



# University of Louisville New Music Festival

## Faculty Chamber Music & University Choirs



Monday, November 6, 2023  
Comstock Concert Hall  
8:00 p.m.

# PROGRAM

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Chihuly Redux (2019)

Marc Satterwhite (b. 1955)

I. Ikebana

II. Blue Neon Tumbleweed IV

Nathan Fischer, *guitar*  
Stephen Mattingly, *guitar*

Outlines (2021)

Tanner Porter (b. 1994)

I: 2'50"

II: 2'40"

Matthew Nelson, *clarinet*  
Kamil Pędziwiatr, *sound engineer*

Up or Down? (2020)

Gabe Evens (b. 1972)

Craig Wagner, *guitar*  
Gabe Evens, *piano*

The Light is the Same (2017)

Reena Esmail (b. 1983)

Leanne Hampton, *flute*  
Jennifer Potochnic, *oboe*  
Matthew Nelson, *clarinet*  
Francisco Joubert Bernard, *bassoon*  
Devin Cobleigh-Morrison, *horn*

Spires (2010)

Eric Nathan (b. 1983)

Reese Land, *trumpet*  
Alex Schwarz, *trumpet*  
Devin Cobleigh-Morrison, *horn*  
Brett Shuster, *trombone*  
Clinton McCanless, *tuba*

From the Source (2021)

Alex Berko (b. 1995)

Leanne Hampton, *flute*  
Matthew Nelson, *clarinet*  
Geoffrey Herd, *violin*  
Paul York, *cello*  
Fred Speck, *conducting*

**BREAK**

# PROGRAM

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Collegiate Chorale  
Kent Hatteberg, *Director*

Deus Magnus (2022)

Dariusz Zimnicki (b. 1975)

Whispers (2002)

Steven Stucky (after William Byrd)  
(1949 – 2016) (1543 – 1623)

Spring in War-Time (2023)

Benjamin Carter (b. 2000)

## Premiere

Cardinal Singers  
Kent Hatteberg, *Director*

Jubilate Deo (2015)

Ivo Antognini (b. 1963)

Abigail Mires,  
LaKyya Washington,  
Calvin Ramirez,  
Troy Sleeman,  
*solo quartet*

Quae est ista quae ascendit per desertum (2023)

Grzegorz Miśkiewicz (b. 1969)

## Premiere

Geoffrey Herd, *violin*  
Paul York, *cello*

Ang Tren (The Train) (2015)

Saunder Choi (b. 1988)

# PROGRAM NOTES

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## **Marc Satterwhite - Chihuly Redux**

The Kupiński duo (Ewa Jabłczyńska and Dariusz Kupinski) were in Louisville for over a year in 2018-19, working on a project of discovering and recording guitar music by composers who had won the Grawemeyer Award for Music Composition, which I direct. One of the fruits of their research was a CD of some of their discoveries. Given my connection to the award, they graciously included a work of mine, performed by my University of Louisville colleague, Stephen Mattingly. *Chihuly Redux* was written for them, of course.

Dale Chihuly is certainly the most famous glass artist in the world, probably the most famous artist ever. Although you could argue that he is perhaps a bit overexposed (and I imagine other glass artists might certainly feel so), I still find myself fascinated whenever I am around his work, and I have composed several pieces now inspired by it. His *Ikebana* is a series of works based, of course, on the Japanese art of flower arranging. I attempt to capture some of the subtle mystery of these works, but with some of the intensity and power one senses in even the gentlest of them, as well. *Blue Neon Tumbleweed IV* is the fourth piece, or movement from a longer piece, prompted by a stand-alone work of his. To quote myself from earlier notes for those pieces: *Blue Neon Tumbleweed* is housed in the Chihuly Collection of the Morean Arts Center in St. Petersburg, Florida. It is exactly what you might think: very, very blue and bursting with light and energy. It doesn't move, but as someone who grew up around tumbleweeds, I could easily imagine it rolling along the plains, blown here and there unpredictably by the constantly shifting Texas Panhandle winds. I have tried to capture that unpredictability with appropriately swirling motives, sudden changes of dynamics and register, and a momentum that lets up only occasionally and briefly. Although this is not at all a transcription of any of the earlier pieces inspired by this sculpture, I do use some of the same melodic material in each of them.

## **Tanner Porter - Outlines**

"*Outlines*" speaks to a drive through a gray and rainy afternoon, and the moment when you realize your windshield has fogged over, the world outside slipping into bleary shapes and outlines. As you move to defog the glass, you try to make sense of the forms on and alongside the road, which have lapsed in their familiarity, but still exist as you knew them just beyond your line of sight. The heater kicks in, the fog creeps to the edges, the landscape recovers familiarity, and you continue to drive.

"*Outlines*" was written for clarinetist Wesley Warnhoff as a part of the ANTICX Entry Points of Empathy concert, and was premiered at the Mizzou International Composers Festival in July 2021. Recording courtesy of MICEF. Performance by Wesley Warnhoff. Fixed Media recorded by Tanner Porter.

## **Gabe Evens - Up or Down?**

*Up or Down?* was written during the lead-up to the 2020 presidential election with the intention of a performance after knowing the results. The piano plays quick, uneven note groupings to underpin a lazy melody on the guitar. Contrasting shades of modal harmony flow through moments of consonance and dissonance. Two moments of open improvisation allow the performers to express the mood of the moment.

