamber music releases on Tzadik, Carrier, New Focus Recordings, Albany, and Arte Nova record labels. Critics have noted Mr. Popham's "velvet tone," "remarkable technique" (*Fanfare*), and "warm but variegated," and "highly polished" artistry (*The New York Times*).

Mr. Popham is a member of Longleash and Either/Or Ensemble, and has performed with ensembles including Klangforum Wien, Talea Ensemble, the Wet Ink Ensemble, the Argento Chamber Ensemble, and ECCE. Recent festival appearances include Monday Evening Concerts (Los Angeles), reMusik (St. Petersburg), Beijing Modern Music Festival (China), Brücken (Austria), Internationales Musikfest Hamburg (Germany), Open Music (Austria), Wiener Festwochen (Austria), Bay Chamber (Maine), and the Contemporary Classical Music Festival (Peru). He has appeared as soloist with the Louisville Orchestra, the String Orchestra of Brooklyn, the Red Light Ensemble, and the Kunstuniversität Graz Chorus, and has worked with celebrated composers including Pierluigi Billone, Pierre Boulez, Beat Furrer, Georg Friedrich Haas, Klaus Lang, Fred Lerdahl, Tristan Murail, Steve Reich, Rebecca Saunders, Nils Vigeland, and Walter Zimmermann.

As an educator and arts advocate, Mr. Popham is committed to a holistic and socially engaged approach to musical instruction. He is currently cello faculty of the Juilliard School's Music Advancement Program and serves as the school's Artistic Administrator for Community Engagement, mentoring Juilliard teaching fellows, and producing interactive, multidisciplinary educational programs. Mr. Popham began his musical instruction in his hometown of Louisville, studying with cellist Wayne Krigger at the University of Louisville's Preparatory Division. He received his BM and MM from the Manhattan School of Music where he was a student of David Geber and David Soyer and was awarded the Manhattan School of Music Full Scholarship. In 2013, he received a Fulbright Research Grant to study the performance practice of Austrian contemporary music ensemble Klangforum Wien. Mr. Popham is currently a doctoral candidate at the CUNY Graduate Center.

RENATE ROHLFING – Winner of the *Sonderpreis Klavier* (Special Pianists' Prize) at the 2016 Internationaler Wettbewerb für Liedkunst Stuttgart, Renate Rohlfling is active as a vocal accompanist, chamber musician, and orchestral pianist. She has performed with many of the world's leading artists, including James Conlon, Anna Netrebko, Frederica von Stade, Alan Gilbert, and John Adams. Her performances have taken her to the most prestigious festivals and halls around the world, including Carnegie Hall, the Ravinia Festival, Amsterdam's Muziekgebouw, London's Royal Albert Hall, and the David Koch Theater at Lincoln Center. Ms. Rohlfling is known as "a truly exceptional lieder accompanist" (*New York Classical Review*); singers have partnered with her to win First Prize at the Naumburg Foundation Competition (2014) and the Young Concert Artists Competition (2012 & 2015), and in 2015 she and baritone Samuel Hasselhorn were awarded Second Prize at the Wigmore Hall Song Competition.

An accomplished chamber musician, Ms. Rohlfling is a founding member of the critically acclaimed piano trio, Longleash. An "expert young trio" praised for its "subtle and meticulous musicianship" (*Strad Magazine UK*), Longleash maintains a full performing schedule in venues such as Merkin Hall (NY), San Francisco Center for New Music, and Trondheim Chamber Music Festival

in Norway, among others. Ms. Rohlring has served as a resident pianist at prestigious festivals such as the Cincinnati May Festival, and was invited for four seasons to return to The Ravinia Festival in Chicago.

Recent and upcoming highlights include engagements at the National Gallery of Art, Wigmore Hall, Schloss Elmau, and the Isabella Gardner Museum; recitals with baritone Áneas Humm at Musikfest Bremen and Schloss Bellevue; a return to music staff at Spoleto Festival USA; as well as concerts and university residencies with Longleash in Austria, Ireland, the Czech Republic, and across the United States. Ms. Rohlring is a native of Honolulu, Hawaii, and a graduate of The Juilliard School.

