

The University of Louisville School of Music

presents the

New Music Festival

November 13-17, 2013

with

Brett Dean

featured composer





NEW MUSIC FESTIVAL

November 13-17, 2013

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UNIVERSITY OF
LOUISVILLE[®]

SCHOOL OF MUSIC

The 2013 UofL New Music Festival is sponsored by:

The University of Louisville School of Music
and the Performing Arts Fund NL

*The New Music Festival Organizing Committee would like to
express special thanks for help with the
organization of the festival to:*

Paula McGuffey, Drew Foster and Rauch Planetarium

THE NEW MUSIC FESTIVAL ORGANIZING COMMITTEE

Dr. Krzysztof Wolek, *chair*
Dr. Amy Acklin Dr. Kent Hatteberg
Professor Kimcherie Lloyd Dr. John Ritz
Dr. Frederick Speck

THE SCHOOL OF MUSIC AT THE UNIVERSITY OF LOUISVILLE has long been associated with the performance of contemporary music and the creation of new music. The commitment of the school to the creation and performance of new musical works and combination of opportunities presented for the study of new and contemporary music are important elements of our mission statement, stating:

...The School of Music is especially committed to the study, performance, and understanding of the diverse music of our time... and ...will carry out this mission by teaching, studying, and performing music by living composers... advancing the art of music globally through the work of its faculty composers, performers, and researchers...

The New Music Festival is especially pleased to welcome the 2013 festival guest composer, Australian-born composer Brett Dean, and to feature performances of some of his impressive catalogue of works. Fans of new music will certainly remember that Mr. Dean is the 2009 recipient of the Grawemeyer Award for Music Composition for his musical work titled *The Lost Art of Letter Writing*. Additionally, Mr. Dean has been commissioned by the School of Music to write a new work for wind band that will receive its world premiere on the festival concert taking place on Friday evening. In this respect, he joins previous Grawemeyer-winning composers Karel Husa (1993) and Sebastian Currier (2007), who were similarly commissioned to write new works that received their world premieres by UofL ensembles.

It has been a joy and a challenge to prepare the music that you will hear throughout the festival and I hope our audiences throughout the week will appreciate the unique compositional language Mr. Dean brings to his music and to our ears. Let me also express special recognition and thanks to Professor Krzysztof Wolek and the other members of this year's planning committee for their special efforts in organizing a festival that will be memorable for audience members and performers alike.

On behalf of the faculty, staff and students of the School of Music and the University of Louisville I welcome you to the New Music Festival for 2013.



Christopher Doane
Dean, School of Music
University of Louisville



FEATURED COMPOSER BIOGRAPHY

One of the most internationally performed composers of his generation, much of **Brett Dean's** work draws from literary, political or visual stimuli, including a number of compositions inspired by paintings by his wife Heather Betts. Dean studied in Brisbane before moving to Germany in 1984 where he was a permanent member of the Berlin Philharmonic for fourteen years. In 1988 he began composing alongside his orchestral work, initially concentrating on experimental film and radio projects and as an improvising performer. He became established as a composer through works such as his clarinet concerto *Ariel's Music* (1995), which won an award from the UNESCO International Rostrum of Composers, and *Carlo* (1997) for strings, sampler and tape, inspired by the music of Carlo Gesualdo.

Now sharing his time between Berlin and his native Australia, Dean's works now attract considerable attention, championed by conductors such as Sir Simon Rattle, Markus Stenz and Daniel Harding. He has been commissioned by the Berlin Philharmonic, Concertgebouw Orchestra, Los Angeles Philharmonic, BBC Proms, Lucerne Festival, Royal Stockholm Philharmonic, Cologne Philharmonie, BBC Symphony, Melbourne Symphony and Sydney Symphony Orchestras among others. In 2009 Dean won the prestigious Grawemeyer Award for his violin concerto *The Lost Art of Letter Writing*. The work was co-commissioned by the Cologne Philharmonie and Stockholm Philharmonic, and premiered by Frank Peter Zimmermann and the Royal Concertgebouw Orchestra conducted by Dean in 2007. In 2010, Dean's debut opera *Bliss* was first performed to critical acclaim by Opera Australia under Elgar Howarth at the Sydney Opera House, and following further performances in Melbourne received its European premiere at the 2010 Edinburgh Festival. A new production of *Bliss* opened the Hamburg Opera's 2010/11 season and receives a revival in 2011/12.

In November 2011, New York's Chamber Music Society of Lincoln Center announced Dean as the winner of the prestigious Elise L. Stoeger Prize for his significant contribution to chamber music composition. His string quintet *Epitaphs* premiered at the Cheltenham Festival in 2010 and has since received numerous performances including at the Santa Fe Chamber Music Festival, La Jolla SummerFest, Cologne Philharmonie, Melbourne Recital Centre, London's Wigmore Hall as part of a Composer Focus day on Dean, and this season in Stockholm and Trondheim. Other recent first performances include a *Violin Sonata* written for Midori and a *Sextet* which received its world premiere at the 2011 City of London Festival by the Nash Ensemble, who co-commissioned the work alongside the Australia Ensemble and Eighth Blackbird.

Brett Dean's music has been recorded for BIS and ABC Classics, the most recent release being a collection of Dean's works on BIS including *Water Music*, *Carlo* and the *Pastoral Symphony*, performed by the Swedish Chamber Orchestra under the batons of Dean and HK Gruber.

Other New Music Festival events and presentations:

Wednesday, November 13

9:00-10:20 am

Henry Vega will present a lecture
at the Computer Music Class (LL26)

2:30-3:50 pm

Kasia Glowicka will present a lecture
at the Computer Music Class (LL26)

4:00-5:30 pm

Composition Seminar with Brett Dean (MB120)

Thursday, November 14

3:00pm

Brett Dean, Convocation Lecture

Friday, November 15

9:30-10:30am

Composition Seminar with Henry Vega (MB120)

11:00am-12:00pm

Composition Seminar with Kasia Glowicka (MB120)

ELECTRONIC & IMPROVISED MUSIC

Wednesday, November 13, 2013 at 8:00 p.m.
Rauch Planetarium

PROGRAM

Improvisation UofL Improvisation & Experimental Music Ensemble

Chris Kincaid, Michael Kagen & Will Wilder, *guitars*
Israel Cuenca, *drum set* Zach Thomas, *electronics*

Memories of Xiaoxiang Lei Liang

Geoffrey Deibel, *saxophone*

Turbulance Kasia Glowicka

Krista Wallace-Boaz, *piano*

hundreds and thousands Brett Dean

5-Channel Sound-installation for the Kunstfest am Kulturforum, Berlin
(30.12.1999-02.01.2000)

1. Anno Dominae
2. Was spricht die tiefe Mitternacht

Stream Machines and Black Arts Henry Vega

J. Patrick Rafferty, *violin*

Le dernier songe de Samuel Beckett Pierre Jodlowski
for Tenor Saxophone & electronics

Geoffrey Deibel, *saxophone*

Roots – Improvisation for viola and two computers

Brett Dean, *viola*
Henry Vega & Krzysztof Wolek, *electronics*

PROGRAM NOTES

Memories of Xiaoxiang - Lei Liang

Xiaoxiang refers to the region in Hunan Province, China where the rivers Xiao and Xiang intersect. A tragic event took place in that region during the Chinese Cultural Revolution: a woman's husband was killed by a local official. Without the means to seek justice, she decided to take revenge on the official by wailing like a ghost in the forest behind the official's residence every evening. Months later, both she and the official went insane. My friend, the Chinese composer Mo Wu-ping (1958-1993), once planned to compose an opera based on this story. However, he only finished the overture before he died of cancer at age 34. I composed *Peking Opera Soliloquy* for alto saxophone in his memory in 1994. In the summer of 2002, I met with his family in Beijing and heard more descriptions of his unfinished project. The story still deeply disturbs me, as I continue to be moved by the power of his soul. I decided to revisit pieces of these memories in this project for electronics and saxophone. In this piece, I use some of the materials from my earlier saxophone composition, Mo Wu-ping's singing, as well as materials related to that part of the region (including field recordings of the Yao minority people and excerpts from the ancient Chinese zither composition *Water and Mist over Xiaoxiang*). It is the woman's search for her husband, my friend Mo Wu-ping's search for her, and my search for him--we are all searching for memories of realities, fragments of truths in this broken, fractured and scattered soundscape.

- Lei Liang

Turbulence - Kasia Glowicka

The piece is one of the several series of collaboration between Kasia Glowicka and multimedia artist Emmanuel Flores. The project is inspired by physical phenomenon of turbulence – its force, unpredictability and complexity. Visual soundscapes are pulsating, developing into an abstract narrative that is driven by physical models of turbulence and the growing dramaturgy of the music. From simple the complex and forceful is emerging, growing by multilayered complexity in space and time. And when it's coming into multidisciplinary field it becomes an extended experience. It's about visualizing the sound that gives the audience possibility to immerse into that new reality.

Commissioned by Performing Arts Found Netherlands. The project was a finalist of European competition for live-electronic music projects of ECPNM in 2010.

- Kasia Glowicka

hundreds and thousands - Brett Dean

"hundreds and thousands" is a sound installation commissioned by the Berliner Festspiele exploring themes inspired by the turn of the millennium celebrations 1999/2000. It was the Berlin Philharmonic's contribution to the accompanying arts festival, or Kunstfest, that took place at that time. Inspired by the pentagon-shaped design of Hans Scharoun's Berlin Philharmonic Hall, five large loudspeakers were assembled on the square of the "Kulturforum" in front of the hall. The work's four sections were played at various times throughout the four-day festival, and complimented at night by a light display.

One hears not only the musical background of its composer, Brett Dean, but also the extent of his musical interests that reach beyond the regular confines of symphonic music. From Beethoven and Mahler, via rock and jazz elements, through to TV game show soundtracks, *"hundreds and thousands"* is a roller-coaster ride through the sounds of the past century and earlier. But rather than trying to achieve the impossible by referencing an entire millennium's worth of musical and sonic history, Dean created four atmospherically linked pieces that offer the chance to reflect on aspects and themes of the momentous 20th century just as it was coming to a close.

Through the interaction of the five-speaker layout, the entire square was integrated and enlivened with sounds, many of which feature solo contributions by members of the Berlin Philharmonic in combination with a diverse array of other musical and extra-musical sources.

In the first movement, *"Anno Dominae"*, the sounds of a party in full swing give way to an unsettled, even threatening atmosphere in which orchestral and rhythm-section cells and motives interact with the whispered annunciations of year dates from across the 20th century. The movement culminates in the celebratory countdown of the years leading to the millennium change (2001?). Suddenly the party ambience gives way to the reflective voice of a single oboe.

"Was spricht die tiefe Mitternacht" (What saith deep midnight's voice), the second movement, concerns itself in a dark manner with the nature of public celebrations (arguably even such as the one for which the piece was initially created). Formal trumpet fanfares collapse into maddening city sounds; militaristic noises are juxtaposed with solemn lullabies; percussion and brass return with an increasing sense of insistence and harassment.

- Shirley Apthorp

Stream Machines and Black Arts - Henry Vega

Stream Machines and the Black Arts is a fast paced piece of music accompanied by video which playfully joins opposites of musical concepts jumping

between fast and slow, setting sounds that are pure against sounds that are glitchy and noisy. With the title I try to invoke a computation concept into a musical setting referring to the 'age of information' in which we are told we live in. Musically the piece can be envisioned as layers and each layer ends sounding in the same way it begins, these blocks of sound replace the idea of phrases and it's the counterpoint between these layers and the imitating violin that builds the motion of the piece.

The "Stream Machines" comments on the ideals used in the composition of both the music and the video where streams of automated materials are starting and stopping, sometimes slamming together before a new stream of music and video appears. These sounding streams can be harsh and noisy while maintaining a tonal balance with the performing instrument. Layers between the instruments happen with sudden movements, building up the tension of the piece.

- Henry Vega

Le dernier songe de Samuel Beckett - Pierre Jodlowski

I had the idea of this composition while reading some works by Samuel Beckett. As a playwright in particular, he gives us a message defined in terms of absurdity and characterized by a strong distrust of analysis and a wry outlook on our world, human nature and its finitude.

This piece offers a possible continuation to Beckett's world and appears as a permanent dialogue between the saxophone and its sound environment. Nothing really happens here; however, if we pay attention, we'll realise that composition materials have been stripped down and are scarce, nearly obsessional.

We are confined in a world full of selective references (realistic sounds suggesting eventual situations) but which definitely remain suggestive rather than assertive. We have here a constant dialogue which reveals a state of tension as well as one of complicity.