## **Reena Esmail - The Light is the Same**

Religions are many  
But God is one

The lamps may be different  
But the Light is the same  
Rumi

# PROGRAM NOTES

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**Reena Esmail** continued:

Like many of us, I spent the last half of 2016 trying to make sense of what was happening in our country and in our world. In my search for texts for my oratorio, *This Love Between Us*, which I was writing concurrently, I came across these wise words from the 13th century Sufi mystic poet, Rumi. He states so beautifully that, even if our methods for searching for meaning and happiness look very different, the things we seek are so similar. This piece uses two Hindustani raags: Vachaspati and Yaman. The bhav, the aesthetic of these raags are so different: Vachaspati is dark, brooding, complex and dense. Yaman is light and innocent. And yet, practically speaking, only one note is different between them. The melodies they generate and the way they move makes them feel worlds apart, and yet their notes are almost exactly the same. The piece begins in Vachaspati, in desolate, spare melodic lines. Slowly, as Yaman peeks through the dense harmonies, the two raags begin to weave together into a seamless composite.

**Eric Nathan - Spires**

“*Spires*” was inspired, in part, by Julie Mehretu’s artwork “*Berliner Plätze*” (2008-09), a drawing using ink and acrylic on large canvas depicting a web of layered architectural blueprint drawings of buildings in Berlin as seen from different viewpoints. The result is an obscured grey texture with varying areas of intense density, with recognizable elements of the buildings occasionally jutting out in these parts from the web-like background texture.

“*Spires*” for brass quintet is inspired by the textures and concepts of Mehretu’s artwork. Spires are architectural structures rising from the top of buildings that jut into the sky. Just as spires reach from a building into the sky, key pitches and elements of the piece emerge to the foreground from a chaotic musical texture of trills. Like the architectural drawings of Mehretu, the music is continually rotated and viewed from different vantage points. As the piece continues, the music begins to depart from the Mehretu drawing as textures change, trills unravel and scaffolding textures fall away leaving real buildings standing in a city, weathered by time, lived in, and alive with people’s dreams and aspirations, spires reaching ever more earnestly for the sky and beyond.

**Alex Berko - From the Source**

For better or for worse, because of all of the time spent indoors and on my devices this past year, I have become infatuated with the news and how people interpret it. I am obsessed with the New York Times podcasts ‘The Daily’ and ‘The Argument’ and consume NPR on my commutes. I go down rabbit holes of articles in ‘The Atlantic’ and observe heated Facebook debates.

One main theme from everything that has been in the news cycle this past year seems to be the emphasis on source material: Who said that? Is that true? Where is that article from? Can we trust the results of the election? Did Carol Baskin kill her husband? Did the royal family really say that about Meghan Markle’s future child? With all of this confusion and speculation, I thought it would be interesting to explore these ideas musically.

As a way of capturing all of the chatter, I decided to craft somewhat simple musical gestures that were cloudy or distorted in some way, such as breathy flute sounds, string harmonics, and tight canonic figures. I was interested in all of the little ways that details of a story are changed when retold over time. There is an inexactness, a messiness, about how we retell events which inevitably leaves out certain details. It also seems today that with every further attempt to uncover the truth, there is an equally strong force attempting to do just the opposite.

# PROGRAM NOTES

## *Selections by the Collegiate Chorale*

### ***Deus Magnus – Dariusz Zimmnicki***

This is exactly how I imagine God. Powerful, almighty, but also merciful and loving. His faces are countless. Harsh - he hurls thunder, joyful - he motivates, entertains and brightens gloomy days. He is just, patient and, despite his majestic solemnity, he often smiles. This two-chorus motet uses both modern rhythms and historical antiphonal dialogue native to Venice. It has clear, not always predictable harmonies and wide-ranging melodic lines.

- Dariusz Zimmnicki

Deus magnus et potens et terribilis  
Deus deorum et Dominus dominatum  
qui personam non accipit nec munera quia  
Dominus Deus vester ipse est Deus deorum.

God is great and mighty and terrible,  
God of gods and Lord of lords,  
who is not partial, and takes no bribes,  
for the Lord your God is God of gods.

Deuteronomy 10:17

### ***Whispers – Steven Stucky (after William Byrd)***

*Whispers* was conceived as a companion piece to my 1979 composition *Drop, Drop, Slow Tears* (published by Merion Music, 342-40187), a work that Chanticleer sings beautifully. That earlier work is constructed around a reminiscence of the music of the Elizabethan composer Orlando Gibbons. Similarly, *Whispers* recalls fragments of William Byrd's famous motet *Ave verum corpus* (published 1605), surrounding those fragments with my own setting of lines from Walt Whitman's *Whispers of Heavenly Death* (1868). In both the Whitman and the Byrd, thoughts and images of death are so transmuted by the power of great art that the result is not sadness, but instead a kind of mystical exaltation. This is a blessing that we need more than ever in our own time, and one that the superb singing of Chanticleer has delivered to listeners (and composers) for a quarter-century. Inspired as much by Chanticleer's own artistry and style as by Byrd or Whitman, then, this little piece is offered in celebration of those twenty-five wonderful years.

- Steven Stucky

Whispers of heavenly death murmur'd I hear;  
Labial gossip of night – sibilant chorals;  
Footsteps gently ascending – mystical breez-  
es, wafted soft and low;  
Ripples of unseen rivers – tides of a current  
flowing, forever flowing  
[[Or is it the plashing of tears? the measure-  
less waters of human tears?]]

