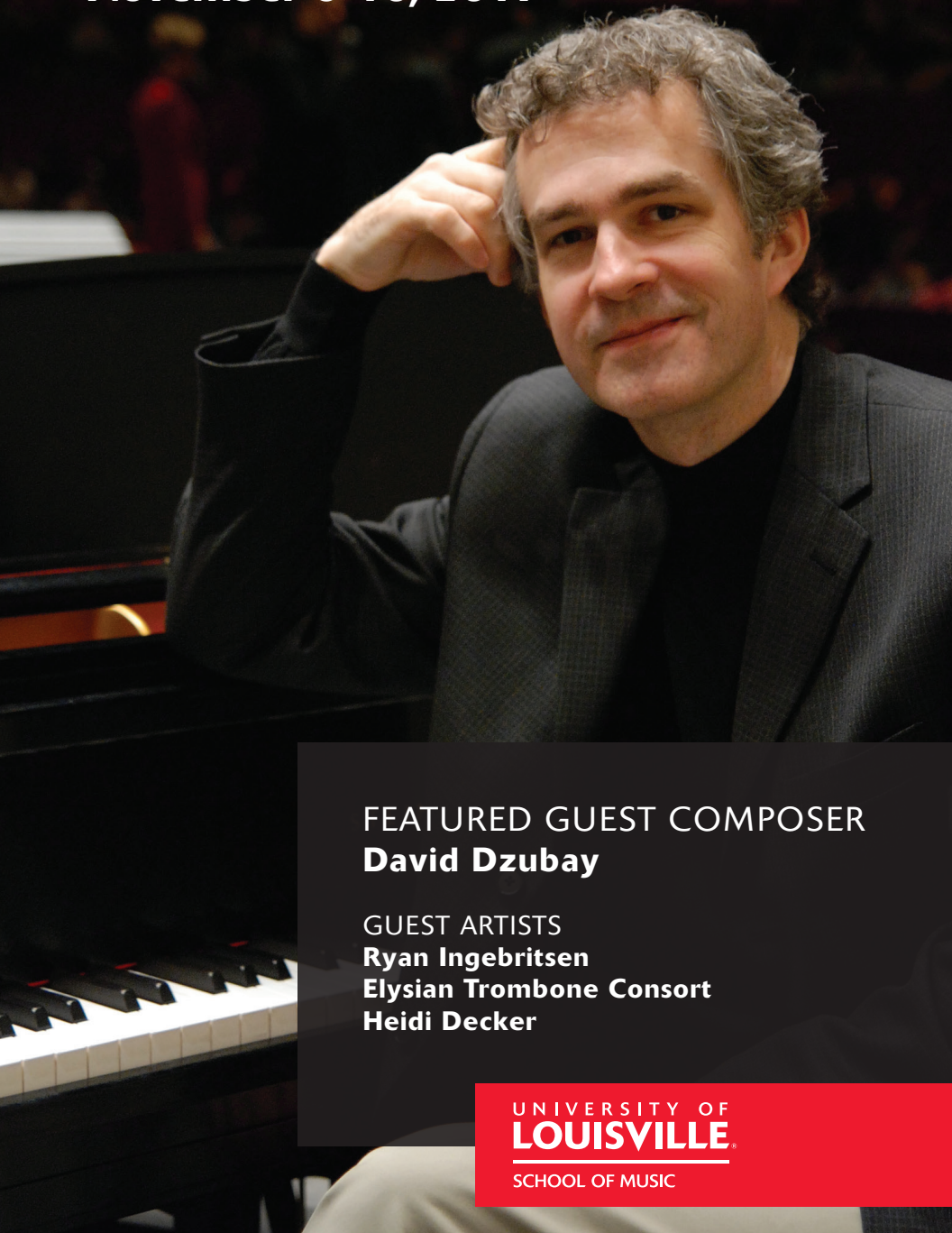


University of Louisville School of Music Presents the Annual

# New Music Festival

November 6-10, 2017



FEATURED GUEST COMPOSER  
**David Dzubay**

GUEST ARTISTS  
**Ryan Ingebritsen**  
**Elysian Trombone Consort**  
**Heidi Decker**

UNIVERSITY OF  
**LOUISVILLE**

SCHOOL OF MUSIC



# NEW MUSIC FESTIVAL

November 6-10, 2017

## David Dzubay

*featured composer*

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**SCHOOL OF MUSIC**

*Additional 2017 UofL New Music Festival Events:*

Monday, November 6

7:00-7:45pm

Pre-concert Lecture with Heidi Decker & Steve Rouse  
Bird Recital Hall

Tuesday, November 7

9:30-11:00am

Composition Seminar with Ryan Ingebritsen  
Music Building Room LL28

Wednesday, November 8

4:00-5:20pm

Composition Seminar with David Dzubay  
Music Building Room 125

Thursday, November 9

3:00-3:50pm

Convocation Lecture with David Dzubay  
Bird Recital Hall

*Media partnership provided by Louisville Public Media*



**THE NEW MUSIC FESTIVAL ORGANIZING COMMITTEE**

Dr. John Ritz, *chair*

Dr. Kent Hatteberg   Professor Kimcherie Lloyd

Dr. Frederick Speck   Dr. Krzysztof Wolek

THE SCHOOL OF MUSIC AT THE UNIVERSITY OF LOUISVILLE is strongly identified with the performance of contemporary music and the creation of new music. This commitment to the creation and performance of new musical works and the resultant opportunities for the study of this repertoire are important elements of our institutional goals for the school, which include the performance, promotion, and understanding of music by living composers... and advancing the art of music globally through the work of faculty composers, performers, teachers and researchers.

The school is proud to share in the University of Louisville's unique Grawemeyer awards program by hosting the internationally celebrated Grawemeyer Award for Music Composition, now in its 32nd year of awards that began in 1985 with the conferral of the first award to composer Witold Lutoslawsky for his Symphony No. 3 and that most recently recognized composer Andrew Simon and his symphonic work Play with the award in 2016. Additionally, The Frank Robert Abell Young Composers Competition for New Chamber Music was initiated in 2008 and is supported through an endowment established by Mr. Abell to recognize and encourage young composers and the composition of chamber music. Together, these two awards highlight the importance of music composition in our school and represent significant ways that the University of Louisville demonstrates its support for new music.

The 2017 New Music Festival is especially pleased to welcome featured guest composer David Dzubay and to feature performances of works selected from his extensive catalogue of music throughout the New Music Festival. Festival guests will note that Dr. Dzubay will contribute to the events of the festival in many ways, including coaching on his works that audiences will hear throughout the evening concerts, student composer seminars, and a presentation to the School of Music Convocation. Further, we would also like to recognize the New Music Festival contributions of composer and sound designer Ryan Ingebritsen, playwright Heidi Decker, featured cellist and UofL faculty member Paul York, members of the Elysian Trombone Consort, including UofL faculty trombonist Brett Shuster, Timothy Anderson, Nathan Siler, and Chad Arnow, and the resident faculty composers of the School of Music, Steve Rouse, Marc Satterwhite, Krzysztof Wolek, and Gabe Evens.