ELYSIAN TROMBONE CONSORT

Timothy Anderson, Brett Shuster, Nathan Siler, *trombones*
Chad Arnow, *bass trombone*

Thursday, November 14, 2018
Comstock Concert Hall
5:00 p.m.

PROGRAM

Trombone Quartet No. 1 (2019)	Julianna Horton Charnigo
I. Fanfare	(b. 1976)
II. Lament	
III. Fugue	
A dark place is not a dark place (2018)	Sabrina Clarke
	(b. 1990)
Monochrome (2019)	Allison Ogden
	(b. 1979)
UnaMuse(d) (2019)	Carrie Leigh Page
I. Frida	(b. 1980)
II. Dora	
III. Leonora	
Nocturne (2019)	Barbara York
	(b. 1949)

PROGRAM NOTES

Trombone Quartet No. 1 – I was honored to be asked to write a piece for trombone quartet last year by the Elysian Trombone Consort. Most of my compositions thus far have been choral music with a text, so it has been a unique experience to conceptualize a more extended piece for just instruments. Fortunately, these are instruments I know well. Though I do not play the trombone myself, my father Raymond Horton has always given me a fine example of how beautiful a trombone sound can be. I have kept this sound in mind as I have written the piece. I wanted to display the power of the trombone, of course, but also its potential for haunting lyricism and sparkling agility. I hope you enjoy.

– Julianna Horton Charnigo

A dark place is not a dark place – “What would it take to occupy that space between incongruities? To not hurry through it? Sometimes the only cure for the angst of incoherence is to make a little room for it.” – Barbara Hurd, *Walking the Wrack Line*

Commissioned by the Elysian Trombone Consort, *a dark place is not a dark place* explores the narrative evolution of a melodic motive from a place of desperation to one of unbridled joy and eventual stability. Special timbral effects represent intrusive, questioning thoughts that are periodically quieted through careful meditation, but never completely dissipate. – Sabrina Clarke

Monochrome was written for the Elysian Trombone Consort and was premiered at the 2019 International Women’s Brass Conference. – Allison Ogden

UnaMuse(d) – In 1933, Florence Davies of the Detroit News reported on the arrival of Diego Rivera and “Señora Rivera.” She later interviewed the great Frida Kahlo, and an article was published, titled “Wife of the Master Mural Painter Gleefully Dabbles in Art.” In the same article, Davies quotes Kahlo’s comments about Rivera: “He does pretty well for a little boy, but it is I who am the big artist.”

The struggle of female artists to be recognized in their own right, versus being cast as simply the muse, was and is a familiar story. *UnaMuse(d)* draws inspiration from the self-portraits of Frida Kahlo (wife of Diego Rivera), Dora Maar (partner of Pablo Picasso), and Leonora Carrington (partner of Max Ernst). Motives originating from each of the artists’ names wind through their individual movements, expressing at times purely formal developments, sadness or frustration, and even tongue-in-cheek commentary. – Carrie Leigh Page

Nocturne

noc·turne /ˈnɔktərn/

noun

1. 1.

MUSIC

a short composition of a romantic or dreamy character suggestive of night, typically for piano.

2. 2.

ART

a picture of a night scene.

In this case, I am not trying to replicate a dreamy piano piece but rather a piece of Art depicting a more contemporary night scene. I am seeing myself sitting on a front porch, balcony or back deck in the evening. All is calm as one struggles to get past the stresses of the day and relax into the growing night. Depending on one's whereabouts there is a rush of sound, a scurry and a scuttling. This could be animals in a rural setting or mischievous children, even thieves in the city. One then either watches a "woman of the night" walk down the street or imagines an amorous encounter with one's own partner. Perhaps both. The scurrying happens again and one settles back into a state of observance and even reverie. Throughout one can find occasional depictions of heartbeats, reminding us of how grateful we are to experience this night. – *Barbara York*