I see, just see, skyward, great cloud-masses,  
Mournfully, slowly they roll, silently swelling  
and mixing;  
With, at times, a half-dimm'd, sadden'd, far-off  
star,  
Appearing and disappearing.  
[[*Some parturition rather – some solemn immor-  
tal birth;*  
*On the frontiers, to eyes impenetrable,*  
*Some Soul is passing over.*]]  
- Walt Whitman (1819 – 1892)

# PROGRAM NOTES

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*Wispers continued:*

Ave verum corpus, natum de Maria Virgine:  
vere passum,

[*immolatum in cruce pro homine cuius latus  
perforatum,*]

unda fluxit sanguine:

[*Esto nobis praegustatum mortis in  
examine.*]

O dulcis, O pie, [O Jesu Fili Mariae.]

miserere mei. [Amen.]

(Text in square brackets is omitted.)

Hail, true Body, born of the Virgin Mary,  
truly you suffer,

[*offered in sacrifice on the cross for man; from  
whose pierced side,*]

flowed the water and the blood:

[*May we have tasted of you when we come to the  
hour of death.*]

O gentle, loving [Jesus, Son of Mary.]

have mercy upon me. [Amen.]

## **Spring in War-Time – Benjamin Carter**

In February 2022 during the onset of the war in Ukraine, I was in Raleigh, North Carolina at a regional American Choral Directors Association convention. In addition to my shock at what the world was witnessing, I'd never felt more powerless in my desire to be part of rectifying the wrongs of the world and manifesting a future for humanity worth living in. Now, over a year and a half later, as Ukraine continues to fight for its survival as a democratic nation with little end in sight, I feel the world beginning to shrug. When wars grow long, we grow numb to the human toll of every waking hour. This desensitizing only serves Russia's imperialist ambitions, and if condemnation turns to indifference, Ukraine is as good as gone. In this poem, written in the middle of WWI, Sara Teasdale takes the earth to task for harboring the gall to showcase natural beauty at a time when the war was extracting a cost felt around the world, ultimately claiming over 11 million lives by the time the war officially concluded. Through her poetry, Teasdale sought to deny the world the chance to look away or turn to other distractions. In many ways, I seek to do the same thing with this piece. I resent that the world offers so much to grieve about, but I am firmly grounded in the belief that art's continual insistence that humanity not look away from what ails it plays an extraordinarily valuable mission in creating a world worth fighting for.

In October of 2022, the University of Louisville Cardinal Singers were participating in a competition in Magdeburg, Germany. Part of the event was a friendship concert with a local boys' choir in a Magdeburg church. Sharing our music with an international audience was a gift, and after the last piece, I remember thinking that it might've been the best choral concert I'd ever been a part of to date. Then, after the concert, a woman holding the hand of a young child walked up to my significant other. She said, in limited English, "I came here from Ukraine six months ago. I had no hope, but you gave me hope." Never believe for a second that art doesn't matter. In the grand scheme of the world, art is how we change hearts and remind humanity of the future it is called to create. Whenever I feel numb to the chaos in the world, I think of that woman and her child and remember that what I do makes a difference. May everyone who hears or performs this piece be reminded of their ability and calling to bring about a better world, and may that woman and her son one day be able to return home.

Slava Ukraini,  
Benjamin Carter.

# PROGRAM NOTES

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I feel the Spring far off, far off,  
The faint far scent of bud and leaf--  
Oh how can Spring take heart to come  
To a world in grief,  
Deep grief?

The grass is waking in the ground,  
Soon it will rise and blow in waves--  
How can it have the heart to sway  
Over the graves,  
New graves?

The sun turns north, the days grow long,  
Later the evening star grows bright--  
How can the daylight linger on  
For men to fight,  
Still fight?

Under the boughs where lovers walked  
The apple-blooms will shed their breath--  
But what of all the lovers now  
Parted by death,  
Gray Death?  
- Sara Teasdale (1884 – 1933)

## *Selections by the Cardinal Singers*

### *Jubilate Deo – Ivo Antognini*

I had the great honor of working with the Slovenian Philharmonic Choir in November 2015. I was commissioned to write a new piece for them for a concert in Ljubljana (the capital of Slovenia) dedicated to my choral music. I knew that I wanted to write a highly energetic and challenging work for this professional choir.

The inspiration for *Jubilate Deo* came to me at the JFK airport in New York, just before boarding the plane that would take me to Salt Lake City for the ACDA National Convention. The airbus was crowded – full of people and bags – and not the ideal ambience for inspiration. Luckily, the piece had already formed itself in my mind and in my heart. You never know when inspiration will hit!

The world premiere was performed under the baton of Matjaž Šček, an excellent conductor and a good friend. *Jubilate Deo* is not necessarily an easy piece, but it is not as complex as it may seem at first glance or first listen. The text, *Jubilate Deo universa terra*, is from the Offertory for the Second Sunday after Epiphany and also the Fourth Sunday after Easter. But the motet is suitable for general use when a festive work is needed.

- Ivo Antognini

Jubilate Deo universa terra.  
Psalmum dicite nomini eius.  
Venite, et audite, et narrabo vobis,  
omnes qui timetis Deum quanta fecit Dominus animae meae,  
alleluia.

Shout to God, all those on earth.  
Sing a psalm to his name.  
Come and listen, and I shall tell  
all those that fear the Lord  
what great things he hath done for my soul,  
alleluia.