The soundtrack seems to be embodied in a kind of fierce and significant character. We are drawn into a world full of conflicts, of fights, but which has also its sweet or blackly-humoured times. We are surrounded by pathetic radio ghosts, victims of mockery; we experience the joy a «very free» jazz would give us as well as a great tension produced by the extremely distorted spectrum of the saxophone.

Everything here may seem unlikely, there could just be a tangle of situations sliding into one another; unmeaning and drooping energies, complex states opposed to a deep emptiness; nothing more than what is often at work in our dreams...

- Pierre Jodlowski

Roots - Brett Dean, Henry Vega & Krzysztof Wolek

A few years after joining the Berliner Philharmonic as a violist Brett Dean started to work as a composer, initially working on experimental films and radio projects and as an improvising performer. We are very fortunate that he agreed to join Henry Vega and me in an improvisation set that will come back to the roots and beginnings of his compositional career and draw on the vast experiences of his amazing career as a performer, improviser and composer.

- *Krzysztof Wolek*

GUEST ARTIST BIOGRAPHY

Washington, D.C. native, **Geoffrey Deibel** is emerging as an important voice for the saxophone and contemporary music. He maintains a multi-faceted career as performer, teacher, and researcher. Recent concert highlights include performances at Merkin Hall and Zankel Hall (NYC), and recitals in Stuttgart, Germany, Cortona, Italy, and in Wichita, KS. Geoff has been an invited guest lecturer at Die Staatliche Hochschule für Musik und Darstellende Kunst, Stuttgart, and at University College Cork, Ireland. He has appeared at the Internationale Ferienkurse für Neue Musik, Darmstadt, the International Iannis Xenakis Festival in Athens, Greece, and World Saxophone Congresses in the UK, Europe, and Thailand.

Geoff has commissioned new works by both established and emerging composers, including Nathan Davis, Jesse Ronneau, Claudio Gabriele, Drew Baker, and David Rakowski. He has also premiered the music of Hans Thomalla, Marc Mellits, Jason Eckardt, Jagoda Szmytka, David Reminick, Amy Williams, Elliott Sharp, Hiroyuki Itoh, and Mari Takano, and has worked with John Adams, Bernard Rands, Howard Sandroff, and Christopher Adler, among many others. Geoff has been frequently featured on the New Music Chicago and Soundfield series in Chicago, and has been a guest at the Drake University New Music Series and Chamber Music Midwest.

Geoff holds degrees in history and music from Northwestern University, and a doctoral degree from Michigan State University. His doctoral thesis focuses on the structural/post-structural dialectic in the narrative codes used by Roland Barthes and their potential use in contemporary music analysis. His principal teachers have included Joseph Lulloff, Frederick Hemke, Leo Saguiguit, and Reginald Jackson. Geoff has held teaching positions at Grand Valley State University, Alma College, and the University of Florida. He currently serves as Assistant Professor of Saxophone and Director of Jazz Studies at Wichita State University. Geoff is a Selmer and Rico Reeds performing artist, and performs on Selmer Paris Saxophones and Rico Reeds exclusively.

CHAMBER MUSIC

Thursday, November 14, 2013 at 8:00 p.m.
Comstock Concert Hall

PROGRAM

Firebox (2012)

Yvonne Freckman
(b. 1988)

Krista Wallace-Boaz, *piano*

The Stolen Child (2010)

Marc Satterwhite
(b. 1954)

Paul York, *cello* Dror Biran, *piano*

Rage (2013)

Rene Orth
(b. 1985)

Paul York, *cello*

Snow Dreams (1983)

Joan Tower
(b. 1938)

Kathleen Karr, *flute* Stephen Mattingly, *guitar*

Intimate Decisions (1996)

Brett Dean
(b. 1961)

Brett Dean, *viola*

Carne Cruda Squarciata dal Suono di Sassofono (2003)

John Ritz
(b. 1978)

Adam McCord, *saxophone*
Krista Wallace-Boaz, *piano* Greg Byrne, *percussion*

INTERMISSION

ELYSIAN TROMBONE CONSORT

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

Hymn and Alleluia John Siler
(b. 1946)

Night's Journey (1997) Brett Dean

Episodes Raymond Horton
(b. 1952)

World Premiere

City of Arts and Sciences David Faleris
(b. 1982)

Danza Lección (2013) Frederick Speck
(b. 1955)

Kentucky Premiere

PROGRAM NOTES

Firebox - Yvonne Freckmann

Firebox for piano solo exudes the burning energy of a toccata. As the piece developed, I began to see images of trains, chugging or racing along at different speeds through changing terrain. In a steam locomotive, the firebox is the fire chamber that heats the water to produce steam. What a fantastic intensity it takes to power a giant locomotive and its cars!

It had been about four years since I had the chance to write a piano solo, and I had a blast exploring different techniques, such as the cross-hand technique that became a central feature of the piece. I composed *Firebox* in Fall 2012 for my dear friend Jordan Waller on the occasion of her Master's Recital at the University of Louisville, and am delighted to have her teacher, Dr. Krista Wallace-Boaz perform it on the New Music Festival this year.

- Yvonne Freckmann

The Stolen Child - Marc Satterwhite

The Stolen Child was inspired by the poem of the same title by William Butler Yeats. One of his best-known early poems, *The Stolen Child* is a literary exploration of the folk ballad form, and is on a theme common in Irish mythology, that of the human child who is stolen (in this case seduced, really) away from the mortal world by faeries. The faeries speak to the child of the sorrows and uncertainties of human life, contrasting this with the idyllic life (supposedly) led by the faeries.

The movement titles are lines from the poem. The first is the last line of the refrain that, in varied form, ends each stanza. This piece does not attempt to follow the narrative of the poem, but instead simply seeks to express the emotion or imagery of the poetic phrases.

- Marc Satterwhite

Rage - Rene Orth

In my last semester as a masters student, I had the privilege of taking private cello lessons with Mr. Paul York. We developed a good friendship and bond over many things, but perhaps most important – new music. I am honored that Mr. York would ask me to write a piece for him. Mr. York specifically asked for “four minutes of bombastic cello playing.”

And so that is what I wrote.

I felt that a quote from Dylan Thomas’ “Do Not Go Gentle into That Good

Night” was most appropriate for the inspiration of this piece:
“...Rage, rage against the dying of the light”

- Rene Orth

Snow Dreams - Joan Tower

There are many different images of snow, its forms and its movements: light snow flakes pockets of swirls of snow, rounded drifts, long white plains of blankets of snow, light and heavy snowfalls, etc. Many of these images can be found in the piece, if in fact, they need to be found at all. The listener will determine that choice.

Snow Dreams was completed in January 1983 and is dedicated to Sharon Isbin and Carol Wincenc, who commissioned it through a grant from the Schubert Club.

- Joan Tower

Intimate Decisions - Brett Dean

This piece for solo viola was commissioned by the German violist (and my Berlin Philharmonic colleague) Walter Küssner as part of a CD project of works for solo viola planned with a Canadian recording company for the 1998/99 season.

As the title implies, this is music of a private nature, and I must say I found the task of writing a work for a single string instrument strangely akin to writing a personal letter or having an intense discussion with a close friend. The piece opens with a short series of single motives: a minor 3rd, a major 7th, and a perfect 4th, all very distant in character, then a more assertive minor 6th - minor 9th motive, followed later by a chain of oscillating harmonics skating across the lower strings. Slowly these separate elements start reacting to one another, and the mood changes, developing from the distant nature of the opening to something more freely rhapsodic and determined, then evolving further through moments of sudden drama, anger, flighty virtuosity or even calm and tenderness.

After exploring the implications of this “conversation” and sinking to an uneasy quietness, the viola’s ensuing whisperings gather momentum, leading to an impassioned climax. The aftermath of this peak leaves an unresolved, gently rocking echo of what has been “discussed” in the guise of the harmonics from the opening.

The name *Intimate Decisions* comes from a painting by my wife, the Australian painter Heather Betts.

I gave the first performance on the 21st June, 1997 at the International Chamber Music Festival in Leicester, England. The first performance in

Australia followed a week later in the Sth. Melbourne Town Hall at a recital of the National Academy of Music.

- Brett Dean

Carne Cruda Squarciata dal Suono di Sassofono - John Ritz

Our pasta is like our rhetoric, only good for filling up our mouths. It's enjoyment lies entirely in the way it forces the jaws open, the way it demands voluptuous self-abandonment, the way it sticks to the palate and to the intestines, the way the eater feels he has become one with it, knotted into a sticky ball and re-fashioned. It's short-lived bliss. We suddenly feel as leaden as false coins. We have no more easy syllables or ready images. Our thoughts wind round each other, get mixed up and tangled like the vermicelli we've taken in. Heaven help us if we are about to enter a discussion or join a lover. Rhymes are fatuous, witticisms cretinous, reasoning impossible when tremors of the bowel disturb them. We know that sins of the gullet are the most quickly punished. The sin of pasta is expiated instantly. The stomach expands at the expense of the brain.

- Rampereti

From today our kitchen has banished pastasciutta. We have come to this decision because pasta is made of long silent archeological worms, which, like their brothers living in the dungeons of history, weigh down the stomach and render it useless. You mustn't introduce these white worms into the body unless you want to make it as closed, dark and immobile as a museum.

- Fillia

Hymn and Alleluia - John Siler

Tonight's work *Hymn and Alleluia* represents two contrasting musical styles for trombone quartet. The "hymn" is very tonal and utilizes church modes, particularly the mixolydian. The "Alleluia" makes use of parallel harmony using second-inversion triadic harmony. He incorporates inverted ninth chords during both sections of the piece. The work is scored for three tenors and one bass trombone. The work had its world premier in September of 2013 at the Cincinnati Conservatory of Music by the Elysian Trombone Quartet.

- John Siler

Night's Journey - Brett Dean

The single-movement work is, as the title implies, inspired by both the tranquillity and otherworldiness of night-time, sleeping and dreams. Listening to previous recordings of the Triton Trombone Quartet, I was immediately struck by their homogeneity and beauty of sound, the power that four trombones have at their disposal, and, perhaps most surprisingly, by the sense of intimacy and delicacy that can be achieved by this combination of instruments.

The piece begins with nothing more than the outline of a harmonic scheme in the outer voices, points on a curve that are occasionally punctuated by a short repeated glissando motif that becomes a major signpost along this journey. The inner voices tentatively add a distant chorale to this framework. As this chorale aspect starts to take precedence over the pointillist motifs of the opening, the shape of the music changes into something more jagged, less consolatory. These contrasting aspects of night, a time when we often reach our highest levels of not only peace but also passion and vulnerability, continue to play out their conflict, tumbling at its peak by way of the glissando motif.

We are then led back into a lugubrious night-time world, that, while quietened, is by no means at peace.

Commissioned by the Triton Trombone Quartet for the 1998 CD project "Triton's Journey" for the Swedish label BIS, *Night's Journey* was also first performed by the quartet at the 111th anniversary celebrations of the Eckhardtshheimer Trombone choir in the Eckhardtskirche, Bielefeld on 4th October 1997.

- Brett Dean

Episodes - Ray Horton

Episodes is derived from two shorter works: one written for the Louisville Orchestra Trumpet Section for a performance at the 1980 International Trumpet Conference at Columbus, OH; and another premiered by a trombone quartet made up of LO members and Kentucky university faculty at the Kentucky Trombone Workshop (Morehead University, 1985). I took the opportunity of this year's performance to make some revisions in both works and combine them into a two-movement piece. "Annunciations" is in a simple ABA form - much of the A section sets the three tenor trombones against the bass trombone both rhythmically and tonically, all at full volume, while the middle section is more sedate. "Reflection; Confrontation" is based on the pitches a-b-c, and features an increase in tempo spread over its brief three-plus minutes. Tonight marks the first performance of *Episodes*.

- Ray Horton

City of Arts and Sciences - David Faleris

The City of Arts and Sciences (La Ciudad de las Artes y las Cièncias) is a modern multi-structure complex designed by two Spanish architects: Santiago Calatrava (from Valencia) and Félix Candela (from Madrid). Various buildings within the complex opened as they were completed throughout the 1990s and 2000s. While the “city” has become a prominent entertainment and tourist attraction -- boasting a museum, planetarium, aquarium, opera house, concert hall, and much more -- one glance at the modern architecture, tranquil pools, and open plazas will stop you in your tracks!

- David Faleris

Danza Lección - Frederick Speck

Whether it was Fred and Ginger, Gene and Rita or Margot and Rudolf, at their best they didn't use the music to create the dance, but together, they became the music. In essence, it's the music that teaches the dance; melodic contours that cue a gentle ebb and flow, triple-meter arabesques that incite circling waltz patterns, or electrifying rhythms that demand *merengue* and salsa are sounds that first move with each other on the dance floor of silence. *Danza Lección* was commissioned by the Elysian Trombone Consort.