COMPOSER BIOGRAPHIES

JULIANNA HORTON CHARNIGO has been involved in music since she was very young. An accomplished pianist, violinist, organist, vocalist, conductor and composer, she is the daughter of Raymond Horton, retired bass trombonist of the Louisville Orchestra for 45 years and a successful composer himself, and Theresa Horton, a retired music teacher and Catholic school administrator. Julianna has music degrees from Indiana University in Bloomington and The Southern Baptist Theological Seminary in Louisville, Kentucky. She also received a Diploma in Pastoral Liturgy from St. Joseph's College in Rensselaer, Indiana, where she studied composition with Paul French and John McIntyre. Julianna spent several years serving as a church musician, and in that capacity she has written a number of works for liturgical use, principally for choir, organ, and brass. She has also been awarded commissions from organizations such as the Louisville Master Chorale, the Elysian Trombone Consort, and the Asheville (NC) Symphony Chorus.

Julianna is currently working on a Doctor of Musical Arts degree in composition at the University of Kentucky, where she studies with Joseph Baber. She lives in Lexington with her husband, Richard, a statistics professor and jazz pianist, and their cat, Ripley.

SABRINA CLARKE is a full-time Instructor of Music Theory and Composition at West Chester University of Pennsylvania's Wells School of Music, and is the College Music Society's Board Member for Composition. In 2016 she earned her PhD in Music Composition from the Boyer College of Music, Temple University. She is also an alumnus of the European American Musical Alliance summer composition program at La Schola Cantorum (Paris, France) where she earned distinction for harmony. Her music has been performed in Paris, Amsterdam, Finland, and across the United States. For more information, please visit www.sabrinaclarkemusic.com.

ALLISON OGDEN is a graduate of the Eastman School of Music (BM) and received a PhD in Music Composition from The University of Chicago, with a minor in Computer Music. She currently works at The University of Louisville as an Assistant Professor of Music Composition and Theory.

CARRIE LEIGH PAGE – Mississippi-born composer, theorist, and educator Carrie Leigh Page creates music for chamber ensembles, orchestra, and electronic media, with a special emphasis on vocal writing. She holds degrees from Converse College (BM, Music Education), the University of Louisville (MM, Composition), and Arizona State University (DMA, Composition). She has collaborated with dramatic artists, vocalists, and other educators to create chamber operas both for young artists and young audiences, and she is an avid researcher in the areas of opera and music education. Her *Saints Rising* appeared on the CD *For Michelle*, released by Louisville pianist Denine LeBlanc. Current compositional projects include original works and arrangements for intermediate choirs and a new work for the Spartanburg Philharmonic chamber series, set to premiere in late November 2019. Her research focuses on the works of Dominick Argento and the representation of female composers in music theory textbooks. Page has taught at colleges and schools throughout the United States and has served as president of the International Alliance for Women in Music since 2017. She currently teaches PK-12 music at the South Carolina School for the Deaf and the Blind. She lives in Spartanburg, SC with her husband and daughter.

BARBARA YORK has been working in both Canada and the U.S. for over 50 years as a concert accompanist, choral and theatrical music director and composer. Her score and lyrics for the Canadian musical *Colette* won a Dora Mavor Moore Award (Canada's version of a Tony) in 1981. She has received commissions from two Canadian symphony orchestras (Mississauga and Saskatoon), the Boise State University Symphonic Winds and the Boise State Symphony Orchestra, plus numerous private groups and soloists in both the US and Canada.

She has presented compositions at three World Saxophone Congresses and at two International Double Reed Symposia. Her 50-minute scripted, children's piece, *A Butterfly in Time* was nominated for a Canadian "Juno Award" for recordings in 2006 and is available through Amazon.com and elsewhere

under the Children's Group label. *Conversations* for euphonium, alto saxophone and piano, won the Harvey Phillips Award for Euphonium in Chamber Music at the 2006 International Tuba Euphonium Congress and has been recorded by Adam Frey, its commissioner.