### *Quae est ista quae ascendit per desertum – Grzegorz Miśkiewicz*

In the textual layer, I have been looking for extracts from the Old Testament with pleasure for several years. *The Song of Solomon (Canticum Canticorum)* is an allegory of the love that God shows to man. It is a wonderful allegory because it allows us to imagine love in an object that is available in our dimension. The musical layer, through the use of two of the most beautiful instruments, violin and cello, combined with choral voices, creates a new dimension in color and aesthetic. These sounds complement each other, giving a new quality while maintaining appropriate acoustic conditions. I used a similar technique in one of my previous pieces, Psalm 13, in which the cello plays the leading role.

- Grzegorz Miśkiewicz



# PROGRAM NOTES

## Canticum Canticorum

3.6 Quae est ista quae ascendit per desertum sicut virgula fumi ex aromatibus murrae et turis, et universi pulveris pigmentarii?

4.1 Quam pulchra es amica mea, quam pulchra es oculi tui columbarum absque eo quod intrinsecus latet capilli tui sicut greges caprarum quae ascenderunt de monte Galaad.

4.2 Dentes tui sicut greges tonsarum quae ascenderunt de lavacro, omnes gemellis fetibus et sterilis non est inter eas.

4.9 Vulnerasti cor meum soror mea sponsa, vulnerasti cor meum in uno oculorum tuorum. . .

4.10 Quam pulchrae sunt mammae tuae. . .

4.11 Favus distillans labia tua. . .

4.12 Hortus conclusus soror mea sponsa,

4.16 Surge, aquilo, et veni, auster: perflortum meum, et fluant aromata illius.

5.1 Veniat dilectus meus in hortum suum, et comedat fructum pomorum suorum. Veni in hortum meum, soror mea, sponsa; mesuisi murrā meam cum aromatibus meis. . .

## Song of Solomon

Who is this that cometh out of the wilderness like pillars of smoke, perfumed with myrrh and frankincense, with all powders of the merchant?

Behold thou art fair, my love, behold, thou art fair; thou hast doves' eyes within thy locks: thy hair is as a flock of goats, that appear from mount Gilead.

Thy teeth are like a flock of sheep that are even shorn, which came up from the washing; whereof every one bear twins, and none is barren among them.

Thou hast ravished my heart, my sister, my spouse; thou hast ravished my heart with one of thine eyes. . .

How fair is thy love, my sister. . .

Thy lips, O my spouse, drop as the honeycomb. . .

A garden inclosed is my sister, my spouse, a spring shut up, a fountain sealed.

Awake, O north wind; and come, thou south;

Blow upon my garden, that the spices thereof may flow out.

I am come into my garden, my sister, my spouse:

I have gathered my myrrh with my spice; I have eaten my honeycomb with my honey; I have drunk my wine with my milk: eat, O friends; drink, yea, drink abundantly, O beloved.

- *Song of Solomon 3:6, 4:1-2, 9-12, 16, 5:1*

## *Ang tren (The Train) – Saunder Choi*

*Ang Tren (The Train)* is a setting of Filipino literary giant José Corazón de Jesús's poem about Philippine commuter culture. The piece is playful, and uses a lot of onomatopoeic textures that imitate the chug and drive of a railroad train from the pre-World War II days, creating a bed of images for the text setting. The poem ends on a sentimental note, as de Jesús likens the train's journey to the traveling heart. This piece was commissioned by the Cultural Center of the Philippines for the 2015 Andrea O. Veneracion International Choral Festival, specifically to be used as the obligatory piece in the chamber choir category.

- *Saunder Choi*

# PROGRAM NOTES

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## *The Train* continued

Tila ahas na nagmula  
sa himpilang kanyang lungga,  
ang galamay at palikpik, pawang bakal,  
tanso, tingga,  
ang kaliskis lapitan mo't  
mga bukas na bintana.

Ang rail na lalakara'y  
nakabalatay sa daan,  
umaaso ang bunganga at maingay na maingay,  
sa Tutuban magmumula't patutungo sa  
Dagupan.

O, kung gabi't masalubong  
ang mata ay nagaapoy,  
ang silbato sa malayo'y dinig mo pang  
sumisipol  
at hila-hila and kanyang kabit-kabit  
namang bagon.

Walang pagod ang makina,  
may baras na nasa r'weda,  
sumisigaw, sumisibad, humuhuni ang pita-  
da,  
tumetelenteng ang kanyang kainpanada sa  
tuwina.

"Kailan ka magbabalik?"  
"Hanggang sa hapon ng Martes."  
At tinangay na ng tren ang naglakbay na  
pag-ibig, sa bentanilya'y may panyo't may  
naiwang nananangis.

-José Corazón de Jesús (1896 – 1932)

Like a snake coming from  
its barracks, its den,  
its tentacles and fins, like metal, copper,  
lead,  
its scales, with a closer look,  
appears to be open windows.

The rail it treads upon  
lays itself on the road.  
Its mouth reeks of smoke, and is very noisy,  
going all the way from Tutuban to Da-  
gupan.

When night comes,  
its eyes shine bright like flames,  
you can hear the sound of its whistle from  
afar,  
as it restlessly chugs and pulls its interlock-  
ing wagons.

The tireless machine  
has dents on its wheels,  
its horn shouts, rushes, whistles,  
relentlessly making noise in the distance.

"When is it coming back?"  
"Not 'till Tuesday afternoon."  
As the train carried away a wandering love,  
it left behind a handkerchief by a window  
full of sobs.