It has been a joy and a challenge for our faculty and student musicians to prepare the music that you will hear throughout the festival and I hope our audiences throughout the week will appreciate the unique compositional voices of all the composers represented. Let me also express special recognition and thanks to our NMF Organizing Committee Chair, Dr. John Ritz, and the other members of this year's committee for their special efforts in organizing a festival that celebrates the works of composers in the 21st Century. On behalf of our music faculty, our staff and music students, welcome to the University of Louisville and the School of Music.



Christopher Doane  
Dean, School of Music  
University of Louisville



## FEATURED COMPOSER BIOGRAPHY

**David Dzubay** was born in 1964 in Minneapolis, grew up in Portland, Oregon, and earned a D.M. in Composition at Indiana University in 1991. Additional studies included a fellowship in composition at Tanglewood (1990) and two summers as co-principal trumpet of the National Repertory Orchestra (1988, 1989). His principal teachers were Donald Erb, Frederick Fox, Eugene O'Brien, Lukas Foss, Allan Dean and Bernard Adelstein. David Dzubay's music has been performed by orchestras, ensembles and soloists in the U.S., Europe, Canada, Mexico, and Asia. His music is published by Pro Nova Music, Dorn, and Thompson Edition and is recorded on the Sony, Bridge, Centaur, Innova, Crystal, Klavier, Gia, First Edition and Indiana University labels. Recent honors include the 2015/2017 Sackler Prize and a 2015 Fromm Commission, Guggenheim, Bogliasco, MacDowell, Yaddo, Copland House and Djerassi fellowships, a 2011 Arts and Letters Award from the American Academy of Arts and Letters, the 2010 Heckscher Foundation-Ithaca College Composition Prize, 2009 Kuhmo Chamber Music Festival Composition Competition, 2007 Indianapolis Chamber Orchestra Composition Competition, 2005 Utah Arts Festival Commission and the 2004 William Revelli Memorial Prize from the National Band Association.

Dzubay is currently Professor of Music, Chair of the Composition Department and Director of the New Music Ensemble at the Indiana University Jacobs School of Music in Bloomington. He has conducted at the Tanglewood, Aspen, and June in Buffalo festivals. He has also conducted the League of Composers Orchestra in New York, the Pittsburgh New Music Ensemble, the Greater Dallas Youth Symphony Orchestra, Music from China, Voices of Change, and an ensemble from the Minnesota Orchestra, among other groups. From 1995 to 1998 he served as Composer-Consultant to the Minnesota Orchestra, helping direct their "Perfect-Pitch" reading sessions, and during 2005-2006 he was Meet The Composer "Music Alive" Composer-in-Residence with the Green Bay Symphony Orchestra. Since 2011, Dzubay has taught composition for three weeks each summer at the Brevard Music Center, including conducting composer readings with orchestra and band. In 2016, he composed the *Chamber Concerto for Trumpet, Violin and Ensemble* as winner of the Sackler Prize, and *Symphony No. 2* for a consortium of eleven university wind ensembles. He is currently composing an orchestral work for the Asia Culture Center Festival in September 2017 and a work for the Pacifica String Quartet.

# FACULTY CHAMBER MUSIC

Monday, November 6, 2017 at 8:00 p.m.  
Comstock Concert Hall

## PROGRAM

Sonata (1994, rev. 2005)  
I. Arabesque

David Dzubay  
(b. 1964)

Adam McCord, *saxophone*  
Krista Wallace-Boaz, *piano*

Roots (2017)

Gabe Evens  
(b. 1972)

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

Quadrabonix (2015)

Steve Rouse  
(b. 1953)

### ELYSIAN TROMBONE CONSORT

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

For Michael (2015)

Marc Satterwhite  
(b. 1954)

Reese Land, *trumpet*

For Dallas (2015)

Marc Satterwhite

Matthew Nelson, *clarinet*

Footprints (2002)

David Dzubay

Kathleen Karr, *flute*  
Krista Wallace-Boaz, *piano*



# INTERMISSION

Sacred Art (2017)

Steve Rouse

Chad Sloan, *baritone*  
Jennifer Potochnic, *oboe*  
Michael Launius, *percussion*

The Meeting (2017)

Gabe Evens

Sidney King & Chris Fitzgerald, *double basses*

Kukulcan III (2010)

David Dzubay

I. Water Run (Profane Well)

Kathleen Karr, *flute*  
Jennifer Potochnic, *oboe*  
Matthew Nelson, *clarinet*  
Bruce Heim, *horn*  
Matthew Karr, *bassoon*

Víctor Jara's Hands (2014)

Marc Satterwhite

Estadio Chile (Toccata)  
Canto elegíaco

Stephen Mattingly, *guitar*

Copperwave (2006)

Joan Tower  
(b. 1938)

Reese Land & Stacy Simpson, *trumpets*  
Bruce Heim, *horn*  
Brett Shuster, *trombone*  
Clinton McCanless, *tuba*

# PROGRAM NOTES

## Sonata - David Dzubay

The subtitle of the first movement of my *Sonata for Alto Saxophone and Piano, Arabesque*, came about because the music I was imagining features highly ornamented, intricately swirled melodic lines, which are often presented in canonic textures. The form of this movement also reflects the symmetry of an arabesque, the eleven sections of the movement falling into a palindrome, which has its axis in the central  $\frac{3}{8}$  section.

*Reflections*, the second movement, is through composed, and except for a couple brief outbursts, has the dream-like quality of a nocturne. Most of the material here comes from the first movement, though it is transformed, as if reflected on a body of water by moonlight.

*Reverberations* makes use of another symmetrical form, though not as straight forward as a palindrome. If one were to toss two rondos into a blender, this form might be the result. This fast movement begins with alternations of three ideas (a, b, c), each of which are given four presentations which decrease in duration. One third of the way into the movement, this music is elided with three other ideas (x, y, z), also given four presentations each, this time increasing in duration. The result is the following form: abacba<sup>x</sup>cbay<sup>x</sup>cbzy<sup>x</sup>cz<sup>x</sup>zy<sup>x</sup>zyz. Whatever. Hopefully, because of the differences in (a,b,c) and (x,y,z), what comes across is a movement which begins with fairly static music with a lot of repetition, has a central, quasi-development section which is unstable in its rapid alternations, and works towards longer, goal oriented, less repetitive music in the last third. In addition to actual reverberations or echoes in the music, this movement also reverberates material from the earlier movements.

- David Dzubay

## Roots - Gabe Evens

*Roots* touches different musical genres which reflect the backgrounds of both performers and composer. Centered on the Phrygian #3 (also known as Spanish Phrygian, Altered Phrygian, Freygish) mode and march-like duple meter, *Roots* is primarily Klezmer but tinged with modern jazz harmony and traces of Baroque counterpoint.

Initially, the flute and guitar trade the melody and accompaniment and then move into brief playful conversation. The tempo slows, and a solemn and lonely sentiment begins with solo guitar which is joined by the flute. There is a transition reminiscent of Jewish wedding music as the duet dances the Hora and propels into the bridge of the main theme, where a dramatic series of trills set up the final cadence.

- Gabe Evens

## **Quadrabonix - Steve Rouse**

*Quadrabonix* was composed for the Elysian Trombone Consort in the spring of 2015. The eight-minute work is scored for a trombone quartet of three tenor trombones and one bass trombone.