Her *Concerto for Tuba and Orchestra* was recorded by Tim Buzbee with the Iceland Symphony Orchestra and is available internationally through Albany Records. Other CD recordings of her pieces include *Saxspectrum 1 and 2* by Glen Gillis, *How Beautiful* by Matt Brown and recordings by many other artists including Deanna Swaboda, George Palton, Stephanie Frye, Adam Frey and Demondrae Thurmon.

Several of her compositions have been on National and International competition lists and are on the Contest lists of several States as well as being available in recordings through Amazon.com, CDBaby and iTunes.

Barbara still works part-time as a Staff Accompanist at Pittsburg State University in Pittsburg Kansas. Her music is published exclusively by Cimarron Music Press.

ARTIST BIOGRAPHIES

ELYSIAN TROMBONE CONSORT – Formed in 2009, the Elysian Trombone Consort continues with its passion for new trombone chamber music. The consort has been invited to perform featured recitals at the 2018 Ohio Music Education Association Professional Development Conference, the 2017 University of Louisville New Music Festival, the 2016 American Trombone Workshop, the 2013, 2018 and 2019 International Trombone Festival, and the 2012 College Music Society National Convention. In addition, it has performed recitals at Eastern Kentucky University, Wright State University, the University of Louisville, Bellarmine University, the University of Cincinnati College-Conservatory of Music, University of Southern California, Mesa College (San Diego), the Peabody Institute of the Johns Hopkins University, Elizabethtown State Theatre (KY) and the historic Mt. Vernon United Methodist Church in Baltimore. Now in its tenth year, the Elysian Trombone Consort has premiered 24 new works for trombone quartet to date.

TIMOTHY ANDERSON is Associate Professor of Trombone at the University of Cincinnati College-Conservatory of Music. In addition, he serves as principal trombonist of the Dayton Philharmonic Orchestra. He also performs regularly with the Cincinnati and Columbus Symphony Orchestras and as a soloist and clinician.

CHAD ARNOW has been the bass trombonist of the Dayton Philharmonic Orchestra since 2000. He is a frequent performer with the Cincinnati Symphony and Pops and serves as the Assistant Professor of Trombone and Brass Area Coordinator at the University of Dayton. In addition, he has performed with the Columbus Symphony, Cincinnati Chamber Orchestra and the West Virginia Symphony.

Grammy Winner **BRETT SHUSTER** is the Professor of Trombone at the University of Louisville and the auxiliary second trombonist of the Louisville Orchestra. He has been a member of the Chestnut Brass Company and has performed with the San Diego Symphony, Phoenix Symphony, Vermont Symphony, Arizona Opera and Boston Philharmonic. He is the trombonist with the Louisville Brass.

Founding member **NATHAN SILER** recently served as auxiliary second trombone of the Louisville Orchestra. He has served as principal trombone with the Orquestra de la SEC in Xalapa, Veracruz, Mexico and as a member of the Charlotte Symphony Orchestra. Additional appearances include the Cleveland Orchestra, San Diego Symphony, Baltimore Symphony, North Carolina Symphony, Louisville Orchestra and Tucson Symphony and Dayton Philharmonic. He has also performed with Randy Newman, Wayne Shorter and the American Brass Quintet. He is the Associate Professor of Trombone at Eastern Kentucky University.

ELECTRONIC & COMPUTER MUSIC

Krzysztof Wolek, *director*

Thursday, November 14, 2018

Bird Recital Hall

8:00 p.m.