# ARTIST BIOGRAPHIES

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## **Marc Satterwhite**

Composer and bassist Marc Satterwhite is a native of Texas and studied at Michigan State University (BM) and Indiana University (MM and DM). He was for several years a part of the diaspora of (mostly) young American musicians playing in symphony orchestras in Latin America, a transformative experience, musically, personally, and politically, before refocusing his career on composition. His music has been performed in diverse venues in the US, Latin America, Europe, Asia, Australia and South Africa. There are five CDs devoted exclusively to his music on the Centaur label, with two more in the works, and his music is recorded by numerous performing artists on their own projects. He has been on the faculty of the University of Louisville School of Music since 1994 where, in addition to his teaching duties, he is the Director of the Grawemeyer Award for Music Composition.

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

## **Tanner Porter**

Tanner Porter is a composer-performer and songwriter. In her “original art songs that are by turns seductive and confessional” (Steve Smith, *The New Yorker*), Tanner explores her passion for storytelling, often framing her work within the imagery of the California coast she grew up on. Tanner’s orchestral music, described as “drop-dead gorgeous” (Jim Munson, *Broadway World*), has been commissioned by the Albany Symphony Orchestra, the New York Youth Symphony and Nu Deco Ensemble, among others. Music as a vehicle for the mingling of multiple artistic mediums is at the heart of Tanner’s work, stemming from a reverence for theatrical productions, and a deep love of song arrangement. She is thrilled to have collaborated with choreographer Claudia Schreier on two new ballets: *Slipstream*, for the Boston Ballet, and *Kin*, commissioned by the San Francisco Ballet and hailed as “a total-stage spectacle” (Rachel Howard, *SF Chronicle*). Recently, Tanner’s short opera *Boughs* was commissioned and premiered by Barnard College and Columbia University’s New Opera Workshop.

As an arranger, Tanner orchestrated Grammy award-winning songwriter Aoife O’Donovan’s *America, Come* for premiere with the Orlando Philharmonic, and co-arranged Holst’s *The Planets* for the Bridgeport Symphony and Dance Heginbotham with music direction by Eric Jacobsen.

She was a 2022 Early Career Musician in Residence at Dumbarton Oaks, and has been a fellow of the Aspen Music Festival, Djerassi Resident Artists Program, Gabriela Lena Frank Creative Academy of Music, Norfolk Chamber Music Festival, and the Next Festival of Emerging Artists. Her works have been presented at Carnegie Hall, the New World Symphony’s New World Center, the Prototype Festival, the Miami Light Box, the Mizzou International Composers Festival, New Music Detroit’s Strange Beautiful Music, New Music Gathering, and the American Composers Orchestras Connecting ACO Community virtual series. She was a 2019 recipient of the American Academy of Arts and Letters Charles Ives Scholarship. Her most recent album of songs, *The Summer Sinks*, was recorded with LA-based studio Oak House Recording and can be heard on all streaming platforms. Tanner holds degrees in composition from the University of Michigan’s SMTD (BM) and the Yale School of Music (MM). She is a member of ANTiCX collective.

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# ARTIST BIOGRAPHIES

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## Gabe Evens

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

As an arranger and composer, Evens has released seven CDs of original music, written commissions for Sheena Easton and Kate McGarry with the Cape Symphony Orchestra, and for Nneena Freelon with the John Brown Big Band. He has had numerous compositions performed by chamber and large ensembles including the Louisville Orchestra, Orquesta Sinfónica de Loja, the Malaysian Philharmonic Orchestra, and the UNT One O'Clock Lab Band.

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

## Reena Esmail

Indian-American composer Reena Esmail works between the worlds of Indian and Western classical music, and brings communities together through the creation of equitable musical spaces. Esmail's life and music was profiled on Season 3 of PBS Great Performances series *Now Hear This*, as well as *Frame of Mind*, a podcast from the Metropolitan Museum of Art. Esmail divides her attention evenly between orchestral, chamber and choral work. She has written commissions for ensembles including the Los Angeles Master Chorale, Seattle Symphony, Baltimore Symphony Orchestra and Kronos Quartet, and her music has featured on multiple Grammy-nominated albums, including *The Singing Guitar* by Conspirare, *BRUITS* by Imani Winds, and *Healing Modes* by Brooklyn Rider. Many of her choral works are published by Oxford University Press. Esmail is the Los Angeles Master Chorale's 2020-2025 Swan Family Artist in Residence, and was Seattle Symphony's 2020-21 Composer-in-Residence. She also holds awards/fellowships from United States Artists, the S&R Foundation, the American Academy of Arts and Letters, and the Kennedy Center.

Esmail holds degrees in composition from The Juilliard School (BM'05) and the Yale School of Music (MM'11, MMA'14, DMA'18). Her primary teachers have included Susan Botti, Aaron Jay Kernis, Christopher Theofanidis, Christopher Rouse and Samuel Adler. She received a Fulbright-Nehru grant to study Hindustani music in India. Her Hindustani music teachers include Srimati Lakshmi Shankar and Gaurav Mazumdar, and she currently studies and collaborates with Saili Oak. Her doctoral thesis, entitled *Finding Common Ground: Uniting Practices in Hindustani and Western Art Musicians*, explores the methods and challenges of the collaborative process between Hindustani musicians and Western composers.

Esmail was Composer-in-Residence for Street Symphony (2016-18) and is currently an Artistic Director of Shastra, a non-profit organization that promotes cross-cultural music connecting music traditions of India and the West. She currently resides in her hometown of Los Angeles, California.