As the musical ideas of *Quadrabonix* are introduced, they are recycled and added to subsequent ideas to create a confluence of interrelationships. The concept of a composition as a sonic “time hole” has always fascinated me. Simply put, musical ideas that appear near one another form a relationship; they are colored and influenced by one another. “Time holes” are not purely linear, but that is the traditional way of experiencing them, or that is how we generally believe that we are experiencing them. In music, as in the new physics, time is not only linear – it is multidirectional. Of course, this has always been true, but it has not always been acknowledged or accepted.

*Quadrabonix* appears in roughly three parts. The outer sections are generally more active, while the inner section takes more time to unfold.

- *Steve Rouse*

## **For Michael & For Dallas - Marc Satterwhite**

These are short elegies in honor of the memories of trumpeter Michael Tunnell and clarinetist Dallas Tidwell, who died in December of 2014 and May of 2015, respectively, both much too young. They were decades-long members of the Louisville music scene, as performers and as faculty members at UofL, although they were certainly known beyond Louisville as well.

Besides being wonderful musicians and teachers, they were wonderful human beings: warm, caring, generous, informed, engaging, kind, funny... the list of their attributes and contributions just goes on and on. They were genuinely beloved.

They were good friends to me, both personally and professionally, commissioning, performing and recording my music (and that of many other composers, both local and otherwise). To lose them in such a short time span was a huge blow to family, friends, colleagues, students and former students alike. The shock waves are barely diminished even now.

These pieces were written with their extraordinary technical and interpretive powers in mind. Each is an exploration of the sound world unique to that instrument. They are based on a common motive, but this idea is worked out in very different ways in the two pieces.

- *Marc Satterwhite*

## Footprints - David Dzubay

A number of 'footprints' work their way into this nine minute composition for flute and piano which was composed for Indiana University Professor of Flute and painter Thomas Robertello. Most prominent is a translation of Professor Robertello's name into a 13 note motive which generates a great deal of the music. [*With solfege, 'THoMAS RoBERTELLo' translates to 'BBEAGDBEDBEAA'; 'o' is not used*]. One can also find traces of well-known solo flute works by Varèse, Debussy, and Berio mostly in the introduction.

Working on this composition in the aftermath of 9/11, I found it impossible to write music unaffected by those events, as a listener might conclude from some of the more extreme expressions called for, particularly in the introduction and slow middle section - another kind of footprint, perhaps. These dissonant, angry expressions are juxtaposed with the light, playful character of the 'Thomas Robertello' music, which is quite diatonic and even optimistic.

Last, but not least, is a rhythmic footprint weaving its way through the entire work: the ubiquitous presence of one underlying tempo. This idea is a reflection of the grid underlying the hazy images of Thomas Robertello's painting, 'Footprints,' which is one of two paintings he gave to me and my wife in exchange for a work for flute and piano (now delivered!).

- David Dzubay

## Sacred Art - Steve Rouse

The text of *Sacred Art* was adapted from a monologue in Heidi Decker's work, *Eye of the Beholder*, a play about the power of perception. There, a character named Lila delivers the text. In *Sacred Art*, this character has been changed to a man, but the personality's characteristics and intentions remain the same.

Heidi has said about this character:

*"The key word to remember with him is 'hypnotic.' His focus is completely on weaving a spell; convincing his audience that right now, THIS moment in time is one of those opportunities you dream about your entire life. The chance to experience genuine magic with him. Not everyone gets this chance, it's a rare gift. YOU are the lucky one, standing at the threshold of what could be miraculous. It could change you, it could save you, it could redeem you. It could fix all the broken parts inside of you.*

*And if you make the mistake of walking away, you will be haunted by regret for the rest of your life. He is selling the dream - and he can sell the hell out of it.*

*It can be played a lot of different ways, depending on the performer's interpretation, as long as they understand that first and foremost, Sacred (Heidi's name for this gender fluid version) is a manifestation of other people's fantasies. Any truth about who Sacred is in their own life is unknowable. You see what Sacred wants you to see, only.*

*Sacred's ability to project your own secret fantasies right back at you is so powerful that it ultimately transcends gender. It's like trying to place a gender on magic – it's not possible and would be missing the point."*

There are numerous small stage directions sprinkled throughout the score, but they are by no means complete or to be considered limitations. Rather, they are starting points to help the soloist find a way to inhabit this character.

To me, this work is a role, not just a text setting. To me, it's a vehicle for this character.

Heidi Decker's work has intrigued me for a long time. I first spoke with her in 2005 about setting another of her pieces, but never managed to get it on my composing agenda. Still, I continued (and continue) to be moved and fascinated by her work. There are some poets and authors whose work resonates musically with me as I read it, giving me a palpable sense that it is *singing* itself within me. Heidi's work does this for me. I find her characters incredibly honest and vulnerable, even when they may be striking a pose for the world.

- Steve Rouse

## **The Meeting - Gabe Evens**

*The Meeting* has a dual meaning. It is a musical depiction of an early morning faculty meeting, as well as the meeting of two musicians from different genres. Whole-tone harmony captures the sense of dreaminess as the meeting begins. Quickly changing modalities represent the myriad of topics and complex subject matter. And consonant harmony is used for the moments when consensus are reached and difficult issues resolved.

In performance, the musicians inhabit each-others' worlds. There is both sophisticated notation and improvisation. There are moments of expressive rubato and rigid meter. The composition takes advantage of the strengths of each style to help solve the problem of clarity and differentiation when writing for two instruments that primarily function in the bass register. The classical part is exclusively *arco* and is given more straightforward harmony to improvise over while the jazz musician plays *pizzicato* and navigates complex modal harmony during the solo section.

*The Meeting* is a reminder that our diversity is an asset.

- Gabe Evens

## **Kukulkan III - David Dzubay**

Like many visitors to the ancient Mayan ruins of Chichén Itzá, I stood in awe before the temple of Kukulkan, the god-man known to the Toltecs and Aztecs as Quetzalcoatl or “Feathered Serpent,” and the Great Ball Court, imagining the exotic rituals that have taken place there. This work is a flight of fantasy that attempts to evoke the ritualistic character of some of the monuments found at Chichén Itzá, including:

El Castillo: Actually a huge solar calendar, the main pyramid of Kukulkan is a time temple that sheds light on the Mayan astronomical system. During the equinoxes, the shadow pattern of the pyramid’s steps seems to show a serpent climbing up the steps in March and down the steps in September.

Two cenotes, or wells (profane and sacred): The smaller profane well was used for every day needs, while the larger sacred well was used in worship, and offerings were continually made to it. Divers have retrieved skeletons and many ritual objects from its depths.

The Observatory (El Caracol): The observatory was built in a spiraling design, with the windows in the dome aligning with certain stars on specific dates, showing the precision of Mayan astronomy.