PROGRAM

Bicycle Built for Two (1962) Harry Dacre (1855-1922)
arr. Max Mathews (1926-2011)

Gesang der Jünglinge im Feuerofen (1956) Karlheinz Stockhausen
(*Song of the Youths in the Furnace*) (1928-2007)

Symphonie pour un homme seul (1950) Pierre Schaeffer (1910-1995)
& Pierre Henry (1927-2017)

- I. Prosopopée I
- II. Partita
- III. Valse
- IV. Erotica
- V. Scherzo
- VI. Collectif
- VII. Prosopopée II
- VIII. Eroïca
- IX. Apostrophe
- X. Intermezzo
- XI. Cadence
- XII. Strette

live spatialization – Derek Douglas Carter (b. 1994)

– SHORT PAUSE –

Bye Bye Butterfly (1965) Pauline Oliveros
(1932-2016)

live spatialization – Gunner Basinger (b. 1991)

Silver Apples of The Moon (1967) Morton Subotnick
Part 1 (b. 1933)
Part 2

live spatialization – Timothy Amalavage-Smith

PROGRAM NOTES

Bicycle Built for Two was based on the late 19th century popular song “Daisy Bell” by the British songwriter Frank Dean (1855-1922), pen named Harry Dacre. This computer synthesized version of the piece is the first example of musical speech synthesis. The computer-synthesized voice was programmed by John Kelly and Carol Lockbaum while Max Mathews programmed the accompaniment. This piece is famously referenced by HAL 9000 in Stanley Kubrick’s *2001: A Space Odyssey* (1968).

Gesang der Jünglinge (Song of the Youths) is considered to be the first masterpiece of electronic music. It famously combines the contrasting ideas of elektronische musik and musique concrète by seamlessly integrating a recording of the human voice with electronic sounds. Stockhausen’s early sense of spatiality in this piece is commendable as it adds another dimension to the interesting counterpoint of the human voice and electronics. This presentation of the piece uses four-channel surround spatialization designed originally by the composer himself.

Symphonie pour un homme seul (Symphony for One Man Alone) was composed by both Schaeffer and Henry and originally consisted of twenty-two movements, however, the piece was difficult to perform due to the technological constraints of the time period. In 1951 it was broadcast as eleven movements. Henry revised the piece again to twelve movements in 1966, and this version of the piece is used in *Pierre Schaeffer – L’Œuvre Musicale*.

Bye Bye Butterfly (1965) was made at the San Francisco Tape Music Center and was originally conceived as a two-channel tape composition. It was performed by Oliveros herself at the premiere. A recording of Puccini’s *Madame Butterfly* is manipulated throughout the piece and, when performed live, has an element of improvisation to it.

Bye Bye Butterfly, Pauline Oliveros,
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Silver Apples of the Moon (1967) was more than Subotnick's debut album; its titular piece was the first electronic piece to be commissioned by a recording company (Nonesuch). The title of the piece comes from W. B. Yeats' "The Song of Wandering Aengus." The piece is divided into two parts, the first part being more exploratory through pitch and the second part being more rhythmically active via having a strong pulse and sequenced rhythms. At the time of the premiere, the strong rhythmic presence of the second part of the piece was considered experimental as the avantgardists of America had not yet explored the function of rhythm in electronic music.

*Morton Subotnick SILVER APPLES OF THE MOON Used by arrangement with Schott Music Corporation, New York NY, publisher and copyright owner.
Program notes by Timothy Amalavage-Smith*

COMPOSER BIOGRAPHIES

MAX MATHEWS was an American electrical engineer who is remembered today as a pioneer of electronic music. He wrote the first widely used computer program for audio generation in 1957, which was called MUSIC. He, and his colleagues, continued exploring the possibilities of using computers to generate sound and, as a result, created Graphic 1 in 1968, which could interpret drawings from a light-pen as audio. He was also a co-inventor of GROOVE in 1970 (Generated Real-Time Output Operations on Voltage-controlled Equipment), which could integrate real-time audio input with electronic manipulation.

KARLHEINZ STOCKHAUSEN is generally considered to be one of the leading German composers of his generation. He is primarily remembered for introducing the concept of aleatory to serialist composition, pushing the boundaries of electronic music, and for his early use of directionality.