# ARTIST BIOGRAPHIES

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## **Eric Nathan**

Eric Nathan's (b. 1983) music has been called "as diverse as it is arresting" with a "constant vein of ingenuity and expressive depth" (San Francisco Chronicle), and "thoughtful and inventive" (The New Yorker). A 2013 Rome Prize Fellow and 2014 Guggenheim Fellow, Nathan has garnered acclaim internationally through performances by Andris Nelsons and the Boston Symphony Orchestra, National Symphony Orchestra, Milwaukee Symphony Orchestra, Scharoun Ensemble Berlin, Dawn Upshaw, Jennifer Koh, Stefan Jackiw, and Gloria Cheng. His music has been featured at the New York Philharmonic's 2014 and 2016 Biennials, Carnegie Hall, and the Aldeburgh, Tanglewood, and Aspen festivals.

Recent projects include three commissions from the Boston Symphony Orchestra. *Opening* (2021), co-commissioned by the Milwaukee Symphony Orchestra and Serge Koussevitzky Music Foundation at the Library of Congress, was premiered by the MSO and broadcast nationally on PBS. He has received commissions from the New York Philharmonic, Chamber Music Society of Lincoln Center, Barlow Endowment, Fromm Music Foundation, Tanglewood Music Center, and Aspen Music Festival, and has been honored with a Goddard Lieberon Fellowship and Charles Ives Scholarship from the American Academy of Arts and Letters.

Nathan has completed residencies at Yellow Barn, Copland House, and American Academy in Rome, and is a 2022 Civitella Ranieri Foundation fellow.

Nathan's most recent album, *Missing Words*, was released in 2022 on New Focus Records. He serves as Associate Professor of Music at Brown University and is currently the New England Philharmonic's Composer-in-Residence. He received his doctorate from Cornell. [www.ericnathanmusic.com](http://www.ericnathanmusic.com).

## **Alex Berko**

The "stirring" (New York Times) and "intoxicating" (Philadelphia Inquirer) music of American composer Alex Berko (b. 1995) is characterized by a balance of intimacy and power, a keen sense of lyricism and emotional sensitivity, and a love of narrative. Berko's work often poses questions about our personal environments and relationships to one another, and he is interested in weaving listeners through intimate stories and perspectives with universal values.

Berko's music has been commissioned and performed throughout the US and abroad by ensembles and artists such as the Louisville Orchestra, Monterey Symphony, Cape Symphony, Plymouth Philharmonic, Bloomington Symphony, New York Youth Symphony, Donald Nally, The Crossing, Craig Hella Johnson, Conspirare, Stare at the Sun, Constellation Men's Ensemble, Cathedral Choral Society, Miró Quartet, Del Sol String Quartet, Boston New Music Initiative, Arabic/jazz artist Nai Barghouti and jazz/folk duo Kate McGarry and Keith Ganz.

# COMPOSER BIOGRAPHIES

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## **Ivo Antognini**

Swiss composer Ivo Antognini graduated in piano performance in 1985 in Lucerne, studying first with Roberto Braccini and later with Nora Doallo, at the school that would later become the Conservatorio della Svizzera Italiana. A self-taught composer, he has composed and improvised at the piano since childhood. From 1990 to 1991 he studied at the Swiss Jazz School in Bern, an experience that led him to publish three CDs as both composer and performer. From 1990 to 2004, Antognini collaborated with a number of filmmakers for whom he composed several soundtracks. In 2006, he began a collaboration with the Calicantus Choir in Locarno and its founder/director Mario Fontana; this adventure inspired Ivo to devote himself almost exclusively to composing choral music. In a short time, his works spread internationally and were published by numerous publishers including Alliance Music Pub., Walton Music, Hal Leonard, G. Schirmer, Peters, Boosey & Hawkes and many others. Ivo Antognini is regularly invited as a juror at national and international choral and composition competitions and has presented his music in Switzerland, Italy, Hungary, Ireland, Slovenia, Greece, the USA and Japan. Antognini's pieces have been performed in over 50 countries by the world's most renowned choirs. In March 2016, a concert entirely dedicated to his a cappella works entitled "Vocal Colors" took place at New York's Lincoln Center. Three months later, in Carnegie Hall, his oratorio "A Prayer for Mother Earth" received its world premiere, conducted by Andrew Crane. In 2020, Antognini received the prestigious Raymond W. Brock Memorial Commission Award from the American Choral Directors Association. In April 2023 the Trinity College Choir of Cambridge (Stephen Layton, conductor) released a full-length album of Ivo's works on the Hyperion Records label. Antognini currently teaches ear training and piano at the Conservatorio della Svizzera italiana in Lugano. He lives in Aranno with his wife Patrizia, also a piano teacher at the Conservatorio, and his two children, Eleonora and Milo.

## **Benjamin Carter (b. 2000)**

is a composer, conductor, pianist, and vocalist who is currently pursuing an M.M. in Choral Conducting at the University of Louisville. Carter received his B.M. in Music Composition from the University of Louisville in 2023, and his primary instructors included Drs. Marc Satterwhite and Steve Rouse in Composition, Dr. Anna Petrova in piano, and Prof. Erin Keesy in voice. Currently, his primary master instructors include Drs. Won Joo Ahn and Kent Hatteberg in Choral Conducting and a continuation of studies with Prof. Erin Keesy in voice. At the University of Louisville, Benjamin also works as a Music Theory Graduate Teaching Assistant, serving as the instructor of record for multiple theory courses offered by the School of Music.