- Frederick Speck

ELYSIAN TROMBONE CONSORT

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

Formed in 2009, the **Elysian Trombone Consort** continues with its passion for trombone chamber music. The consort has performed recitals at the University of Cincinnati, College-Conservatory of Music (CCM), 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. They have also performed a featured recital at the 2012 College Music Society National Convention in San Diego and the International Trombone Festival (ITF) in 2013. Elysian premiered Frederick Speck's *Danza Lección* during their full-length recital at the ITF.

Committed to the continued development of new repertoire for trombone ensemble, the Elysian Trombone Consort has premiered works by David Fetter, Rodney Oakes and Don Bowyer. In addition, the quartet will premiere a new work by Matt Vandegriff in 2013. The group has also premiered John

Crouch's *Concerto for Four Trombones and Wind Ensemble* with the Peabody Wind Ensemble in Baltimore and performed this concerto with the CCM Wind Ensemble. Upon hearing a recording of his Trombone Quartet, composer Walter Ross exclaimed, "WOW! What a super performance! I have never heard that piece done so well, with such energy, precision and spirit!"

Timothy Anderson is Assistant Professor of Trombone at the University of Cincinnati, College Conservatory of Music. In addition, he serves as principal trombone 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 is on the faculties of Xavier University and the College of Mt. St. Joseph. 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. He has been a member of the Chestnut Brass Company and performed with the San Diego Symphony, Phoenix Symphony, Vermont Symphony, Arizona Opera and Boston Philharmonic. He is the trombonist with the Louisville Brass and a frequent performer with the Louisville Orchestra.

Founding member **Nathan Siler** served as auxiliary second trombone of the Louisville Orchestra during the 2012-2013 season. 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, Baltimore Symphony, North Carolina Symphony, Louisville Orchestra, Tucson Symphony and Dayton Philharmonic. He has also performed with Randy Newman, Wayne Shorter and the American Brass Quintet.

NEW MUSIC ENSEMBLE
WIND ENSEMBLE

Friday, November 15, 2013 at 8:00 p.m.
Comstock Concert Hall

PROGRAM

NEW MUSIC ENSEMBLE
Amy I. Acklin, *director*

At Sixty for string quartet (2013)

Steve Rouse
(b. 1953)

Mat Madonia & Amelia Lant, *violins*
Samuel Meade, *viola* Ian Schroeder, *cello*

Toward the Sea for Alto Flute and Guitar (1981)

Toru Takemitsu
(1930-1996)

I. The Night
III. Cape Cod

Jabez Co, *alto flute* Michael Kagan, *guitar*

nocturne series: 5 for string quartet & field recording (2012) Chaz Underriner
(b. 1987)

Mat Madonia & Amelia Lant, *violins*
Samuel Meade, *viola* Ian Schroeder, *cello*

Vita Brevis (2002)

Paul Moravec
(b. 1957)

I. Lullaby
II. My Heart Leaps Up
III. Mezzo Cammin
IV. The Coming of Wisdom With Time
V. In Remembrance

Erin Bryan, *soprano*
Mat Madonia, *violin* Anna Patterson, *cello*
Natalie Rahn, *piano*

red desert (2011)

E. A. Birman
(b. 1987)

*Winner of the 2013 University of Louisville
Frank Abell Young Composer's Competition*

Jabez Co, *piccolo* Samantha Holman, *clarinet*
Natalie Rahn, *piano* Matthew Wetmore, *percussion*
Steven Kinnamon, *violin* Ian Schroeder, *cello*

INTERMISSION

WIND ENSEMBLE
Frederick Speck, *director*

Engelsflügel (2013)

Brett Dean
(b. 1961)

World Premiere

Garden of Exile (2005)

Marc Satterwhite
(b. 1954)

I. Garden of Exile
II. Fallen Leaves in the Memory Void

World Premiere

PROGRAM NOTES

At Sixty for string quartet - Steve Rouse

In December 2012, a Louisville businessman contacted me about composing a string work as a surprise birthday gift for his wife, who was to turn sixty in June 2013. The result was *At Sixty* for string quartet.

As it happened, my sixtieth birthday was during the 2013 summer, and I couldn't help reflecting and reviewing my own life while I was composing this work. Those reflections and the work itself contain a wide range of feelings, from pleasant reminiscences and intensely joyful memories to more subdued, somber thoughts. To me, *At Sixty* is not a work for a sweet-sixteenth birthday, but one of deeper reflection on a life long-lived, in which gratitude and regret live side by side, accommodating one another, comfortable in their familiarity.

- Steve Rouse

Toward the Sea for Alto Flute and Guitar - Toru Takemitsu

Toward the Sea is the first composition of twelve which musicologists categorize as the 'Waterscape' series. The piece includes what is referred to as Takemitsu's 'S-E-A' motive which uses the German nomenclature Es [Eb]-E-A. Takemitsu composed two additional versions of the work - *Toward the Sea II* (1981) for alto flute, harp, and string orchestra and *Toward in the Sea III* (1989) for alto flute and harp which both preserved the same alto flute part as the original. Interestingly, author Greg Gatenby included a manuscript of Takemitsu's score in his art book *Whales: A Celebration* (1983).

Movement I, *The Night*, was premiered in Toronto by Robert Aitken and Leo Brouwer on February, 1981. The entire work was first performed on May 31, 1981 by Hiroshi Koizumi and Norio Sato in Tokyo. The composer noted in the score that he was "grateful to these four performers for their collaboration, especially for the technical advice of Hiroshi Koizumi and Norio Sato."

- Amy Acklin

nocturne series: 5 - Chaz Underriner

nocturne series: 5 is part of a collection of pieces written for various chamber ensembles and field recording. The composer states that "In all the pieces of the *nocturne series*, there are three primary sonic elements: the live performers, the played back field recording and the naturally occurring sound

of the performance environment. All three of these elements are equally important to conception of the series as a whole as well as the success of a performance.”

- Amy Acklin

Vita Brevis - Paul Moravec

Vita Brevis, a cycle of five songs, follows a life's passage from infancy through youth, middle age, and old age to death. Beginning with James Agee's hauntingly dark *A Lullaby* and ending with Mary Frye's transcendent *In Remembrance*, the cycle's life trajectory moves perhaps counter-intuitively, from darkness to light, from despair to hope. Youth is represented here by Wordsworth's *My Heart Leaps Up*. The poem's wonderfully paradoxical "The child is father of the man" leads naturally into the song about middle age, a "mash-up" of the opening lines of Dante's *Inferno* with an excerpt from Longfellow's meditation on those very lines, *Mezzo Cammin*. Yeats's *The Coming of Wisdom with Time* concerns the perspective afforded by the passage of time, one of the few positive aspects of the process of aging.

The texts in this cycle appeal to me, in part, for their simple clarity and directness of expression, and none more so than *In Remembrance...* The *brevis* in the title *Vita Brevis* refers to the relatively short duration of the song cycle itself, and to the feeling that life, no matter how long in years, is always too brief. The cycle's theme can be summarized by Thomas Carlyle's phrase: *One life: a gleam of time between two eternities.*

- Paul Moravec

red desert - E. A. Birman

Characterized as "animalistic," "hypnotic," and "edge of the seat," Eugene Birman's musical language is a sonic extension of the ubiquity of the environment, where silence is paramount both as a moderating force and a source of tension. These approaches are most prevalent in works like *La rosa rosa*, *Nostra Culpa*, *Estonian Music Days*, and *Tomorrow, At Dawn*.

The desert is a foreign thing to many people; at least, I think it seems so on the surface. Those things we associate with desert – sand, heat – are just nothing compared to what a desert can be, what it perhaps is, even. The desert is not a place but an idea: only once the realization is made, can something become "desert." And for me, what it has become for me, this realization, is simply one of thirst. Dry parched throat, mortality, healed by water...

When you travel through a real, physical desert, as I have many times, these sensations are primary: distance, linearity, destination. This piece is

“structured” on those sensations and narrated by the thirst I mentioned before.

The only indeterminate aspect is the arrival, for it is always in question and experienced differently, in physical and emotional terms, of course. In this case, the arrival is a surprise. I am loathe to call it a “salvation” of sorts, in terms of the material, but it is a momentary glance away from inevitability. For to cross the desert: by itself, this idea, is one of beating the odds.

- Eugene Birman

Engelsflügel - Brett Dean

On my first visit to Louisville University in 2009, I had the great pleasure of hearing the University’s Wind Symphony in full flight; confident, marvelous playing of strong and robust music. It’s such a wonderful tradition in American universities and Louisville seems particularly well catered for in this regard, with great players and excellent teaching and direction. Having been asked by the University to write a work for Fred Speck and his Wind Symphony, I thought from the outset it would be fascinating to write a somewhat atypical piece for an ensemble of such potent sonic potential: quiet, fragile music that only hints momentarily at the latent power within its instrumental line-up.

What emerged is entitled *Engelsflügel* or “Wings of Angels”, a short essay in mostly hushed, inward, even flighty textures. It found its beginnings in a recent set of piano pieces of mine that paid homage to the piano music of Johannes Brahms. Having started out as an examination and exploration of the very particular accompanying figurations found in Brahms’ songs and duo sonatas, *Engelsflügel* took on a life of its own as I investigated the many timbral possibilities of this ensemble. The music oscillates between secretive whispers, cascading wind arpeggios and austere, almost funereal brass chorales.

- Brett Dean

Garden of Exile - Marc Satterwhite

Garden of Exile was inspired by a visit to the Berlin Jewish Museum in early 2005. The museum, designed by Daniel Libeskind, has gotten perhaps as much attention for its unique and symbolic architecture as for its displays. While certainly the museum is about much more than just the Holocaust, any museum devoted to the history of Jews in Germany must of necessity devote a great deal of attention to that huge historical tragedy.

There are a line of Voids, empty, unadorned rooms running lengthwise through the building, expressing the emptiness in Europe after the deporta-

tion and murder of so much of its Jewish population. There are also three axes, underground passageways, one of which leads to the Garden of Exile. This is a surreal-appearing outdoor space. There are 49 pillars, each six meters tall (a little less than 20 feet). These are set at an angle, and growing out of the top of each pillar are olive trees, the traditional Jewish symbol of peace and hope. Despite this symbolism, the effect is very unsettling, due perhaps to the weird angle of the pillars, and to the unreachable distance of the trees. To me, the energy of the Garden was bleak and somehow almost violent. This effect was perhaps amplified by the fact that we visited on a very gray and cold winter day.

In one of the Voids, named the Memory Void, there was a temporary display by sculptor Menashe Kadishman, called *Fallen Leaves*. Over 10,000 heavy iron leaves, with rough human faces cut into them, covered the floor. Visitors had to walk over them to explore the area, which created a distinct clinking sound in the echoing space of the void. It was extremely disconcerting to walk over these amalgams of leaves and human faces, many of which appeared to be screaming.

My music for the two movements expresses the violent energy I perceived in the *Garden of Exile*, and the more contemplative, but still very disturbing, emotions engendered by *Fallen Leaves*. In the latter, in particular, metallic percussion instruments imitate the sounds of the metal leaves as they were walked upon.

Garden of Exile was written for the University of Louisville Wind Ensemble, Frederick Speck, conductor.

- Marc Satterwhite

UNIVERSITY WIND ENSEMBLE

Frederick Speck, *Director*

FLUTES

Carrie Ellis + picc Danville
Sam Williams + picc Alvaton
Sarah Kurtz + picc Louisville
Meaghan Spencer + picc LaGrange
Chelsea Reidinger + picc Floyds Knobs, IN

HORNS

Tyler Taylor Louisville
Jake Campbell Greer, SC
Emily Smith Elizabethtown
Andrew Osborn Lexington
Mason Gatch Milford, OH

OBOES

Lindsay Foster Florence
Scott Sams Lexington
Jim Hardaway Jeffersonville, IN

TRUMPETS

Nick Calcamuggio Carmel, IN
Clay Parler Charlotte, NC
Brandon McKinley Hopkinsville
Clinton Linkmeyer Laconia, IN
Chris Pate Louisville

CLARINETS

Samantha Holman Louisville
Alex Enyart Alexandria
Katie Teremi Ft. Mitchell
Emily Danielson Paducah
Heather Shelton Crittenden
Ellen Trammel Lexington
Walter Yee Germantown
David Elliott La Porte, IN

TROMBONES

Tim Hutchens Murray
Thomas Macaluso St. James, NY

BASS TROMBONE

James Clark Smithfield

BASSOONS

Jackie Royce Louisville
Lauren Roerig Clinton, NJ
Paul Tromba LaGrange

EUPHONIUMS

Chris Dye LaGrange
Tyler Hart Elizabethtown

ALTO SAXOPHONES

Mitchell Rollins Mayfield
Damien Hicks Crittenden
Zach Schlaug Louisville

TUBAS

Colin Wise Floyds Knobs, IN
Michael Tignor Richmond, VA

TENOR SAXOPHONE

David Cecil Richmond

PERCUSSION

Matthew McClimon Fortuna, CA
Kyle McCoy Pittsburgh, PA
Jecorey Arthur Louisville
Spencer Zembrodt Florence
Chris Mudd Elizabethtown

BARITONE SAXOPHONE

Cambron Little Owensboro

DOUBLE BASS

Sydney Simpson Owensboro

UNIVERSITY WIND ENSEMBLE

The **University Wind Ensemble** is widely known for its persuasive performances of significant works representing a variety of styles in the wind band repertoire. Directed by Dr. Frederick Speck, the musicians aspire to the highest level of musical and artistic standards. The ensemble maintains an active schedule of performances and is comprised of the finest woodwind, brass, and percussion students at the university.