The Great Ball Court: The whole basis and rationale of Mayan sacrifice was the belief that the victim sacrificed was Quetzalcoatl himself, and by sacrificing the victim they were reenacting Quetzalcoatl’s sacrifice at the beginning of time, thereby renewing creation. In one version of the sacrifice, Quetzalcoatl manifested himself as two persons: the twins Quetzalcoatl and Tezcatlipoca. In a ritual that took place at the beginning of time, Quetzalcoatl killed his twin, from whose body the world then emerged. At the end of significant time periods – at times when creation ran out of power – a ritual ballgame was staged at the ball field of Chichén Itzá. Each side incarnated the God Quetzalcoatl, one side as Tezcatlipoca and one side as the twin Quetzalcoatl. The losers – i.e., the players incarnating Tezcatlipoca, were then sacrificed. The Mayans believed that this sacrifice - as a repetition of the original sacrifice of Quetzalcoatl - would renew, and keep the world alive.

*- David Dzubay*

## **Victor Jara’s Hands - Marc Satterwhite**

Víctor Jara (V́ctor Lidio Jara Mart́nez, 1932-1973) was a multi-talented Chilean artist and teacher. He was active as a poet, theater director and, most famously, as a singer/songwriter and one of the founders of the Nueva Canción (New Song) movement in Latin America. In his heyday he was one of the most popular musicians in Latin America, and his songs were – and still are – performed by many important artists around the world as well. Jara was an outspoken activist for social justice, which is reflected in much

of his work. He often spoke on behalf of Salvador Allende, the president of Chile who was deposed in the US-backed coup of September 11, 1973, which ended democratic rule in Chile until 1990.

The day after the military takeover, Jara was arrested and, with many other people, taken to the Estadio Chile, a sports stadium in Santiago. He was beaten and tortured before he was shot, and his body dumped outside the stadium. His hands had been destroyed, so that even if he had not been murdered he would never have been able to play the guitar again. The stadium was renamed the Estadio Víctor Jara in 2004.

These two pieces are a small tribute to Jara and his legacy. *Estadio Chile (Toccata)* attempts to at least suggest the brutality of the coup d'état and its aftermath, while the *Canto elegiaco* is, as the title suggests, simply an elegy. I originally thought I might include some direct references to Jara's music, or at least to the Latin-folk style of the Nueva Canción, but ultimately decided against it. Although I love his music and that of his peers, it is not a style I have ever worked in, and I thought it might be wiser not to attempt to appropriate a musical language so different from my own.

*Victor Jara's Hands* was written for my friend and colleague, Stephen Mattingly, and is dedicated to him. Writing for guitar is a daunting task for non-guitarists, and he not only gave me a great deal of excellent advice, he loaned me a guitar so I would have an instrument to try things out on.

- Marc Satterwhite

## **Copperwave - Joan Tower**

*Copperwave* (2006) was commissioned for the American Brass Quintet by the Juilliard School for its centennial celebration. This commission was supported by the Trust of Francis Goelet. The work is dedicated with great admiration to the distinguished American Brass Quintet.

My father was a geologist and mining engineer and I grew up loving everything to do with minerals and rocks. Copper is a heavy but flexible mineral that is used for many different purposes and most brass instruments are made of copper. The ideas in this piece move in waves, sometimes heavy ones and at other times lighter – also in circles, turning around on the same notes. Occasionally, there is a Latin type of rhythm that appears, which is a reminder of my years growing up in South America where my father was working as a mining engineer.

- Joan Tower

# ELECTRONIC MUSIC

Tuesday, November 7, 2017 at 8:00 p.m.  
Bird Recital Hall

## PROGRAM

Błoto (2015)

Krzysztof Wolek  
(b. 1976)

Matt Nelson, *clarinet*  
Greg Byrne, *drums*  
Krista Wallace-Boaz, *piano*  
Craig Wagner, *electric guitar*  
Sidney King, *double bass*

The Mathematics of Resonant Bodies (2002)

John Luther Adams  
(b. 1953)

6. Wail

Greg Byrne, *percussion*

HyPER MIX: Sent to Analyze Lifeforms (1991)

David Dzubay (b. 1964)  
James Aikman (b. 1959)

- a. They appear boring...should we bother?
- b. Why not...let's sample their digital intelligence
- c. What do they do and why do they do it???
- d. Evaluate data.
- e. Conclusion/departure.

"We have piped for you and ye have not danced."

*Fixed media*



Chance Design n.1 (2017)

Improvisation

Greg Byrne, *percussion*  
Gabe Evens, *piano*  
John Ritz, *cello & live electronics*

Trigger Warnings (2017)

Steve Rouse  
(b. 1953)

1. Equity
2. Victimhood
3. Privilege

*Fixed media*

...the skies would be frozen,  
if they were not hi-cut filtered (2017)

Paweł Siek  
(b. 1993)

Ian Michael Elmore, *double bass*

Audible Ecosystemics n.2a / Feedback Study (2003)

Agostino Di Scipio  
(b. 1962)

*Real-time Digital Signal Processing*  
John Ritz, *electronic performer*

Mobiles (2017)

Krzysztof Wołek  
Ryan Ingebritsen (b. 1973)

Krzysztof Wołek & Ryan Ingebritsen, *computers & live electronics*

# PROGRAM NOTES

## **Błoto - Krzysztof Wolek**

This piece is based on an archival recording of the folk song "Konie moje konie" (Horses my Horses) performed by Stanisław Brzozowy from Krobia in the Kurpie Białe region of Poland. The noises and distortions that represent the technology available at the time when the original recording was made became an integral part of the new composition. The song itself has a very remarkable melodic structure as well as an asymmetric formal and rhythmic construction. The original recording has been analyzed and manipulated in such a way that one-minute-long archival material was transformed into a five minute long tape part that preserves the melodic, formal and rhythmical structure of the original song. At each stage of the composition process computer programs were used to assist the composer with the creation of the piece, starting with the analysis of the original material through source material manipulation and writing of the tape part to composing of the instrumental parts of the new piece. The final result is an interesting combination of traditional folk song with computer technology. Błoto was commissioned by the 7<sup>th</sup> Festival of Traditional and Avant-garde Music Kody in Lublin for the Bang on a Can All-Stars ensemble and their Field Recording Project with financial support from the Polish Ministry of Culture and National Heritage.

## **The Mathematics of Resonant Bodies - John Luther Adams**

*The Mathematics of Resonant Bodies* is a cycle of eight pieces, each played on a different instrument, along with an aura of pre-recorded computer-processed sounds. The intent of the cycle is to allow the listener to hear the complex sonorities of instruments, which are not typically played as a solo instruments, while playing them as solo instruments. The duration of the entire cycle is about 70 minutes. The performer chose to play just one piece of the cycle for this evening's concert.

## **HyPER MIX: Sent to Analyze Lifeforms - David Dzubay & James Aikman**

*HyPER MIX* is an electroacoustic music collaboration by James Aikman and David Dzubay. The work combines the digital sampling and editing on 'non-musical' sound sources, including stationary exercise bicycles, rowing machines, clangorous weights, and a basketball scrimmage, with digitally sampled and edited musical source material (harp, flute, trumpet, the human voice, saxophone, drums and full orchestra). Frequency modulation synthesis, analog synthesis and digital effects processing are also used in this 'sound painting,' which may have been the last actual 'tape' piece completed

(on tape) prior to the complete renovation of the IU Center for Electronic and Computer Music into a state-of-the-art digital facility in 1991. *HyPER MIX* refers not only to various activities in the Health, Physical Education and Recreation building at Indiana University (where we carted around a 1980s over-sized sampler), but also to our hectic (all-night/two-man/4 channels each) stereo mixing procedure.