# COMPOSER BIOGRAHPIES

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Carter's compositions have been premiered by a variety of professional ensembles, university ensembles, high school ensembles, and even church choirs. In 2021, his choral piece *A Winter Night* was recognized as the most outstanding composition from a collegiate student by the Kentucky Music Educators Association, and his vocal music is featured in *North Star Music's Modern Music for New Singers: 21st Century American Art Songs*, an anthology dedicated to curating leading vocal music by contemporary American composers. Carter is also in demand as an accompanist and solo pianist, regularly accompanying vocalists and playing in churches as well as concert halls, where he has a particular affinity for performing music by fellow living composers. Carter is a proud member of the internationally-renowned Cardinal Singers under the direction of Dr. Kent Hatteberg, where he has sung baritone since 2019. Carter also regularly sings in the Christ Church United Methodist Chancel Choir under the direction of Dr. Dan Blosser, and occasionally fills in on piano and leads sectionals from the conductor's podium.

## **Saunder Choi**

is a Los Angeles-based Filipino composer and choral artist whose works have been performed internationally by various groups including *Conspirare*, the Philippine Madrigal Singers, Santa Fe Desert Chorale, Los Angeles Master Chorale, Pacific Chorale, World Youth Choir, Brightwork New Music, People Inside Electronics, and many others. As an arranger and orchestrator, Saunder has written for Tony-Award winner *Lea Salonga*, Singapore Symphony Orchestra, San Francisco Symphony Orchestra, Orquestra Filarmónica Portuguesa, Gay Men's Chorus of Los Angeles, San Francisco Gay Men's Chorus, etc.

As a choral artist, he sings with Pacific Chorale, L.A. Choral Lab, HEX Vocal Ensemble, as well as in film scores such as the soundtrack of Disney's *The Lion King* (2019), *Mulan* (2020), *Turning Red* (2022), *Nope* (2022), *Avatar: The Way of the Water* (2022), etc.

Saunder believes in music as advocacy, using the media as a platform for diversity, equity, inclusion, justice. His compositions are focused on narratives and conversations surrounding immigration, racial justice, LGBTQ+ advocacy, climate justice, and representations of his identity as a Filipino-Chinese. He is currently Director of Music at Unitarian Universalist Community Church of Santa Monica and a teaching artist with the Los Angeles Master Chorale.

## **Grzegorz Miśkiewicz**

was born on March 12, 1969 in Jordanów (Poland). He studied organ with Prof. Zbigniew Indyk at the High School of Music in Cracow from 1984 to 1988. Between 1989 and 1992 he continued his studies at the Liturgical Institute by the Faculty of Theology at the Pontifical University of John Paul II in Cracow. He also graduated with honors from the Faculty of History at the same university. He received his PhD in humanities in 2013.

# COMPOSER BIOGRAPHIES

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Grzegorz Miśkiewicz has received numerous awards in composition contests, including:

2007 – honorable mention for *Panis angelicus* for a cappella mixed choir in the Nationwide Composers Competition for Eucharistic Motet in Warsaw;

2008 – honorable mention for *Venite exultemus Domino* for a cappella women's choir in the Nationwide a Cappella Choral Work Composers Competition in Legnica; 2009 honorable mention for *Laudate Dominium* psalm for a cappella women's choir in the same contest;

2009 – the second prize for *Missa brevis* for mixed choir a cappella in the IV Nationwide Composers Competition for Liturgical Choral Song in Bydgoszcz;

2010 – the first prize for *Miserere mei, Deus* for mixed choir a cappella in the V Nationwide Composers Competition for Choral Passion Song in Bydgoszcz;

2011 – the third prize for *Confitemini Domino, Gaudeamus Omnes in Domino i Vidi aquam* in the International Composers Competition Within The Musica Religiosa Olomunc Festival Czech Republic;

2012 – the third prize in the V Nationwide Composers Competition for Choral Passion Song in Bydgoszcz for *De profundis*.

2017 – Nationwide a Cappella Choral Work Composers Competition in Legnica, honorable mention for work *Do św. Józefa*.

2022 – Nationwide a Cappella Choral Work Composers Competition in Legnica, the 1st place for work *Ciebie chwale, Boże mój*.

## Steven Stucky

was a Pulitzer Prize-winning composer. He had an extensive catalogue of compositions ranging from large-scale orchestral works to a cappella miniatures for chorus. He was also active as a conductor, writer, lecturer and teacher, and for 21 years he enjoyed a close partnership with the Los Angeles Philharmonic. In 1988 André Previn appointed him composer-in-residence of the Los Angeles Philharmonic, and later he became the orchestra's consulting composer for new music, working closely with Esa-Pekka Salonen. Commissioned by the orchestra, his Second Concerto for Orchestra brought him the Pulitzer Prize in music in 2005.

Steven Stucky taught at Cornell University from 1980 to 2014 and served as Given Foundation Professor of Composition. He was permanently employed as Composer-in-Residence at the Aspen Music Festival and School. He was a Visiting Professor of Composition at the Eastman School of Music and at Temple University, and the Ernest Bloch Professor at the University of California (Berkeley). He joined the faculty of the Juilliard School in 2014. Among his honors are a Guggenheim Fellowship, a Bogliasco Fellowship, the Goddard Lieberston Fellowship of the American Academy of Arts and Letters, the ASCAP Victor Herbert Prize, and fellowships from the National Endowment for the Arts, the American Council of Learned Societies, and the National Endowment for the Humanities. A world-renowned expert on Lutoslawski's music, he is a recipient of the Lutoslawski Society's medal. He was a frequent guest at colleges and conservatories, and his works appear on the programs of the world's major orchestras.