In addition to campus performances, the ensemble has been invited to perform at numerous professional association conferences. Such performances include Kentucky Music Educators Association In-Service Conferences, College Band Directors National Association-Southern Division Conferences, the Music Educators National Conference National Convention, the College Band Directors National Conference in New York City, the World Association for Symphonic Bands and Ensembles Conference in Killarney, Ireland and the Jungfrau Music Festival in Interlaken, Switzerland. The WASBE Conference performance was acclaimed as “Un tour de force enorme” (Miguel Etchegoncelay, Argentina), “ein Konzert der Superlative” (Peter Bucher, Switzerland) and as possessing “assertive musicality and powerful precision” by Chris Woodruff, USA). Also commenting on this concert was Timothy Reynish, World Association for Symphonic Bands and Ensembles, Past-President, who observed that Karel Husa’s “Cheetah ... has to be played as brilliantly as this. Frederick Speck is a meticulous conductor, and the ensemble was on outstanding form, throwing Husa’s virtuosity off effortlessly... a concert which centered on the Grawemeyer composers Husa, Penderecki, Takemitsu and Joan Tower, and this was an intriguing, brilliantly played and conducted programme.”

**GRAWEMEYER PLAYERS
SYMPHONY ORCHESTRA**

Saturday, November 16, 2013 at 8:00 p.m.
Comstock Concert Hall

PROGRAM

GRAWEMEYER PLAYERS

Winter Songs (2000)

Brett Dean
(b. 1961)

Patrick MacDevitt, *tenor*
Kathleen Karr, *flute, alto flute & piccolo*
Jennifer Potochnic, *oboe & English horn*
Dallas Tidwell, *clarinet & bass clarinet* Bruce Heim, *horn*
Matthew Karr, *bassoon*
Frederick Speck, *conductor*

INTERMISSION

**SYMPHONY ORCHESTRA
Kimcherie Lloyd, *director***

CSX a fanfare for orchestra (2013)

Bryce Fuhrman
(b. 1990)

Quinn Dizon, *conductor*

Ribbon Flow (2009)

Frederick Speck
(b. 1955)

Viola Concerto (2005)

Brett Dean

I. Fragment
II. Pursuit
III. Veiled and Mysterious

Brett Dean, *viola*

PROGRAM NOTES

Winter Songs - Brett Dean

It was the sheer fascination of an expat Australian with the unfamiliar extremes of a Berlin winter that inspired me to write my “Winter Songs”. They date back to 1994, when I was first approached by the Philharmonic Wind Quintet, however were not fully realised until 2000. I chose five poems by E.E.Cummings that all revolve around images of winter (and, being from his last, posthumously published collection of poems, perhaps confronting the “winter” of his own life, as in the innocent childhood memories of Poem 52 for example), and grouped them into three movements with a lengthy instrumental introduction. Here much of the main material is introduced and explored.

The first two poems (No.s 16 & 17) are good examples of Cummings’ highly inventive typographical style, where words are dissolved into constituent parts, often split up across several lines into single letters, giving the words at times unexpected neologisms and new associations. The singer is given space to roam in this literary “geography” of sounds. In Poem 16 for example, Cummings presents the word “suburban” with the segments “s”, “ub”, “sub”, “urba” and “n”, offering the tenor the chance to gradually present the word. These two poems portray the unflattering sides of winter in the city, all grime and sludge. Fast, knotty passages of notes in the setting of Poem 17 add to the cluttered, messy feel of the words, with all its “filthy slush”.

The central movement is a setting of the more conventionally structured Poem 36, in which Cummings, already in 1962, sends us a searing warning on the dangers of ecological destruction.

The final two movements are free of the negative connotations of winter. There is much less dark and cold, much more a sense of timelessness and openness, more Finland than NYC. In fact, it reminded me of one particularly “golden” November in Berlin, namely in 1989. During the days of the fall of the Berlin Wall, we enjoyed beautiful sunny days with a special clarity of light, combined with a brisk, icy freshness as everyone celebrated at the Brandenburg Gate. I’d never spent so many hours outside during a November before. Winter, with its many extremes, heralds a new beginning and offers intense emotional connections.

- Brett Dean

CSX - Bryce Fuhrman

CSX is a very brief fanfare for orchestra composed for the University of Louisville Symphony Orchestra in 2013. The title refers to trains that as-

saulted my ears night after night while living in my apartment in Louisville, Kentucky while studying for my master's degree.

- Bryce Fuhrman

Ribbon Flow - Frederick Speck

Ribbon Flow for string orchestra, emerges from delicate initial thematic elements which gain in weight, texture and density throughout its course, creating drama and a sense of its strength, motion and flow. Its general form is ABA'C(bridge)A''B''. Each sectional variant gains in textural density, and in the case of the final B section, motion, as a long term accelerando drives to the music's release. A literary parallel is drawn with the concise intensity of the poetic form called, Haiku. More specifically, *Ribbon Flow* relates to a Haiku by J.W. Hackett who is credited as the first poet to write "real" Haiku in English. Especially known for his "present-moment" Haiku, his collection simply called, "Winter Haiku," features the following:

Rocks stacked high with snow
narrow the wild stream into
smooth ribbons of flow.

The editor's review from *J.W. Pepper* described *Ribbon Flow* as "a great display of skill and musicianship. The music swirls like a ribbon in the wind, dancing and floating on the breeze. Mesmerizing."

- Frederick Speck

Viola Concerto - Brett Dean

I've often mused upon the fact that so much music written for the viola is characterised by a particular sense of melancholy, invariably coupled with a busy, dogged brand of defiance or even gruffness. While we violists may look with a certain envy upon the joyous abandon of the finale of Tchaikovsky's Violin concerto, the high drama of the entry of the violin in the Brahms Concerto or the sheer, wide-screen magnificence of the Dvorak or Elgar Cello Concertos, we have a particular voice that is uniquely ours, and a very telling and touching one it is too.

Largely deprived of such masterworks of the classical and romantic periods, viola players generally tend to embrace the music of the 20th and 21st centuries with greater passion than our violin and cello playing colleagues.

Here, the solo viola repertoire undoubtedly also has its moments of joy and vigorously positive energy. The last movements of the Bartok concerto and of Hindemith's "Schwanendreher", for example, both lend the viola

a folk-inspired voice of singular freshness and exuberance. But when it comes to finding the true essence of the viola's character, these are perhaps exceptions rather than the rule.

So it is then a unique privilege and challenge to have the opportunity to now approach the form of the viola concerto as both composer and performer. Above all, it filled me with thoughts about my own relationship with this curiously beautiful, somewhat enigmatic instrument of my choosing. Due to the unusually hands-on directness of writing a concerto for oneself, it also inspired thoughts upon the workings of music itself, removed from any sense of external programmatic influences or stories which inform so many of my other pieces.

Hence this work is simply entitled *Viola Concerto*.

More by coincidence than design, the piece follows the traditional concerto shape of three movements. Having completed the substantial second and third movements, I felt the piece required a "scene setting" of some kind. Thus, the work begins with "Fragment", a brief visit to a delicate sound world in which some of the work's main motives and instrumental colours are introduced in the orchestra, eventually enticing a high, floating cantilena response from the soloist.

"Fragment" however serves merely as a short satellite of serenity before the orchestra tumbles into the longer second movement, "Pursuit". As its name implies, this is a restless ride for all concerned, presenting the solo viola as a harried, lonely figure fighting against the latent threat of the orchestra, which seems only too keen to burst in and have its say whenever it gets the opportunity. A solo cadenza of bird-call inspired flageolets and high C-string yearnings forms a fleeting central reprieve before the chase resumes.

This is music of jagged virtuosity and rhythmic edginess, the kind of hybrid that might have arisen if Paul Hindemith had played in a band with Tom Waits...

The piece closes with "Veiled and Mysterious", an extended elegy in which the viola sings an unfolding "Klagelied" over icy sonorities of solo cello and bowed percussion. After a passage of sudden stillness and delicate question marks in the solo voice, the viola's line develops again in intensity, eventually awakening the orchestra into action, taking over from the viola to emerge in a large scale tutti section in which statements from throughout the piece are thrown into a melting pot, by turns stark and lyric. Out of the remnants of this material, the solitary figure of the viola solo resurfaces in an atmosphere of conciliation and dreaminess. Accompanied by the weaving lines of oboe and cor anglais, the viola, no longer hassled and pursued, guides us to a peaceful, if somewhat ambivalent conclusion with a revisiting of the bird-like harmonics from the middle movement.

- Brett Dean

UNIVERSITY SYMPHONY ORCHESTRA

Kimcherie Lloyd, *Director*

Quinn Dizon, *Assistant Conductor*

Brandon McKinley, *Orchestra Manager*

Anna Murakawa, Steven Kinnamon & Ryan Snapp, *librarians*

FIRST VIOLIN

Anna Murakawa †
Steve Kinnamon
Mat Madonia
Jalisha Boyd
Caitlin Edwards
Jacob Head
Amelia Lant

SECOND VIOLIN

Marina Konishi-Comfort *
Mary Grace Reed
Riki Matsui
Piotr Solorz
Hannah Chalk
Railianis Batista Montero
Chloe Meinshausen
Kyle Barber

VIOLA

Sam Meade *
Chelsea Cook
Prangchat Faktu
Sydney Fogle
Justin Giarrusso
Will Marshall
Morganne McCool
Amber Crist
Jaime McIntosh
Jarrett O'Hearn

CELLO

Ryan Snapp *
Ian Schroeder
Anna Patterson
Jared Murray
Hannah Soren
Jared Latta
Nick Volpert
Grace Kim
Emily Allen
Harrison Reed
Nick Weiner
Addison Becker
Kayla Johnson
Chelsea Getty
Kyle McKay
Lorel Yoder
Briana Browne
Anne Parsons

DOUBLE BASS

Jordan Wright *
Sydney Simpson
Aaron Shockley
Ian Elmore
Catherine Craig
Liam Fisk
Pauline Ottaviano
Marie Knueven

FLUTE

Carrie Ellis
Meaghan Spencer
Jabez Co

PICCOLO

Meaghan Spencer

OBOE

Teil Buck
Scott Sams
Erin Elliott

ENGLISH HORN

Erin Elliott

CLARINET

Samantha Holman
Alex Enyart
Walter Yee

BASS CLARINET

Alex Enyart

BASSOON

Jackie Royce
Lauren Roerig
Anna Garman

CONTRA BASSOON

Lauren Roerig

HORN

Tyler Taylor
Emily Smith
Ian Wolfe
Bradley Jopek
Matt DeVore
Josh Goodman

TRUMPET

Nick Calcamuggio
Clay Parler
Brandon McKinley
Erika Howard

TROMBONE

Tim Hutchens
Thomas Macaluso

BASS TROMBONE

James Clark

TUBA

Colin Wise
Michael Tignor

PERCUSSION

Spencer Zembrodt
Travis Nestor
Joseph Beeber
Ryan Johnson
Chris Cutshaw
Samantha Sanky
Chandler Pierce

HARP

Roseanna Shafer

CELESTE

Elliot Eckel

PIANO

Joseph Kohake

† *concert mistress*

* *principal*

GRAWEMEYER PLAYERS

The **Grawemeyer Players** is an ensemble established in celebration of the 25th Anniversary of the prestigious Grawemeyer Award for composition, awarded annually by the University of Louisville. Performing in varied chamber music combinations, the ensemble is comprised of faculty from the University of Louisville School of Music and is committed to performing works by Grawemeyer Award winning composers. Members of the ensemble have performed as soloists, chamber musicians, and orchestral musicians on stages around the world. As part of the Louisville community with its rich tradition of new music, all members of the ensemble are accomplished performers of contemporary music and personally dedicated to exploring the best chamber music written in our time.