### **Chance Design n.1 - Improvisation**

Chance: a possibility of something happening.

Design: purpose, planning, or intention that exists or is thought to exist behind an action, fact, or material object.

The Trio of Chance Designs formed in Spring 2017. The group explores notions of chaos theory within the context of sound. A networked system of musicians, instruments, microphones, loudspeakers, and digital signal processing algorithms is established - there is a possibility of something happening. From the very first sound produced (system input), a process of interaction between the musicians and computer proceeds in the sound domain. Musical form (design) is then considered an emergent property of this dynamical system of sound interactions.

### **Trigger Warnings - Steve Rouse**

*Trigger Warnings* is a group of sonic social commentaries that use as starting points selected comments from lectures and interviews by Dr. Jordan Peterson, a Canadian clinical psychologist, cultural critic, and professor of psychology at the University of Toronto whose main areas of study are the psychology of religious and ideological belief, and the assessment and improvement of personality and performance. Dr. Peterson's *Maps of Meaning: The Architecture of Belief* (1999) has been described as "a brilliant enlargement of our understanding of human motivation...a beautiful work," by Sheldon H. White, Harvard University.

*Trigger Warnings* is about ten minutes long, and although each movement uses different means, many of the technical devices are variants of *musique concrète* or acousmatic music. Many of the sound objects are self-created, but others, such as some of those in *Privilege*, are derived from recordings of recent or fairly recent public events.

### **...the skies would be frozen, if they were not hi-cut filtered - Pawel Siek**

Once upon a time the harmonies of the winter used to "tremble from cold in the icy snow"\*... In Kraków, Poland, 2017, those faded away and the smog completely darkened the sky. Frosted harmonics of the vivaldian instrument, artificially modified by the electronics, touch upon the aesthetics of the altered winter. Smog, which had already covered the city, now settles

down slowly on the anti-pollution masks of the passersby, on their smart phones with the anti-smog apps and on the four strings of the double bass...

The piece was premiered in the Lviv Philharmonic Hall, Ukraine in March 2017.

\*Antonio Vivaldi – *Four Seasons, Winter (Sonnet)*

### **Audible Ecosystemics n.2a / Feedback Study - Agostino Di Scipio**

*Audible Ecosystemics* is a series of short works, each of which consists in the implementation of a real-time process that makes something (audible) to the given environment and, in turn, is subject to what the latter (audibly) makes to it. The compositional challenge consists in shaping out desirable interactions among the audio equipment (several loudspeakers and microphones, and a programmable digital signal processing computer) and the acoustics specific to the given room. Sound not only provides the raw material, but it itself drives the unfolding of the processes by which it is generated, transformed and controlled. Here sound (it's form: timbre), is the only medium for communication, and the only interface (no buttons, no manual, no visual control devices are used).

In n.2a (Feedback Study) the sound source is Larsen tones (audio feedback) that the performer deliberately generates in the hall. The computer process manages by itself to avoid saturation, and the feedback sounds are transformed into a polyphony of textural and gestural events.

### **Mobiles - Krzysztof Wołek & Ryan Ingebritsen**

Composers and Electronic Performers Krzysztof Wolek and Ryan Ingebritsen met in 2001 at a week long composition workshop in Stuttgart. Ingebritsen was on a year of Fulbright study in Krakow, Poland, and Wolek just finishing his studies in Katowice. They became fast friends and soon after both found themselves in Chicago, Ingebritsen starting his career in the Chicago underground and experimental music scene and Wolek attending the University of Chicago. It was often joked that with the distance between them in Chicago – Ingebritsen mostly living and working on the north side and Krzysztof busily carrying out his studies on the U of C's South Side Campus – that they saw each other more often in Poland than they did in Chicago. In October they met in Chicago for their first concert together in that city since 2006. Both have on their own carried on distinguished careers as composers producing works and receiving commissions and performances around the United States and Europe, also maintaining a close connection to the Polish avant-garde. Today's concert is another installment of their collaboration and exploration of the world of improvisation using various electronics, computers and sensors.

**UNIVERSITY SYMPHONY ORCHESTRA**  
**Kimcherie Lloyd, *Director***

Wednesday, November 8, 2017 at 8:00 p.m.  
Comstock Concert Hall

**PROGRAM**

Antiphonal Fanfare #2 (2006)

David Dzubay  
(b. 1964)

James Robinson, *trumpet*  
Hayden LaVelle, *horn*  
Chad O'Brien, *trombone*

Intrusive Thoughts for orchestra (2017)

Cullynn D. Murphy  
(b. 1993)

**WORLD PREMIERE**  
Greg Neblett, *conductor*

Threnody (1987/1993)

David Dzubay

**GRADUATE STRING QUARTET**  
Elizabeth Smith & Sarah Cole, *violins*  
Lydia Byard, *viola*  
Adella Hotchkiss, *violoncello*

Encompass

Tyler Taylor  
(b. 1992)

1. Consequence
2. In the wake

Tidal Rhythms for large orchestra (2017)

Martha Callison Horst  
(b. 1967)

Light Fantastick (2007)

David Dzubay

# PROGRAM NOTES

## **Antiphonal Fanfare #2 - David Dzubay**

This fanfare was composed for Wayne DuMaine, Ann Ellsworth, and Mike Seltzer, of the Manhattan Brass.

## **Intrusive Thoughts for orchestra - Cullynn D. Murphy**

An “intrusive thought” is a common symptom included in a variety of diagnoses pertaining to fixation. More specifically, it is “an unwelcome involuntary thought, image, or unpleasant idea that may become an obsession.” This collection of mental invasions can afflict through hyper-specific situations or pervasively vague mental attitudes or atmospheres. *Intrusive Thoughts* is an attempted depiction of the continuous anxiety provoked by these unrelenting ideas.

- Cullynn D. Murphy

## **Threnody - David Dzubay**

*Threnody* is a parody, in the respectful sense of a composition based on an earlier composition, of *Mille Regretz*, a hauntingly beautiful chanson by Josquin des Prés (1440-1521). Josquin’s chanson provides the framework for this short lament. Around this frame, I have created my own musical statement using interruption, layering, contrast, repetition and variation. Though composed in the summer of 1987, in May of 1993 I made a few slight revisions to the work and also wrote a version for string orchestra that was commissioned by the Music at Maple Mount Festival.

The text of the chanson is as follows:

*Mille regretz de vous habandonner  
Et d’eslonger vostre fache amoureuse,  
Jay si grand dueil et paine douloureuse,  
Quon me verra brief mes jours definer.*

*A thousand regrets at deserting you  
and leaving behind your loving face,  
I feel so much sadness and such painful distress,  
that it seems to me my days will soon dwindle away.*

- David Dzubay

## **Encompass - Tyler Taylor**

The first movement *Consequence* operates on two related ideas. One is the idea of an object that is resisting movement but with enough prodding is set into motion, gaining momentum as it tumbles towards its eventual resting place. The other is the idea that an object can endure trivial damage; however, if this damage is sustained, regardless of how trivial, the object will eventually become compromised. The second movement, *In the wake*, is a reinterpretation of and a reaction to *Consequence* – it concerns itself with the aftermath of the action that has taken place before it. The title, *Encompass*, serves to contextualize the proportion of the events which have inspired this music.