# COMPOSER BIOGRAPHIES

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## **Dariusz Zimnicki**

was born in Sejny, Poland. He founded his first vocal group at the age of 16. At that time he also took his first steps as a composer. He is a graduate of the Vilnius Conservatory (choir conducting class of Juozas Talžūnas) in 1997 and the Fryderyk Chopin Academy of Music in Warsaw (class of Professor Ryszard Zimak). As a student he gained experience as an active chorister, performing at numerous international competitions in Europe. He is a laureate of the national Competition for Young Conductors in Poznań (2002).

After graduation he began working at the Warsaw Chamber Opera as an assistant conductor, for two seasons preparing choral parts of romantic operas. In 2004 he began working as the conductor and artistic director of the Choir of the Warsaw Archcathedral and a few months later of Warsaw University of Technology Choir. In 2011, on the initiative of Father Tadeusz Sowa (parish priest at that time) he founded the Chamber Choir “Tibi Domine” at the Blessed Saviour parish. Since 2020 he has been the director of the Mixed Choir of the FCUM and the artistic supervisor of the Faculty Vocal Ensemble. As a conductor he has performed in over a dozen countries around the world. He is extremely active in the competition arena, and has won over 50 awards and distinctions at national and international choral competitions. Together with choirs he stood on the highest podiums in such competitions as Legnica Cantat, Polish Choral Grand Prix, International Festival of Orthodox Music in Białystok.

He holds a postdoctoral degree in arts. His domain is exploring the secrets of efficient work with a vocal ensemble. He has conducted workshops and master classes in China, the United States, and Europe. He was a long-time juror of the famous Llangollen International Musical Eisteddfod. He has directed four editions of the Vivat Academia festival of student choirs, and is the originator and organizer of the International Conference on the Personality of the Conductor, devoted to issues of choir directing, at which over 30 speakers from all over the world have appeared in five editions.

He is passionate about composing. He is the author of about 40 choral works (music performed around the world) and numerous choral arrangements of carols, church and folk songs, as well as popular music.

# CHORAL ENSEMBLES

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University of Louisville  
Collegiate Chorale  
Kent Hatteberg, *Conductor*

## **Soprano 1**

Kylie Bennett  
Maddie Carbery  
Julia Clements  
Lana Finley  
Minji Kim\*  
Emily Minnis  
Abigail Mires  
Bella Spencer

## **Soprano 2**

Sarah Givens  
Emily Grace Gudgel  
Sarah Moser\*  
Kaylee Norman  
Kiki Pastor-Richard  
Reilly Ray-Hudson

## **Alto 1**

Madalyn Cull  
Olivia Damm  
Amelia Glikin  
Allie Hughes  
Jeena Jang\*  
Caitlyn Kirchner  
Carol Kittner  
Kylie McGuffey  
Martha Ottaviano

## **Alto 2**

Reagan Davidson  
Zyla Dortch  
Corinne Lonergan  
Ashton Murphey  
Caroline O'Mahoney  
Jenna Proffit  
LaKyya Washington

## **Tenor 1**

Ethan Burr  
Isaac Butler  
Simon Conn  
Trexler Cook  
Nick Metry\*  
Joey Partin  
Jackson Scott

## **Tenor 2**

Alex Barton  
Liam Buchanan  
Dawson Gorby  
Dawson Hardin  
Jeremy Metcalf  
Calvin Ramirez  
Connor Sandman  
Owen Strunk

## **Baritone**

Benjamin Carter\*  
Walter Cooper  
Anthony Hernandez-Greenwell  
James Layton\*  
Michael Merritt  
Luke Skoriya  
Nathaniel Tooley  
Jacob Van Metre  
Austin Walsh

## **Bass 2**

Depp Alexander  
Cooper Haywood  
Troy Sleeman  
Austin Smith  
Noah VanRude

\*graduate student

# CHORAL ENSEMBLES

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University of Louisville  
Cardinal Singers  
Kent Hatteberg, *Conductor*

## **Soprano 1**

Julia Clements  
Minji Kim\*  
Abigail Mires  
Bella Spencer

## **Soprano 2**

Won Joo Ahn +  
Carol Kittner  
Molly Melahn  
Reilly Ray-Hudson

## **Alto 1**

Trisha Eedarapalli  
Hannah Gibson  
Amelia Glikin  
Allie Hughes  
Jeena Jang\*  
Martha Ottaviano

## **Alto 2**

Madalyn Cull  
Caroline O'Mahoney  
Jenna Proffit  
LaKyya Washington  
Sofia Wu

## **Tenor 1**

Isaac Butler  
Benjamin Horman  
Jackson Scott  
Matthew Sharpsteen

## **Tenor 2**

Dawson Gorby  
James Layton\*  
Nick Metry\*  
Calvin Ramirez  
Connor Sandman

## **Baritone**

Benjamin Carter\*  
Walter Cooper  
Michael Merritt  
Luke Skorija  
Nathaniel Tooley  
Jacob Van Metre

## **Bass 2**

Depp Alexander  
Cooper Haywood  
Jerry Rutkovskiy  
Troy Sleeman  
Austin Smith  
Spencer Smith  
Noah VanRude

+faculty

\*graduate student

# PROGRAM

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

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

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

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

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## UPCOMING EVENTS

All events are held at the School of Music on the University of Louisville Belknap Campus and are free and open to the public, unless otherwise noted.

Events are subject to change. Scan the code below for a full list.



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