UNIVERSITY SYMPHONY ORCHESTRA

The **University Symphony Orchestra** is the premier orchestral ensemble at the University of Louisville, performing a great variety of orchestral literature from standard repertoire to music of the 21st century. Primarily composed of music majors (undergraduate and graduate), the USO is open, by audition, to any UofL student. Each year, the USO presents no less than six concerts, including the highly popular Halloween Spooktacular and the New Music Festival concert, which has included music by guest composers such as Karel Husa, John Corigliano and Michael Colgrass, as well as world premieres by faculty and student composers. The USO also performs at least one concert per semester of purely orchestral works. Recent program repertoire has included Elgar's *Enigma Variations*, Franck's *Symphony in D Minor*, Beethoven's *Eroica Symphony*, and Shostakovich's *Symphony No. 5*. In addition to its own performance schedule, the USO regularly joins the University of Louisville Opera Theatre for a fully staged production. Recent operas include *The Mikado*, *The Tender Land*, *A Beggar's Opera*, *Le Nozze di Figaro*, *Dido & Aeneas*, and *Così fan tutte*.

**PERCUSSION ENSEMBLE
COLLEGIATE CHORALE
CARDINAL SINGERS**

Sunday, November 17, 2013 at 8:00 p.m.
Comstock Concert Hall

PROGRAM

PERCUSSION ENSEMBLE
Greg Byrne, *director*

Scape After Louise Jacob Gotlib
Dusk: Squaring the Circle (b. 1984)
Dawn: Reassemblages
Kyle McCoy, Chris Mudd, Travis Nestor & Spencer Zembrodt
Greg Byrne, *conductor*

COLLEGIATE CHORALE
Kent Hatteberg, *director*

Tau bet kokios sutemos šviesios (2000, rev. 2006) Vaclovas Augustinas
(b. 1959)
Short is Time (2009) Forrest Pierce
(b. 1972)
At toi Atrem (Lux caelestis) (2011) Timothy Kramer
(b. 1959)
Jung Hyun Ahn & Andrew Wheaton, *soloists*
There will come soft rains (2011) Ivo Antognini
(b. 1963)

little man in a hurry (The City and the Sea) (2010)

Eric Whitacre
(b. 1970)

Bomi Lee, *piano*

INTERMISSION

Skizzen für Siegbert (2011)

Brett Dean
(b. 1961)

Brett Dean, *viola*

CARDINAL SINGERS Kent Hatteberg, *director*

The New Moon (2012)

Ēriks Ešņvalds
(b. 1977)

Libera me (2011)

Anthony Sylvestre
(b. 1977)

Now Comes the Dawn (2007)

Brett Dean
(b. 1961)

Haley De Witt, *soloist*

Alleluia (2011)

Eric Whitacre
(b. 1970)

Sarah Tubbesing & Tyler Dippold, *soloists*

Traumtänze . . . (2006)

Hans Schanderl
(b. 1960)

PROGRAM NOTES

Scape After Louise - Jacob Gotlib

Scape After Louise was inspired by the sculptures of Louise Nevelson (1899-1988). Nevelson is famous for her huge wooden assemblages, each consisting of a network of boxes or grids. Within each box there are a set of found objects whose shape and characteristics remain consistent, but whose order, size, and permutation are changed in each box. Upon first seeing the work in Kansas City's Nelson-Atkins Art Museum, I was thrilled by how a work so rigidly structured and static could explode with so much inner life and vitality. Though the sculptures stood still and monolithic, it seemed as if inside they were in a constant state of fluid and amorphous movement.

My goal in this work was not to only translate the aesthetic logic of Nevelson's work into a musical form, but to translate my experience of looking at the work itself...the way my eyes perceived the work and the way it is interpreted in my mind. Like Nevelson's sculptures, the piece contains four different sonic objects that are grouped into four different "panels." The first movement, "Dusk: Squaring the Circle" is more objective, consisting of a gradual focusing and zooming-in upon the panels; at first each panel is audible individually, then each group of objects, then each individual object by itself. It is akin (aurally) moving ever-closer towards the work, viewing it from its broad totality to its finest detail.

In the second movement, "Dawn: Reassemblages," the artwork is reconstructed in my subjective mind. As my mind begins to assemble the artwork from its smallest details to the full picture, the individual objects take on new meanings and personalities. They are no longer tightly bound by the grid of the work, but are free to transform, interact, and to take on unexpected traits and meanings.

- *Jacob Gotlib*

Tau bet kokios sutemos šviesios - Vaclovas Augustinas

In this short piece we can hear some of the characteristics of Baltic choral music: a virtuoso command of vocal orchestration, a mingled richness and clarity of texture, a fondness for cluster-chords and diatonically saturated harmony and the frequent use of ostinatos. The text, from Psalm 139, is not set in the conventional manner – there is no word-painting – but, rather, the Psalmist's optimistic certainty is conveyed through internal pedals and carefully weighted antiphonies between an eight-part choir and a four-part semi-chorus. Almost entirely homophonic, with open yet sonorous voicing, the piece has an exultant buoyancy, the brightness of its opening gradually darkening into an overlapping chorale-ostinato whose repetitions are

abruptly halted by a final phrase of quizzical harmonic ambivalence. The lengthy silence that follows is part of the piece.

- Gabriel Jackson

Short is Time - Forrest Pierce

This small haunted bagatelle is concerned with the potential loss of all things we hold dear. Like a great clock unspinning itself as the hands converge on some final hour, *Short is Time* inexorably marches toward an unseen, unheard ending. In her brief poem, Christina Rossetti asserts that, in the face of the loss of great beauty, "girt up and meek," we can only watch and pray. It was written for Paul Tucker and the University of Kansas Chamber Singers.

- Forrest Pierce

At toi Atrem (Lux caelestis) - Timothy Kramer

In 2004 I composed my *Lux aeterna* for Scott MacPherson and the Trinity University Choir. After hearing a performance in the Cologne Cathedral, I started to think about making a larger cycle that would address the subject of light from different religious perspectives. *Lux Caelestis* (Celestial Light) is the final result of that process. There are five works in this cycle with texts drawn from Judaism, Zoroastrianism, Buddhism, Hinduism, and Christianity, and each work may be performed together or independently.

The cycle begins with the creation of light (Genesis) and the words "Yehi-or" - let there be light. The second piece, *At toi Atrem* (By or Of Thy Fire), comes from the Zoroastrian scriptures and is sung in Avestan. These excerpts are some of the oldest texts in the cycle (about 3800 years old) and some are hymns attributed to Zoroaster himself. They speak of Asha (divine Right) and fire as the manifestation of the light of God. Perhaps the first type of monotheistic religion, Zoroastrianism influenced the Abrahamic faiths and there are many traits that we see in other faith traditions (e.g., lighting a candle before a service). The work sets different words for fire (Atrem, Atarsh, Athro) and uses the metrical lines of the hymns in rhythmic strophes.

- Timothy Kramer

There will come soft rains - Ivo Antognini

In her poem Sara Teasdale tells of a world in which man destroys itself through the devastation of war, and nature scarcely realizes that man has

disappeared from earth. Spring will arrive, and the normal cycle of life will continue, devoid of mankind. There is a chilling indifference in her poem, that the earth wouldn't really care if man no longer existed. Antognini employs lush, beautiful harmonies, influenced by his earlier studies in jazz, to portray the descriptive images of birds, frogs, and trees.

About his setting, Antognini writes: "I read the book *The Martian Chronicles* by Ray Bradbury when I was 15 (MANY years ago). I was very impressed by it. There was also this poem by Sara Teasdale at a certain point. I never forgot this passage of the book. Only a few years ago I found the poem again, when I was looking for new texts to be set to music. I could not resist when I met *There Will Come Soft Rains!* In it I tried to describe nearly every word and phrase with the right color and character."

Antognini's setting was the winner of Boston's 2012 Contemporary Americana Festival. It is dedicated to Joshua Habermann and the Santa Fe Desert Chorale, who premiered the work in 2011.

- Kent Hatteberg

little man in a hurry (The City and the Sea) - Eric Whitacre

little man in a hurry is the fifth and last piece from *The City and the Sea*, a cycle of five settings of poems by E.E. Cummings. The entire set is based on white key clusters on the piano, which Whitacre refers to as the 'oven-mitt' technique, because the chords are played as if you are wearing mitts on your hands – the four fingers all bunched together and the thumb on its own. *little man in a hurry* describes people living in modern society which demands haste. The piano introduction begins with rapid, percussive clusters in contrary motion, hinting of a crowd of people scampering around to take care of their own business. Various rhythmic patterns of 'ma-ma-ma-ma-ma... man' in each part and rapidly spoken words add to the scurrying images of the piece. In the middle section, the soprano and alto sections have a slower, linear melody portraying the poet's suggestion of relaxation and repose. The piece concludes with the inner conflict of the little man choosing between the busy life tied up with "responsibilities" and reflection of life through relaxation. *little man in a hurry* was commissioned by a consortium of choruses to benefit Chorus America.

- Jung Hyun Ahn

Skizzen für Siegbert - Brett Dean

The very first time I ever played in the viola section of the Berlin Philharmonic Orchestra, I was lucky to sit at the same desk as the long-standing and warmly respected Philharmonic violist, Siegbert Ueberschaer. Already

in the opening bars of Dvorak's *Stabat Mater* I fell foul of the legendary late response time of the orchestra and came in right on the downbeat - as years of orchestral training in Australia had taught me. Siegbert kindly, knowingly, looked at me and said, "Just play with me, breathe with me, as if we were playing chamber music." Siegbert's guiding hand and subtle yet compelling body language while playing helped me recognize something fundamental about the orchestra's very particular mechanics and an enduring friendship followed, imbued with his generous spirit and good humour.

Siegbert Ueberschaer passed away in 2011. As this work was commissioned as the set-piece for a viola competition, I endeavoured to write a work that fulfilled a dual purpose: of both honouring Siegbert's memory with music for his (and my) beloved instrument while at the same time providing a suitable test piece for an ambitious group of gifted young viola players. Its outer movements, reflective and lamentoso in character, therefore bookend a centrally placed, virtuosic *moto perpetuo* movement of unrelenting drive.

- Brett Dean

The New Moon - Ēriks Ešenvalds

Sara Teasdale's bouts with poor health, loneliness, depression, and disillusionment colored much of her poetry, yet her fascination with nature, beauty, stars, the moon, nighttime, love, and death, gives her poetry a childlike simplicity and clarity. In *The New Moon*, the daily torment she endured is clear, yet she finds it worth the struggle when at night a new moon "wakes up in the sky." Ēriks Ešenvalds has set her poem with a burst of anger at the onset, then he gradually transforms the music as the poet finds the silver lining – the moon rising "in the cloudy seas." He gradually removes singers from the dense texture, leaving finally just one singer per part on the repeating text. Then, a world of beauty opens up, with gentle tone clusters gradually rising in range, volume, and tempo until the entrance of chimes and water-tuned glasses, transforming the tonal landscape into one of wonder and hope. *The New Moon* is set for ten-part chorus, with *divisi* up to fifteen parts. It was commissioned by the Youth Choir *Kamēr...* and their conductor Māris Sirmāis, and was premiered by the ensemble in 2012 in Riga.

- Kent Hatteberg

Libera me - Anthony Sylvestre

I wrote this piece, not for a commission, but because I would like to write for the French choir Resonance de Brest in which I have sung. I thought

about a theme I had originally composed for strings but had never finished. So I developed it, thinking about a choral purpose. In parallel, I added Latin lyrics that would be suitable for it. It seems easy to say that here, but it was not truly the case in practice. It is my first *a cappella* work, and the opportunity to have a good choir was fantastic. It permitted me to make corrections like the balance in the different choir sections, or to correct the dynamics and other little details on the score. It was a kind of laboratory work for me if I say so. So the point I want to make is that it is easier for me to compose a musical theme than to develop it, and even more to make lyrics fit the music. But when we succeed, the satisfaction abounds and it is well worth the effort. *Libera me* is dedicated to H el ene Sylvestre.

- Anthony Sylvestre

Now Comes the Dawn - Brett Dean

Now Comes the Dawn takes its text from the poem *No el* by American poet Richard Watson Gilder. It opens quietly and mysteriously, then becomes more agitated as the winds of nighttime pick up. The approach of dawn brings with it the anticipation of Christ’s birth. The composer then brings back the mystery of the opening measures, now with a lone treble voice quietly hovering above. *Now Comes the Dawn* was composed for Stephen Cleobury and the Choir of King’s College, Cambridge.