*Encompass* was a performance commission by the Graduate Composer's Sinfonietta at Eastman. I began work on the piece during the summer before my first year at Eastman, a time in which the afterglow of completing my undergrad and excitement to go to Eastman quickly turned to a cold and dim cloudiness, both figuratively and literally, as a result of leaving friends and family from home and the weight of making an impression at this formidable institution. The music reflects my frustration and perhaps more so the sense of melancholy that accompanied this period of time. The second movement especially, with pin pricks of loneliness set against a pale and icy backdrop, stands out as some of my most emotional writing.

- Tyler Taylor

## **Tidal Rhythms for large orchestra - Martha Callison Horst**

Countless composers, from Sibelius to Debussy to John Luther Adams, have written music inspired by the ocean. Written in June 2017, *Tidal Rhythms* is my attempt to capture the feeling of vastness one feels when standing at the ocean. At the same time, I wanted to portray different sorts of aquatic motion. The work as a whole depicts a tidal cycle of rise, crest, and decay. Within these three sections, the music features strata of different simultaneous temporal cycles; these strata attempt to portray the complex simultaneity of surface and deep water currents.

The first part of *Tidal Rhythms* ("rise") features cycles of low piano hits, undulating bass scalar patterns, expanding five part string chords, and a circular pedal of sound played by the percussion. The woodwinds begin to "infect" these slower currents of sound with faster rhythms; this eventually leads to pairs of woodwinds rising and falling in imitation. The middle part ("crest") begins with the appearance of a chord progression played by the French horns. Against this, the strings and woodwinds play fast sixteenth note figurations forming extended tertian chords. This middle part reaches a climax around two thirds of the way through the entire work. The final part ("decay") features the instrument of the piano – which has been almost silent up to this point. The piano's rhythmic values gradually slow down in

a written out ritardando from sixteenth notes all the way to quarter notes. As the piano figurations slow down, the pitch falls to the lowest registers of the ensemble. The work ends in a circular fashion with a return to the timbres and pitches of the opening.

- Martha Callison Horst

## Light Fantastick - David Dzubay

This piece was commissioned by the Green Bay Symphony Orchestra with Bridget-Michaele Reischl as Music Director and was funded in part by the Composer Assistance Program of the American Music Center.

Light was in my thoughts since first imagining composing a work for the Green Bay Symphony Orchestra, as early as 2004. This from memories of lying on my back at night in the middle of Lake Lucerne watching shooting stars in the clear north Wisconsin sky during August meteor showers. I began conjuring musical ideas reflecting stars and light, music that would glow, shine, spark, flash, shade, illuminate.

In the end I composed a fantasia for orchestra using a title from John Milton's poem to the goddess Mirth: "...com, and trip it as ye go / On the light fantastick toe..." In Milton, "trip" means to step or dance full of life and vigor; "fantastick," fancifully imagined. Though at times mirthful, *Light Fantastick* it is not a setting of the poem; rather, it is a fantasy on aspects of light, and also on a five tone motive built from pitch names found in "Green Bay" (G-D-E-B-A). R equates to the pitch D through solfege (Do-Re-Mi-Fa-Sol-La-Ti-Do).

Sparks initiate this fantasia by way of plucked strings, soon combined with percussive wood sounds and woodwind flashes. Once 'ignited,' the composition progresses in the manner of most fantasias; that is, following its own rather spontaneous path, generally gaining momentum, diverging here and there, but always in search of new ways to reflect and illuminate the central themes of Light and Green Bay.

### *from John Milton's (1608–1674) L'Allegro:*

*Haste thee, Nymph, and bring with thee  
Jest, and youthful Jollity,  
Quips and cranks and wanton wiles,  
Nods and becks and wreathed smiles  
Such as hang on Hebe's cheek,  
And love to live in dimple sleek;  
Sport that wrinkled Care derides,  
And Laughter holding both his sides.  
Com, and trip it, as you go,  
On the light fantastick toe;  
And in thy right hand lead with thee  
The mountain-nymph, sweet Liberty;*

*And, if I give thee honour due,  
Mirth, admit me of thy crew,  
To live with her, and live with thee,  
In unreproved pleasures free ...  
To hear the Lark begin his flight,  
And singing startle the dull night,  
From his watch-towre in the skies,  
Till the dappled dawn doth rise;  
Then to com in spite of sorrow  
And at my window bid good morrow,  
Through the Sweet-Briar, or the Vine,  
Or the twisted Eglantine.*

- David Dzubay



# UNIVERSITY SYMPHONY ORCHESTRA

Kimcherie Lloyd, *Music Director*

Jessica Wise, *Assistant Conductor*

Greg Neblett, *Assistant Conductor*

## VIOLIN I

Sarah Cole<sup>^\*</sup>  
Drew Sarette<sup>+</sup>  
Emily Longnecker<sup>\*</sup>  
Misaki Hall<sup>\*</sup>  
Martina Langdon<sup>\*</sup>  
Trenton Smith<sup>\*</sup>  
Alan Chan<sup>\*</sup>  
Blakely Burger<sup>\*</sup>  
Madison Eickholtz<sup>\*</sup>  
Josh Tierney  
Emilie Shor  
Rachel Hollis<sup>\*</sup>

## VIOLIN II

Elizabeth Smith<sup>+</sup>  
Kieran Walker<sup>\*</sup>  
Allie Hagan  
Bethany Daniels  
Ruthie Walton  
Savannah Major  
Sabrina Lindsey  
Angela Baldwin  
KJ Wilson  
Kelly Sieberts  
Stephanie Laun  
Lauren Smith

## VIOLA

Lydia Byard<sup>+</sup>  
Ellie Miller<sup>\*</sup>  
Layne Guyer<sup>\*</sup>  
Adam Cecil<sup>\*</sup>  
William Lamkin<sup>\*</sup>  
Emma Crump  
Thuan Nguyen

## HARP

Vicki Searl

## PIANO

Nathaniel Mo

## CELLO

Addie Hotchkiss<sup>+</sup>  
Chris Cupp<sup>\*</sup>  
Aric Lee<sup>\*</sup>  
Alek Babkov<sup>\*</sup>  
Garett Metz  
Ana Lei  
Lize Dreyer  
Roman Wood  
Will Goodwin  
Jozi Ueberhoer  
Etana Garfinle-Plymesser  
Carly Huff  
Carter Wooten  
Jessica Harper

## BASS

Maria Gramelspacher  
Veronica Palensky  
John Anderson  
Benjamin Bossert  
Zoey Morris  
Jessie Dobson  
Jared Lederer  
Wes Jones  
Katherine Reardon