PIERRE SCHAEFFER began his career as an engineer. In 1936 he got a job at Radiodiffusion Français where he worked in radio broadcasting. It was here that he was able to experiment with leftover records and various other audio devices by playing them backwards, speeding them up, slowing them down, and juxtaposing multiple sounds together. In 1948, Schaeffer coined the term "musique concrète" to describe his technique of using audio recordings of natural, or concrete, sounds as a phenomenon that he can then manipulate into music; Schaeffer is retrospectively remembered for introducing this precursor practice that led to today's notion of sampling. In the following year, Schaeffer met Pierre Henry, whom he collaborated with on many projects.

PIERRE HENRY was the first formally educated musician to associate himself with musique concrète, as he studied at the Conservatoire de Paris with several well-known names at the time: Nadia Boulanger and Messiaen. In 1949 he joined Schaeffer's musique concrète studio and began to explore the use of, what he viewed as, noise in music. In 1958 he left Schaeffer's studio and created the first private electronic workshop in France. At this point in time, he also began to combine purely electronic sounds with musique concrète, ultimately providing more legitimacy—in conjunction to Stockhausen—to the combination of these two ideas.

PAULINE OLIVEROS is credited with creating a musical theory pertaining to always being aware of what is happening holistically within music while actively listening to specific lines. She tended to explain this as looking at a dot within a circle: the dot being a specific musical event and the circle being the piece as a whole. Through this way of thinking came a new perspective in her compositions as is observed in her pieces *Rose Moon* and *El Rilicario de los Animales*.

MORTON SUBOTNICK is an American composer regarded as being one of the pioneers of electronic music, especially for pieces that utilize instruments with electronics. He was one of the founding members of the California Institute of the Arts and helped to foster the creation of electronic works by cofounding the San Francisco Tape Music Center with Pauline Oliveros and Ramon Sender.

ARTIST BIOGRAPHIES

THE UNIVERSITY OF LOUISVILLE COMPUTER MUSIC STUDIOS support research, production and creative work in the fields of electro-acoustic music, multimedia and sound art. Maintained by the School of Music, state-of-the-art computer music facilities support Undergraduate Music (New Media) program, graduate Masters of Music in Electronic Music Composition degree as well as offer introductory and advanced computer music classes that attract a broad spectrum of undergraduate and graduate students from various university departments and disciplines.

DEREK DOUGLAS CARTER is a composer, conductor, and artist from Illinois. While pursuing a BM in Music Composition and Theory at Illinois State, D. Carter collaborated with poets, directors, choreographers, and improvisors to create new interdisciplinary works of art while also founding a music ensemble to promote music from living composers to foster an interest in contemporary music in the local community. After finishing a MM in Music Composition at the University of Louisville, D. Carter is completing a second master's degree, studying electronic composition with Krzysztof Wołek and conducting with Kimcherie Lloyd. Through his work with the composers' collective/experimental trio AmiEnsemble, D. Carter has continued to collaborate with more artists to create experimental new work, often incorporating text and speech in concert settings as well as theatrical elements in solo and small chamber pieces.

GUNNER BASINGER is a composer and guitarist with a BM in Music Composition from Arkansas State University. A current Composition graduate student at the University of Louisville, Basinger has released multiple works for electronics and ensemble, including his first full-length drone album entitled "Object." Other achievements include composing and performing pieces for art installations at Crystal Bridges Museum in Northwest Arkansas, as well as composing for two films that premiered in Nova Scotia, Canada. His most recent work is under the touring electro-pop music moniker Dub Peveau, with an expected full-length release in 2019 with label Auralgami Sounds.

TIMOTHY AMALAVAGE-SMITH received his BM in Music Composition from the University of Alabama and is currently pursuing his MM in Composition at the University of Louisville. He was selected as a winner for the Tennessee Valley Music Festival Composer's Forum and has had pieces premiered at the Dance Alabama Film Festival, where he was awarded the Best Score. Smith has also had several pieces performed by Twickenham Winds and the Brass Band of Huntsville.

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WE HOPE YOU ENJOY THE CONCERT THIS EVENING.**

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