- Kent Hatteberg

Alleluia - Eric Whitacre

I’m not an atheist, but I’m not a Christian either, and for my entire career I have resisted setting texts that could be used in a liturgical context. However, after spending the 2010 Michaelmas term at Sidney Sussex College, Cambridge, singing with Dr. David Skinner and his marvellous Chapel choir, I began to see the deep wisdom in the liturgy. I found myself suddenly open to the history and the beauty of the poetry, and it was the single-word Alleluia – ‘praise God’ – that most enchanted me. So I transcribed *October*, a work I originally wrote for wind symphony, for *a cappella* voices, using only that single word.

- Eric Whitacre

Alleluia was written for Dr. David Skinner and the Sidney Sussex College Choir, who gave the first performance in Sidney Sussex Chapel, Cambridge University, on 25 June 2011.

Traumtänze . . . - Hans Schanderl

Traumtänze... (Dream Dances) was composed at the suggestion of the artistic director of the Neuer Kammerchor Potsdam. Originally planned as an idea for a project to be part of a creative vocal seminar conducted by the composer, it developed into the task of writing a work to be performed by the choir at a competition in Kiel. It is structured in three parts, each based on different rhythmic models. In the first part a polyrhythmic dovetailing of the various voices is presented in the foreground, like a conversation taking place among many people. Different characters and inner moods come forward. Part two develops from a continuous metrical 16th note pulsation, where the vocalization serves as a kind of vocal synthesizer, which plays with the many diverse and subtle possibilities of allowing the sound to move from the front to the back of the mouth. The third part deals with the reflection of beat and offbeat and the forces that unfold within them.

- Hans Schanderl

Traumtänze... won "Best Contemporary Work" at the German National Choir Competition in 2006 as performed by the Neuer Kammerchor Potsdam.

TEXTS & TRANSLATIONS

Tau bet kokios sutemos šviesios

Kur pabėgsiu nuo Tavo dvasios,
nuo Tavęs pasislėpsiu?

Jeigu kilčiau į dangų, ten esi,
jei nužengsiu į pragarus, rasiu.

Jei aušrinės sparnus įgyčiau
ir gyvenčiau jūros pakrantėj,
net ir ten Tavo rankos vadžiotų
net ir ten dešinioji Tavo parentų.

Jeigu tarčiau:

“Teapgaubia tamsa,

ir šviesa naktimi tepavirsta.”

Tau bet kokios sutemos šviesios.

Kas tamsu, Tau visai netamsu,

o naktis kaip diena Tau nušvinta,

Tau bet kokios sutemos šviesios.

Yea, the darkness hideth not from thee

Whither shall I go from thy spirit?

or whither shall I flee from thy presence?

If I ascend up into heaven, thou art there:

if I make my bed in hell, behold, thou art there.

If I take the wings of the morning,

and dwell in the uttermost parts of the sea;

Even there shall thy hand lead me,

and thy right hand shall hold me.

If I say,

“Surely the darkness shall cover me;

even the night shall be light about me.”

Yea, the darkness hideth not from thee;

but the night shineth as the day:

the darkness and the light are both alike to thee.

Yea, the darkness hideth not from thee.

Psalm 139: 7-12

Short is Time

Short is time, and only time is bleak;

Gauge the exceeding height thou hast to climb:

Long eternity is nigh to seek:

Short is time.

Time is shortening with the wintry rime:

Pray and watch and pray, girt up and meek;

Praying, watching, praying, chime by chime.

Pray by silence if thou canst not speak:

Time is shortening; pray on till the prime:

Time is shortening; soul, fulfil thy week:

Short is time.

Christina Rossetti (1830-1894)

At toi Atrem

At toi Ātrem Ahurā aojonghvantem

ashā usemahi

Ātarsh voi Mazdāo Ahurahyā ahi,

Mainyeush voi ahyā spenishto ahi

Thwahyā garemā āthro ashā-aojangho,
hyat moi Vangheush haze jimat Manangho

Of thy Fire

O Ahura Mazda we ardently desire

Thy mighty Fire, through Asha.

Yasna 34-4

O Fire you are the symbol of Ahura Mazda,

you are the symbol of the beneficent mind.

Haptan Yasht (Yasna) 36:3

And Thou shall come to me through the heat
(splendor) of Thy Fire, possessing the strength
of righteousness and good mind.

Yasna 43-4

Translations by Ervoad Gustad Panthaki

There will come soft rains

There will come soft rains and the smell of the ground,
And swallows circling with their shimmering sound;

And frogs in the pools singing at night,
And wild plum-trees in tremulous white;

Robins will wear their feathery fire
Whistling their whims on a low fence-wire;

And not one will know of the war, not one
Will care at last when it is done.

Not one would mind, neither bird nor tree
If mankind perished utterly;

And Spring herself, when she woke at dawn,
Would scarcely know that we were gone.

Sara Teasdale (1884-1933)

little man (in a hurry)

little man
(in a hurry
full of an
important worry)
halt stop forget relax

wait

(little child
who have tried
who have failed
who have cried)
lie bravely down

sleep

big rain
big snow
big sun
big moon
(enter

us)

E.E. Cummings (1894-1962) Poem No. 10 from "No Thanks"

The New Moon

Day, you have bruised and beaten me,
As rain beats down the bright, proud sea,
Beaten my body, bruised my soul,
Left me nothing lovely or whole—

Yet I have wrested a gift from you,
Day that dies in dusky blue:
For suddenly over the factories
I saw a moon in the cloudy seas—

A wisp of beauty all alone
In a world as hard and gray as stone—
Oh who could be bitter and want to die
When a maiden moon wakes up in the sky?

Sara Teasdale (1884-1933)

Libera me

Libera me Domine, de morte aeterna,
in die illa tremenda:
quando coeli movendi sunt et terra,
dona pueris tuis requiem.
Dona nobis requiem.

Libera me, de morte aeterna
in die illa Rex tremendae majestis salva me!
Requiem.

Deliver me

Deliver me, O Lord, from death eternal,
on that dreadful day:
when the heavens and the earth shall quake,
grant your children rest.
Grant us rest.

Deliver me from death eternal,
in that day, King of terrifying majesty save me!
Rest.

Noël (Now comes the dawn)

Star-dust and vaporous light,--
The mist of worlds unborn,--
A shuddering in the awful night
Of winds that bring the morn.

Now comes the dawn: the circling earth;
Creatures that fly and crawl;
And Man, that last, imperial birth;
And Christ, the flower of all.

Richard Watson Gildern (1844-1909)

Noël, from "The Poems" (1908)

COLLEGIATE CHORALE

Kent Hatteberg, *Director*

SOPRANO I

Danielle Curtsinger
Jeannie Hankins
Jessica Kastor
Audrey Manis
Jody McCaffery
Erin Shina
Sarah Tubbesing *+
Madison Whelan

SOPRANO II

Won Joo Ahn *
Kim Hajdalenko
Bailey Haskell
Lora Lambert
Tera Pierce
Jessica Pouranfar
Anna Rittenhouse
Elizabeth Smith
Emily Yocum

ALTO I

Uadani Buttó
Lauren Cannon
Amy Clay
Krista Heckmann
Sara Kim
Emily Lobeck
Rachel Miller
Mallory Taylor
Shelby Weaver

ALTO II

Jung Hyun Ahn *+
Macy Ellis
Megan Hill
Chelsey Jackson
Ashley Kruth
Elayne Parrish
Grace Robertson
Taylor Shaffer
Hannah Weitlauf

TENOR I

Ricky Lynn Case II
Dylon Crain
Cody Martin
Sam Soto
Blake Wilson

TENOR II

Kristofer Anderson
Seon Hwan Chu
Alex Haydon
Isaiah Hein
Richard Howsare
Andrew Wheaton *+

BASS I

Caleb Coleman
Bradley Detro
Jon Gentry
Nicholas D. Gray *+
Alex Kapp
Ethan James McCollum
Garrett Weeks
Nathan Yothers

BASS II

John Combs
Tyler Dippold
Elliot Eckel
Devon Fielding
Reed Mills
Nathaniel Mo
Nick Pappé
Jesse Abraham Patrick

* *graduate student*
+ *section leader*

CARDINAL SINGERS

Kent Hatteberg, *Director*

SOPRANO I

Haley De Witt
Erin Shina
Sarah Tubbesing *
Kelly Welding

TENOR I

Ricky Lynn Case II
Cody Martin
Sam Soto
Blake Wilson

SOPRANO II

Won Joo Ahn *
Jessica Banet
Anna Rittenhouse
Elizabeth Smith
Emily Yocum

TENOR II

Kristofer Anderson
Seon Hwan Chu
Dylon Crain
Andrew Wheaton *

ALTO I

Lauren Cannon
Megan Durham
Sara Kim
Bomi Lee ~

BASS I

Bradley Detro
Nicholas D. Gray *
Alex Kapp
Ethan James McCollum
Nick Peak

ALTO II

Jung Hyun Ahn *
Chelsey Jackson
Ashley Kruth
Grace Robertson
Carlisle Schoner

BASS II

John Combs
Tyler Dippold
Reed Mills
Nick Pappé
Nathan Yothers

* *graduate student*
~ *UofL faculty*

COLLEGIATE CHORALE

Collegiate Chorale is the premier choral ensemble of the School of Music. The Chorale performed at the 2011 National ACDA Convention in Chicago, in the feature major works concerts at the 2009 ACDA National Convention in Oklahoma City, in the Headliner Concert at the 2008 ACDA Southern Division Convention in Louisville, at the 2005 ACDA National Convention in Los Angeles, the 2001 ACDA National Convention in San Antonio, and the 2000 ACDA Southern Division Convention in Orlando. They also performed at the NCCO National Convention in Cincinnati in 2008, the National Convention of the Music Educators National Conference in Nashville in 2002, the Inauguration of President George W. Bush in 2001, the National Orff-Schulwerk Association Conference in 2003, and the KMEA State In-Service Conference (2011, 2002, 1998). Although the Chorale performs primarily *a cappella* repertoire, they collaborate regularly with the Louisville Orchestra and Orchestra Kentucky in the performance of major works. They performed Orff's *Carmina Burana* with Orchestra Kentucky in February 2013 and Britten's *War Requiem* with the Choral Arts Society and the Louisville Orchestra in April 2013. Next spring they will perform Beethoven's Symphony No. 9 with the Louisville Orchestra.

CARDINAL SINGERS

The **Cardinal Singers** international festival appearances include the U.S./Cuba Choral Symposium in Havana, Cuba in 2012, the Taipei (Taiwan) and Beijing (China) International Choral Festivals in 2010, and the 7th World Symposium on Choral Music in Kyoto, Japan in 2005. They won the Grand Prize at the Yeosu (Korea) International Choir Competition and the Hôi An Choir Prize at the 3rd Vietnam International Choir Competition in 2013. They won the German Chancellor's Prize at the Harmonie Festival in Linden-Holzhausen, second prize at the 12th International Chamber Choir Competition in Marktoberdorf, and the top prize at the 9th Internationale Chortagen in Mainhausen in 2011. They won the Grand Prix at the World Choir Championships in South Korea in 2009. They won third prize in three categories at the Tolosa (Spain) Choral Contest in 2006. They won the German President's Prize at the Harmonie-Festival and second prize at the Marktoberdorf International Chamber Choir Competition in 2005. In 2004 they won three gold medals in the International Choir Olympics in Bremen, Germany. In 2003 they received two Gold Diplomas at the International Johannes Brahms Competition in Wernigerode, Germany.

Nationally, the Cardinal Singers performed at the ACDA National Convention in Dallas in 2013, the ACDA Regional Convention in Winston-Salem in 2012, and at the ACDA Regional Convention in Nashville in 2004. They performed in the major works concerts at the 2009 ACDA National Convention and were featured in the Headliner Concert at the 2008 ACDA Regional Convention. They performed at the NCCO National Convention in 2011 and at the KMEA State Conference in 2006.

GUEST COMPOSER BIOGRAPHIES

Kasia Glowicka's artistic output embraces musical media of every kind, as she collaborates with stage directors, choreographers, visual artists, musicians and conductors on original works for opera, dance and symphonic orchestra. Her works are distinguishable by their force of expression and colour.

Her works have been premiered by renowned international ensembles and soloists such as Scottish Ensemble, Ensemble Recherche, Holland Symfonia, the Vocal Lab, British countertenor Jonathan Peter Kenny and saxophonist Ties Mellema, among many others. The chamber piece, *Microgalaxies*, was commissioned and performed at the Wien Modern festival in Austria while other compositions have been performed at the Biennale di Venezia, Warsaw Autumn, De Suite at Ijsbreker, Gaudeamus Music Week.