## PICCOLO

Katelin McDonald<sup>\*</sup>

## FLUTE

Jessica Wise<sup>+</sup>  
Katelin McDonald<sup>\*</sup>  
David Farsetti

## OBOE

Stephanie Hile<sup>+</sup>  
Nate Harden  
Marquese Tunstull

## ENGLISH HORN

Nate Harden

## CLARINET

Josh Costello<sup>+</sup>  
Kris Bachmann<sup>\*</sup>  
Brooklyn Smith  
Emily Lewis

## BASSOON

Alex Slucher<sup>+</sup>  
Rebekah McKinley  
Niko Wasdovich

## HORN

Hayden LaVelle<sup>+</sup>  
Megan Collins<sup>\*</sup>  
Seth Berkenbosch  
Andrew Ponozzo

## TRUMPET

James Robinson<sup>+</sup>  
Jake Mitchell<sup>\*</sup>  
Nolan Walker  
Jacob Atwell

## TROMBONE

Chad O'Brien<sup>+</sup>  
Josh Lang  
Chris Estabrook

## BASS TROMBONE

Noal McLimore

## TUBA

Jeff Beers<sup>+</sup>  
Eric Montgomery

## PERCUSSION

Tanner Leonardo<sup>+</sup>  
Hayden McConnell<sup>\*</sup>  
Kirk Knight  
James Gibson

## LIBRARIAN

Aric Lee

## MANAGERS

Veronica Palensky  
Ben Bossert  
Josh Costello  
Thuan Nguyen

<sup>^</sup> *Concert Master*

<sup>+</sup> *Principal*

<sup>\*</sup> *Sinfonietta*

**COLLEGIATE CHORALE**  
**Won Joo Ahn, Director**  
**&**  
**CARDINAL SINGERS**  
**Kent Hatteberg, Director**

Thursday, November 9, 2017 at 8:00 p.m.  
Comstock Concert Hall

**PROGRAM**

**COLLEGIATE CHORALE**  
**Won Joo Ahn, Director**

Christus est natus (1999) Damijan Močnik  
(b. 1967)

In paradisum (2012) Galina Grigorjeva  
(b. 1962)

Tabula Rasa (2010) Don Macdonald  
(b. 1966)

Erin Shina & Katie Vessels, *soloists*

Until the Daybreak (Four Songs of Love) (2008) Sven-David Sandström  
(b. 1942)

Prayer (2009) René Clausen  
(b. 1953)

Cantate Domino (2011) David Dzubay  
(b. 1964)

Factus est repente (The Strathclyde Motets) (2005) James MacMillan  
(b. 1959)

# INTERMISSION

## CARDINAL SINGERS Kent Hatteberg, *Director*

Cantate Domino (2015)

Tine Bec  
(b. 1993)

Beata Virgo (1988)

David Griffiths  
(b. 1950)

O quam suavis est (2017)

Ivo Antognini  
(b. 1963)

### PREMIERE

Missa a cappella (2011)  
Gloria  
Credo

Einojuhani Rautavaara  
(1928-2016)

Pater noster (1994)

Vytautas Miškinis  
(b. 1954)

Erin Shina, *soloist*

Ama Niamo (2012)

Ily Matthew Maniano  
(b. 1988)

Callie Cowart, *soloist*

Dream Song (Wintu)  
(Northwest Passages, Song #5) (2004)

David Dzubay  
(b. 1964)

Naiman Sharag (1998)

Se Enkhbayer  
(b. 1956)

Seon Hwan Chu, *soloist*

# PROGRAM NOTES

## Selections by the Collegiate Chorale

### Christus est natus – Damijan Močnik

*Christus est natus* begins with a declamation of the birth of Christ in unison. The melismatic passages and repetition of texts are rhythmically driven to enhance excitement. This excitement is juxtaposed with contrasting, chant-like passages that deliver serenity and intimate joy at the birth of Christ. Nevertheless, the excitement returns, softly at first, growing towards the fanfare-like homophonic section at the end of the piece that shimmers with outbursts of joy and praise.

*Hoc die Christus est natus,  
hodie salvator apparuit;  
hodie in terra canunt angeli;  
hodie exsultant justi, dicentes  
Gloria in excelsis Deo.*

*Today, Christ is born,  
today the savior appeared;  
today the angels sing on earth;  
today the righteous rejoice, saying  
Glory to God in the highest.*

### In paradisum – Galina Grigorjeva

*In Paradisum* (2012) was commissioned by the international choir festival *Tallinn 2013*. The text is from an antiphon in the Latin liturgy of the Requiem Mass. The music opens with a chant-like melody passed from voice to voice until it reaches a rich, sonorous, homophonic section. Grigorjeva's use of chant-singing and long sustained rhythms and harmonies shows Russian Orthodox influence on her music.

*In paradisum deducant te Angeli;  
in tuo adventu suscipiant te martyres,  
et perducant te in  
civitatem sanctam Jerusalem.  
Chorus angelorum te suscipat,  
et cum Lazaro quondam paupere  
aternam habeas requiem.*

*May the Angels lead you into Paradise;  
may the martyrs greet you at your arrival  
and lead you into the  
holy city, Jerusalem.  
May the choir of angels greet you  
and like Lazarus, who once was a poor man,  
may you have eternal rest.*

### Tabula Rasa – Don Macdonald

*Tabula Rasa* was published in 2010 and won first prize in the Da Capo Chamber Choir 2010 NewWorks Competition. The words of the title translate as "blank slate." The work is completely diatonic and mostly homophonic, with sections of running notes to add dissonance and forward motion. Macdonald writes that he had "a specific image in mind when composing this music. A quiet moment between a mother and child when

the mother sees, as she has never seen, the potential of the precious life she holds in her arms. A silent acknowledgement of her child and every child as a 'blank slate' with seemingly limitless potential."

*En mis brazos, respira  
vida sin limites.  
Luz del dia, noche oscura.  
Duerme, sueño, resto con seguridad.*

*In my arms, breathe.  
Life without limits.  
Light of day, dark night.  
Sleep, dream, rest in safety.*

*Con su corazón su alma,  
escucha y sabe esta verdad:  
dentro de ti hay futuros ilimitados,  
si le dan la libertad;*

*With your heart, your soul,  
listen and know this truth:  
within you are boundless futures,  
if you are given freedom;*

*libertad de crecer,  
libertad de aprender,  
libertad de tocar,  
libertad de sentir,  
libertad de imaginarse,  
libertad de volar,  
libertad de adorer,  
libertad de ser amado.*

*freedom to grow,  
freedom to learn,  
freedom to touch,  
freedom to feel,  
freedom to imagine,  
freedom to fly,  
freedom to love,  
freedom to be loved.*

- Allison Girvan

## **Until the Daybreak – Sven-David Sandström**

Sven-David Sandström's Four Songs of Love, composed in 2008, utilize verses from the Song of Songs. Each verse, set in ethereal and sensitive choral texture, explores a pure and shining example of love. The second movement, *Until the Daybreak*, uses shifting, consonant homophony to express the sense of both rest and unrest that the text conveys. The picturesque setting of the male voices punctuated by the restless and fractured setting of the treble voices summons a layered quality of sound, climaxing in an emotional statement of love from the full force of the chorus. It then diminishes in dynamic and scale until the stark mountainside is painted in the female voices over a swelling and reposing texture in the male voices.