She graduated from the Wroclaw Academy of Music in Poland under her mentor Grazyna Pstrokonska-Nawratil before pursuing postgraduate studies at the Royal Conservatory of Music in The Hague under Louis Andriessen, and at the Strasbourg Conservatory under Ivan Fedele. Her fervent belief in the new computer medium has taken her to Northern Ireland where she completed her PhD in 2008 at the Sonic Arts Research Centre. Currently she is a freelance musician in the Netherlands and a lecturer of computer music at Royal Conservatory Brussels.

Henry Vega, born in New York City, is an active composer and performer of new music whose works appear in productions of theatre, dance and concert music that focus solely on modern artistic trends. His music ranges from virtuosic instrumental writings to subtle colourful compositions orchestrating traditional instrumentations with the world of electronic sound. His current interests lie within theatrical settings of his music in combination with video in the space of minimal aesthetics that cross simple harmonies over noisy counterpoints.

Vega's works have been performed at venues in Europe and the Americas while based in The Netherlands. He has been commissioned by ensembles such as the MAE, VocaalLab, Ensemble Integrales, the Ragazze String Quartet, the Roentgen Connection and vocalist Anat Spiegel.

Many of his works have been composed for instruments combined with the computer as a live instrument creating new sounds for his compositions that fuse instrumental virtuosity with digital manipulations. This combination has influenced the way the music sounds as well as an inspiration for how to approach acoustic instruments and scores.

His latest releases include *Wormsongs* (2011 - arteksounds.com) and *Stream Machines* (2013 - arteksounds.com) a collection of five commissioned works composed in his micro-minimal style.

www.henryvega.net

COMPOSER BIOGRAPHIES

Swiss composer **Ivo Antognini** received a degree in piano in 1985 at Lucerne, where he studied with Nora Doallo. He then studied at the Swiss Jazz School in Bern with pianist Joe Haider. Early in his career he composed music for television and film as well as jazz works. In 2006 he met with *Coro Calicantus*, a world-class children's choir, and its director, Mario Fontana, and since that time he has devoted his efforts largely to the composition of choral works. He has been described as "an important new voice" by *The American Organist Magazine*. His choral works have won awards in national and international choral composition events and is performed by top choirs throughout the world.

In July 2012, Antognini was invited by the American Choral Directors Association to present his choral music at the 7th World Choir Games in Cincinnati, USA, where he served as one of the adjudicators. He teaches ear training and piano at the *Conservatorio della Svizzera Italiana* in Lugano (Switzerland). He lives in the village of Aranno with his wife and two children.

Vaclovas Augustinas holds degrees from the Lithuanian Academy of Music in choral conducting (under Prof. Hermanas Perelšteinis, 1981) and composition (under Prof. Julius Juzeliūnas, 1992). He was member of the rock groups *Saulės laikrodis* and *Antis* (keyboards, vocal); since the reunion of *Antis* in 2007, he continues to compose songs and perform with them. Since 1992 he has been chief conductor and artistic director of the Vilnius Municipality Choir *Jauna muzika*. He is currently a professor at the Lithuanian Academy of Music and Theatre. He is a frequent guest conductor, lecturer, and adjudicator on international juries for choral competitions. He was Chief Conductor of the World Lithuanian Song Festival in 1998, 2002, and 2006. In 2000 he conducted the joint choir of the Nordic and Baltic Countries Choral Assembly.

His works are regularly performed in Lithuania and abroad at various festivals, concert venues, and choir competitions. Several of his works have received prizes in composition competitions, including *Hymne à Saint Martin*, *Stomping Bride*, *Tykus tykus*, and *Lux aeterna*, a work commissioned by the University of Louisville choral department. In 2010 he was awarded the Lithuanian National Arts and Culture Prize.

Eugene Birman first prize winner of the Concorso Internazionale di Composizione "Lavagnino 2007" and recipient of the 2013 Young Composers Award from Tenso - the European network for professional chamber choirs, has written for a variety of genres, ensembles, and performers, with performances across the United States, Europe, and Asia.

Characterized as “animalistic,” “hypnotic,” and “edge of the seat,” Eugene Birman’s musical language is a sonic extension of the ubiquity of the environment, where silence is paramount both as a moderating force and a source of tension. These approaches are most prevalent in works like *La rosa rosa*, *Nostra Culpa*, *Estonian Music Days*, and *Tomorrow, At Dawn*.

Latvian composer **Ēriks Ešenvalds** has composed numerous orchestral, chamber, choral, vocal, and piano works. He received his Bachelor’s degree (2002) and Master’s degree (2004) in composition at the Latvian Academy of Music, where he studied with Selga Mence. He sang in the State Choir Latvija from 2002 to 2011, which inspired a number of choral compositions. Most recently he held the position of Fellow Commoner in Creative Arts at Trinity College, University of Cambridge, UK (2011-2013).

Ešenvalds has received numerous awards, including the Jāzeps Vītols Scholarship (1999, 2002), the VERNISĀŽA Musical Centre and Latvian Creative Fund (2002), the Latvian Culture Ministry Scholarships (2003, 2004), and the Latvian Great Music Prize in 2005 and 2007. He is a laureate of the AKKA/LAA Copyright Award (2006) and Diena’s Annual Culture Award (2007), and received the British Composer Awards Nomination (2010) and the Year’s New-Composer Discovery, Philadelphia Inquirer, USA (2010). Several of his works have received prizes in composition competitions, and *O Salutaris*, a recording of his music by the youth choir *Kamēr...* won the Latvian Music Records Award as the best academic music album of the year 2011. His music has been performed at numerous international festivals and competitions. He is married and the father of three children.

An active and versatile musician in Boston, Massachusetts, **David Faleris** wears many hats as a composer, trombonist, educator, and administrator. After completing his undergraduate work at Boston College (B.A. Music), Dave returned to his home state of Maryland to study at The Peabody Institute of The Johns Hopkins University (M.M. Trombone Performance). Since then, he has been working full-time as the Program Administrator of the Boston University Tanglewood Institute while teaching at Boston College and freelancing as a composer and trombonist.

Yvonne Freckmann is a composer, pianist and avid promoter of new music. A pianist since age seven, composing *Firebox* was a welcome and hands-on challenge for her. Notable festivals in which she has participated include: Brevard Music Institute, Chamber Music Institute in Lincoln, Electrogals Festival in Portland, New Voices @ Catholic University of America, Electronic Music Midwest, Festival of Contemporary Music in San Francisco, and NYCEMF. Her pocket opera *Close Encounter of the Hillbilly Kind* was

performed by the Thompson Street Opera Company (Louisville) and New Fangled Opera (New Orleans) in May and June 2013. She is currently working on a commission for a new solo piano work for Dr. Krista Wallace-Boaz.

Yvonne earned her M.M. at the University of Louisville as a Bomhard Fellow in May 2013, studying with Drs. Marc Satterwhite (composition) and Krzysztof Wolek and Allison Ogden (computer music). She holds a B.M. in Piano Performance and Composition from Trinity University in San Antonio, Texas. For more information, please visit yvonnefreckmann.com.

Bryce Fuhrman is an active composer of chamber, large-ensemble, instrumental, and vocal music. He is equally influenced by musical sources ranging from Charles Ives to Emerson, Lake & Palmer, and from John Cage to Rush. Bryce's music uses the vibrancy and energy of rock and popular music as a launching point, fusing it together with his own harmonic and melodic language, creating a style that is at once both engaging and rewarding.

Bryce is a recipient of the Bomhard Fellowship at the University of Louisville, where he studies with Steve Rouse, working toward a master's degree in composition. He previously studied at Shenandoah University (BM Composition) with William Averitt and Matthew Herman.

Jacob Gotlib was born and raised in Louisville, KY, and has written music for instruments, electronics, dance, and multimedia. His music is regularly performed at concerts festivals by a variety of American and European ensembles, including Talujon Percussion Quartet, Ensemble SurPlus, Ensemble Linea, and the Crossfire Percussion Duo.

In 2007, his work *Embers* was a finalist in the ASCAP/SEAMUS Student Commission. His work *The Slow Splintering* was awarded the Ossia Electro-acoustic Prize in 2010. In 2012, Jacob's percussion quartet *Scape After Louise* won 2nd place in the Acht Brücken Festival, and was performed there by Schlagquartett Köln. Most recently, Jacob's piece *Portrait Sequence (Blanching Out)*, was chosen a finalist for the 2013 Gaudeamus Prize.

Jacob has studied at the Oberlin Conservatory, the University of Missouri-Kansas City, and is currently a PhD candidate at SUNY Buffalo, where he studies with David Felder.

Raymond Horton has been a performer (bass trombone and euphonium in the Louisville Orchestra including five solo appearances; master classes and performances at state, national and international brass workshops), composer and arranger (compositions and arrangements performed locally, nationally and internationally) and church musician (since 1996 at Edwardsville United Methodist Church in Southern Indiana) for more than 40 years in the Louisville area. He has advanced degrees from the University of Louisville

and Southern Seminary - his teachers at Louisville included Ernest Lyon (trombone) and Nelson Keyes (composition). Horton's composition awards include three Individual Artist Grants from the Indiana Arts Council and the National Endowment for the Arts - the product of one of those grants, *Make Gentle the Life of This World* won the Special Judge's Citation from The 2012 American Prize In Composition: Orchestra Division (Professional).

Pierre Jodlowski is a composer, performer and multimedia artist. His music, often marked by a high density, is at the crossroads of acoustic and electric sound and is characterized by dramatic and political anchor. His work as a composer led him to perform in France and abroad in most places dedicated to contemporary music as well as others artistic fields, dance, theater, visual arts, electronic music. His work unfolds today in many areas: films, interactive installations, staging. He is defining his music as an "active process" on the physical level [musical gestures, energy and space] and on the psychological level [relation to memory, and visual dimension of sound]. In parallel to his compositions, it also occurs for performance, solo or with other artists. Since 1998 he is co-artistic director of *éOle* (studio and production center based in Odysud - Cultural center in Blagnac) and *Novelum* festival in Toulouse.

Timothy Kramer's works have been performed widely throughout the world by major ensembles and orchestras, including such groups as the Indianapolis, Detroit, Tacoma, and San Antonio Symphony Orchestras, the Winters Chamber Orchestra, North/South Consonance, the SOLI Ensemble, the ONIX Ensemble (Mexico), the Detroit Chamber Winds and Strings, and Luna Nova. He has received grants from the Guggenheim Foundation, the NEA, the MacDowell Colony, Meet the Composer, BMI, ASCAP, and the American Guild of Organists, among others. His degrees are from Pacific Lutheran University and the University of Michigan, and he was a Fulbright Scholar to Germany. Originally from Washington State, he taught at Trinity University in San Antonio for 19 years, where he also founded CASA (the Composers Alliance of San Antonio). In 2010 he became Professor and Chair of the Music Department at Illinois College in Jacksonville, Illinois, where he was recently named the Edward Capps Professor of Humanities.

Chinese-born American composer **Lei Liang's** music has been described as "hauntingly beautiful" by the New York Times, and "far, far out of the ordinary, brilliantly original and inarguably gorgeous" by the Washington Post. Winner of the 2011 Rome Prize, he is the recipient of a Guggenheim Fellowship and an Aaron Copland Award. He was commissioned by the New York Philharmonic for the inaugural concert of the CONTACT! new

music series. Lei Liang received his degrees from the New England Conservatory of Music (BM and MM) and Harvard University (PhD), studying with Sir Harrison Birtwistle, Robert Cogan, Chaya Czernowin, and Mario Davidovsky. His solo discs are released on Naxos, Mode, New World, and Bridge (forthcoming) Records. His music is published exclusively by Schott Music Corporation (New York). Lei Liang currently serves as associate professor of music and chair of the composition area at the University of California, San Diego.

Paul Moravec, recipient of the 2004 Pulitzer Prize for Music, is the composer of numerous orchestral, chamber, choral, operatic and lyric pieces. His music has earned many distinctions, including the Rome Prize Fellowship, a Guggenheim Fellowship, three awards from the American Academy of Arts and Letters, and fellowships from the National Endowment for the Arts and the Rockefeller Foundation. A graduate of Harvard College and Columbia University, he has taught at Columbia, Dartmouth, and Hunter College and currently holds the unique position of University Professor at Adelphi University. Frequently commissioned by notable ensembles and major music institutions, Mr. Moravec's upcoming premieres include *The King's Man*, with Kentucky Opera, and *Amorisms*, with the Nashville Ballet.

Originally from Dallas, TX, **Rene Orth** is a composer, audio engineer, and educator. Recent performances of her work include premieres by members of the Fifth House Ensemble in Chicago, cellist Paul York, the University of Louisville University Chorus, and the Contemporary-Ensemble-in-Residence at the Atlantic Music Festival. She is a 2012 recipient of a Kentucky Foundation for Women Artist Enrichment Grant.

Rene recently earned a Master of Music degree in Music Composition at the University of Louisville as a Moritz von Bomhard Fellow and holds degrees from MediaTech Institute and Rhodes College. Her composition teachers have included Dr.s Steve Rouse, Brandon Goff, and Bradford Cox. She currently holds the Milton L. Rock Composition Fellowship at the Curtis Institute of Music, while studying with Dr. Richard Danielpour.

Forrest Pierce teaches on the faculty of the University of Kansas. Pierce earned degrees from the University of Puget Sound, the University of Minnesota, and Indiana University, where he was awarded the Dean's Prize in composition. A student of Dominick Argento, Stephen Paulus, and Don Freund, Pierce is the composer of works for all manner of performing forces, with a particular affinity for solo vocal and choral music. His music has won first prizes in the Cambridge Chamber Singers International Choral competition and in the Boston Choral Ensemble commissioning competi-

tion. His works have been performed by numerous orchestras, choirs, and chamber ensembles and by distinguished soloists across North America and abroad. Pierce was composer-in-residence of the Seattle New Music Ensemble for six years, and founding artistic director of Portland's Friends of Rain Contemporary Ensemble.

John Ritz is a composer, improviser, experimental music performer and educator. He is a proponent of interdisciplinary arts and collaborates regularly with visual and performing artists and computer scientists. His recent concert music focuses on chamber music for instruments and interactive computer systems. He has received recognitions for his work from the ASCAP/Morton Gould Composer Awards, the Bourges International Electroacoustic Music Competition, the 21st Century Piano Commission Competition, the Forum Biennial Musiques en Scène, and the Society for Electro-Acoustic Music in the United States. Ritz's music has been performed throughout the United States, and in France, Italy, Germany, Russia, Canada, and Chile.

Ritz received his BA from the University of Iowa, where he studied composition with Lawrence Fritts and cello with Charles Wendt, and his MM and DMA from the University of Illinois at Urbana-Champaign, where he studied composition with Erik Lund, Stephen Andrew Taylor, Vinko Globokar, Agostino Di Scipio and Scott A. Wyatt. Ritz joined the Music Composition and Theory faculty at the University of Louisville School of Music in 2007.

Winner of the 1987 Rome Prize, **Steve Rouse** has received a Meet The Composer residency, an NEA Composition Fellowship, two awards from the American Academy and Institute of Arts and Letters, and three Al Smith Artist Fellowships from the Kentucky Arts Council. He is included in the millennium edition of Baker's Biographical Dictionary of Twentieth-Century Classical Musicians, Ninth Edition.

Rouse's works have been recorded for the Telarc, Summit, Coronet, and University of Louisville labels. He received his doctorate from the University of Michigan and joined the faculty of the University of Louisville in 1988, where he is currently Professor of Music Theory and Composition.

Marc Satterwhite's music has been performed in diverse venues all over the United States, as well as many countries abroad. He studied double bass and composition at Michigan State University and Indiana University. 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 two CDs of his chamber music on the Centaur Label, *Witnesses of Time* and

Spiky Epiphanies, and is also recorded on the Alba, Summit, Coronet, KCM, Arizona University Recordings, and Crystal labels. For further information see www.MarcSatterwhite.com.

Hans Schanderl, a native of Regensburg, Germany, has a diverse compositional output, including opera, oratorio, orchestral works, *a cappella* vocal music, works for the Persian santûr, various works for non-European and historic instruments, and electronic music. His varied output is greatly influenced by his worldly studies. Schanderl studied composition, arranging, and music theory at the University for Theatre and Music in Hannover. He studied abroad in Varansai, India (1984) and Istanbul, Turkey (1986), where he learned to play the oud. Other instrumental studies include the cello and the changgo, an instrument used in traditional Korean music. Schanderl also studied polyrhythmic percussion for two years in West Africa under the chief drummer of the National Percussion Ensemble of Guineé, Conakry and has trained in the TaKeTiNa meditative rhythm process under its originators, Reinhard and Cornelia Flatischler. Since 1988, he has studied classical Persian santûr under the master Behnam Manahedji, developing compositional techniques using santûr-specific modal and rhythmic characteristics. He currently teaches TaKeTiNa rhythm workshops and creative vocal workshops with “integrative body-voice work.”

Schanderl has received multiple commissions and grants for his compositions. Additionally, he has received many awards, including the honor of “Best Contemporary Work” at the German National Choir Competition in 2006 for his *a cappella* vocal work, *Traumtänze*.

John Siler began his musical studies at the age of seven. At age the age of fourteen he was appointed to his first church job as an organist. He received a Bachelors of Music degree from the University of Cincinnati, College-Conservatory of Music; and his Masters of Music and Ph.D. in Music Education from the University of South Carolina. He has held positions in both secondary schools and at the collegiate level.

Concerts led by **Frederick Speck** have earned praise as, “Un tour de force enorme” (Miguel Etchegoncelay, Argentina), “ein Konzert der Superlative” (Peter Bucher, Switzerland) and “assertive musicality and powerful precision” (Chris Woodruff, USA). Also a composer, Speck’s work was cited by the *New York Times* as, “vivid, driven music.” His music has been performed by such ensembles as the Louisville Orchestra, the Denver Symphony, the Senzoku Gakuen Wind Ensemble, the Eastman Wind Ensemble and Speculum Musicae, and recorded by such artists as Richard Stoltzman, Paul York, Brett Shuster and the Washington Winds. Twice the recipient of the

University of Louisville President's Award for Outstanding Scholarship, Research and Creativity. Speck has also been recognized through fellowships and commissions from the Barlow Endowment, the National Endowment for the Arts, the Indiana Arts commission and the Pennsylvania Council for the Arts. He teaches at the University of Louisville, where he directs the Wind Ensemble and New Music Ensemble.

French composer **Anthony Sylvestre** began the study of piano when he was 11 years old, and received eight years of classical training in a municipal music school. He listened to a lot of classical music as a child, hearing tunes created by famous classical composers such as Chopin, Rachmaninov, Fauré, Puccini, Mahler, Tchaikovsky, and others. He was attracted to symphonic movie soundtracks, drawing inspiration from composers such as John Barry (*Out of Africa*), Hans Zimmer (*Gladiator*, *The Last Samurai*), John Williams (*Star Wars*), Nobuo Uematsu (*Final Fantasy*), and John Debney (*The Passion of The Christ*). He composed his first piano piece when he was a teenager. Largely self-taught, he has composed and arranged tunes for choir and movie soundtracks, and enjoys writing easy listening music.

Toru Takemitsu was a prolific Japanese composer known for writing music steeped in the Western tradition while fusing elements of Japanese music and culture. He was first exposed to Western music during a military conscription in 1944 which inspired him to later take up composition at the age of 16. He was primarily self-taught and attributed musical influences to Debussy and Messiaen. Takemitsu gained international acclaim for his *Requiem for Strings* (1957) and continued to establish a celebrated reputation for his orchestral and chamber music, including *November Steps* (1967) and *A Flock Descends into the Pentagonal Garden* (1977). He also wrote over 100 film scores, most notably *Dodes' ka-Den* (1996). Takemitsu was the recipient of numerous awards, including the Grawemeyer Award for Music Composition in 1994.

Joan Tower is widely regarded as one of the most important American composers living today. During a career spanning more than fifty years, she has made lasting contributions to musical life in the United States as composer, performer, conductor, and educator. Her works have been commissioned by major ensembles, soloists, and orchestras, including the Emerson, Tokyo, and Muir quartets; soloists Evelyn Glennie, and the orchestras of Chicago, New York, St. Louis, among others. Tower was the first composer chosen for a Ford Made in America consortium commission of sixty-five orchestras. Leonard Slatkin and the Nashville Symphony recorded *Made in America* in 2008 (along with *Tambor* and *Concerto for Orchestra*). The album collected

three Grammy awards: Best Classical Contemporary Composition, Best Classical Album, and Best Orchestral Performance. In 1990 she became the first woman to win the prestigious Grawemeyer Award for *Silver Ladders*, a piece she wrote for the St. Louis Symphony. She is in residence as the Albany Symphony's Mentor Composer partner in the 2013-14 season.

Chaz Underriner is a composer and guitarist based in Denton, Texas. Most of Chaz's work revolves around the notions of landscape and portraiture in the context of experimental music. Chaz has earned a master's degree in composition at California Institute of the Arts where he studied primarily with Michael Pisaro and Anne LeBaron. Chaz is currently studying for a PhD in composition at the University of North Texas, where he studies with Joe Klein and David Stout. Chaz has composed works for solo instruments, chamber ensembles, chamber and symphony orchestras, jazz combos, electronics, film, dance and choir. Chaz's compositions have been performed internationally in Germany, Czech Republic and Belgium and throughout the US.

Eric Whitacre is one of the most popular and performed composers of our time, and a distinguished conductor, broadcaster, and public speaker. His first album as both composer and conductor, *Light & Gold*, won a Grammy® in 2012, and became the top classical album on US and UK charts within a week of release. His second album, *Water Night*, debuted at no. 1 in the iTunes and Billboard classical charts on the day of release. It features seven world premiere recordings and includes performances from his professional choir, the Eric Whitacre Singers, the London Symphony Orchestra, Julian Lloyd Webber and Hila Plitmann. His ground-breaking Virtual Choir, *Lux Aurumque*, received over a million views on YouTube in just 2 months (now 4 million). He has since released Virtual Choir 2.0, *Sleep*, Virtual Choir 3, *Water Night*, and Virtual Choir 4: *Fly to Paradise*, the latter having received over 8,400 submissions from 101 countries.

Eric has written for The Tallis Scholars, BBC Proms, the London Symphony Orchestra and Chorus, Chanticleer, Julian Lloyd Webber and the Philharmonia Orchestra, the Berlin Rundfunkchor and The King's Singers among others. His musical, *Paradise Lost: Shadows and Wings*, won both the ASCAP Harold Arlen award and the Richard Rodgers Award. He has received composition awards from the Barlow International Composition Competition, ACDA, and the American Composers Forum. In 2001, Eric became the youngest recipient ever awarded the coveted Raymond C. Brock commission by the ACDA, despite coming to classical music relatively late in life when he joined his college choir in Las Vegas. The first piece he ever performed – Mozart's Requiem – changed his life. Inspired to compose, his first piece, *Go, Lovely Rose*, was completed at the age of 21. He went on to the

Juilliard School, earning his master's degree studying with Pulitzer Prize and Oscar-winning composer John Corigliano. He is currently Composer in Residence at Sidney Sussex College, Cambridge University, UK.

Krzysztof Wolek is a composer, electronic music performer, concert organizer and teacher. He is a passionate advocate of contemporary acoustic and electronic music and multimedia compositions. His interdisciplinary/collaboration interests resulted in annual concerts organized under his supervision and in collaborative works with dancers and visual artists. Krzysztof graduated with a PhD in composition and computer music from the University of Chicago. He taught composition, electronic music and theory at the college level at the Academy of Music in Katowice, Poland, Columbia College Chicago and the University of Chicago. In August 2008, he began to work as an Assistant Professor of Music Composition and Director of Digital Composition Studies at the University of Louisville. Krzysztof serves on the jury of the Grawemeyer Award for Music Composition and is a Programming Committee Member of the Warsaw Autumn Festival. He lives in Louisville with his wife and fellow electro-acoustic/multi-media composer Allison Ogden, two kids and a wannabe plumber and full time drain inspector, the ever-loquacious cat Arya. He loves good company, outdoor sports, hiking and running.

LOUISVILLE AND CONTEMPORARY MUSIC

Long before the Grawemeyer Award was established, the two principal musical organizations in Louisville, the University of Louisville School of Music and The Louisville Orchestra, had important associations with contemporary music. The Louisville Orchestra's seminal commissioning program began in 1948, and First Edition Recordings started up in 1953 with a half million dollar grant from The Rockefeller Foundation. Through the several decades of these projects hundreds of new pieces by a virtual pantheon of twentieth-century composers were commissioned, premiered and recorded. (The recordings are gradually being re-released on CD by the Santa Fe Music Group.)

The University of Louisville School of Music has always been a promoter of new music. Many distinguished composers have served on the faculty, including George Perle, Claude Baker, Dan Welcher, and Nelson Keyes. While many schools the size of the UofL School of Music have at most one or two active composers on the faculty, UofL has four, plus several excellent composers in the Jazz Division.

The two organizations have participated in many joint new music ventures, including the New Dimensions Series, which presented orchestral and chamber concert of contemporary music for many years, and two international Sound Celebrations.



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