*Until the daybreak,  
and the shadows flee away,  
turn, my beloved.  
And be thou like a roe or a young hart  
upon the mountains of Bethor.*

- Song of Songs 2:17

## Prayer – René Clausen

*Prayer* was composed for the Yale Alumni Chorus Foundation and the conductor, Jeffery Douma, in 2009. The music consists of rich harmonies and gentle moving lines that are beautifully set to a simple yet profound text, taken from the daily prayers of Mother Teresa of Calcutta.

*Help me spread your fragrance wherever I go.  
Flood my soul with your spirit and life.  
Penetrate and possess my whole being so utterly  
that my life may be only a radiance of yours.  
Shine through me, and be so in me that every soul I know  
will feel your presence in my soul.  
Let them look up and see no longer me, but only you. Amen.*  
- Mother Teresa of Calcutta

## Cantate Domino – David Dzubay

*Cantate Domino* was commissioned by Central Presbyterian Church in Lafayette, Indiana, in celebration of the 25<sup>th</sup> anniversary of church organist and director of adult music, Jeffery Stearns. The well-known text is taken from Psalm 98 – “Sing to the Lord a new song.” Set for organ and choir, it begins rather quietly, but then bursts forth at “Canticum novum.” Passages of rhythmic excitement, choral outbursts, and changing meter give the piece a variety of character changes as the composer illuminates the joyous Psalm text.

*Cantate Domino canticum novum,  
quia mirabilia fecit.  
Jubilate Domino, omnis terra;  
cantate et exultate et psallite.  
Psallite Domino in cithara;  
In cithara et voci psalmi;  
in tubis ductilibus et voce tubae corneae.  
Jubilate in conspectus regis Domini:  
moveatur mare, et plenitudo eius;  
orbis terrarum, et qui habitant in eo.  
Flumina plaudent manu;  
simul montes exultabunt  
a conspectus Domini.  
Cantate Domino canticum novum,  
quia mirabilia fecit.*

*O sing to the Lord a new song,  
For he has done marvelous things.  
Shout joyfully to the Lord, all the earth;  
Break forth in song, rejoice, and sing praises.  
Sing to the Lord with the harp;  
with the harp and the sound of a psalm;  
with trumpets, and the sound of a horn.  
Shout joyfully before the Lord, the king:  
Let the sea roar, and all its fullness;  
The world and they that dwell in it.  
Let the rivers clap their hands;  
let the hills be joyful together  
before the Lord.  
O sing to the Lord a new song,  
For he has done marvelous things.*

- from Psalm 98 (New King James Version)

## Factus est repente – James MacMillan

British conductor Paul Spicer writes about the *Strathclyde Motets* and *Factus est repente*: “In writing the *Strathclyde Motets* MacMillan set out to write a series of communion motets of only moderate difficulty, which would be of real and lasting use for average church or concert choirs. Aware that much of his choral music to date could be too challenging for average use, he composed these new motets to provide a very welcome opportunity for almost any choir of reasonable attainment and ambition to sing some contemporary music of real value. The opening of *Factus est repente* is set up to sound like an outburst of bagpipe music with drone and highly decorated melody which is much in the style of the other motets in this series. The decorated melismatic writing which follows in other parts needs some careful handling. These moments of choral outburst are beautifully interspersed by more straightforward, gentle music, and the whole motet ends with a sublime ‘Alleluia.’”

- Paul Spicer

*Factus est repente de caelo sonus  
advenientis spiritus vehementis  
ubi errant sedentes,  
Alleluia: et replete sunt  
omnes Spiritu Sancto,  
loquentes magnolia Dei,  
Alleluia.*

- Acts 2: 2, 4

*Suddenly there came a sound from heaven,  
as of a mighty wind coming  
where they were sitting,  
Alleluia: and they were all filled  
with the Holy Spirit,  
speaking the wonderful works of God,  
Alleluia.*

## Selections by the Cardinal Singers

### Cantate Domino – Tine Bec

*Cantate Domino* was dedicated to Ambrož Čopi and to the Choir of the Ljubljana Conservatory for Music and Ballet, Slovenia, and was premiered by the ensemble in 2015. It opens in an allegro tempo with lively rhythms and changing meters that take the contours of the text in unexpected directions. Contrasting slower sections at “quia mirabilia fecit” and “viderunt omnes termini terrae” exhibit thoughtful reflections on the Psalm text.

*Cantate Domino canticum novum,  
quia mirabilia fecit.  
Salvavit sibi dextera ejus,  
et brachium sanctum ejus.  
Viderunt omnes termini terrae  
salutare Dei nostril.  
Jubilare Deo, omnis terra;  
cantata, et exsultate.*

-Psalm 97:1-4

*Sing to the Lord a new song,  
because he has done wonderful things.  
His right hand hath wrought for him salvation,  
and his arm is holy.  
All the ends of the earth  
have seen the salvation of our God.  
Sing joyfully to God, all the earth;  
sing and rejoice.*

## **Beata Virgo – David J. Griffiths**

The opening of *Beata Virgo* is an ascending, then descending scale covering an octave and a fifth. The composer divides the choir into twelve parts, starts the scale in two different places, and staggers the entries, producing an impressive vocal arch on the text “Beata Virgo” (“Blessed Virgin”). “Cujus viscera” (“whose body”) is scored darkly and mysteriously, perhaps to portray the mystery of Christ’s conception, and the final half of the work is devoted to the words “Dominum Christum” (“Christ the Lord”), chanted by each of the twelve parts, each entering on successive beats, and finally by the three alto voice parts amid expansive chords.

*Beata virgo  
cujus viscera meruerunt portare  
Dominum Christum.*

*Blessed is the virgin  
whose womb was worthy to bear  
Christ the Lord.*

## **O quam suavis est – Ivo Antognini**

Ivo Antognini’s new composition *O quam suavis est* was written for and dedicated to Kent Hatteberg and the University of Louisville Cardinal Singers. The University of Louisville choirs have performed several of Mr. Antognini’s compositions over the years, and he has had the opportunity to hear the Singers, most recently at the National ACDA Convention in Minneapolis last March.

*O quam suavis est,  
Domine, Spiritus tuus,  
qui ut dulcedinem tuam  
in filios demonstrares  
pane suavissimo de caelo praestito.  
esurientes reple bonis,  
fastidiosos divites dimittens inanes.*

*O how sweet is  
thy spirit, Lord,  
thou who, in order to demonstrate  
thy sweetness to thy children, send down  
from heaven the sweetest bread unsurpassed,  
filling the hungry with good things,  
sending away empty the disdainful rich.*

## **Missa a cappella – Einojuhani Rautavaara**

Even though Rautavaara’s *Missa a cappella* dates from 2011, its roots go back some 40 years to when he composed a stand-alone Credo in 1972. It was published then as a single work, and it was not until a commission came to write a complete mass that he revisited the Credo, which became the central part of his new a cappella mass.



Rautavaara writes about his *Missa a cappella*:

“Originally the idea to commission this Mass came from Father Arthur Bridge in Australia, an important patron of the arts who has been integral in the creation of over a hundred pieces of music. I had heard that he sells art work, and with that money commissions sacred choral works for his church, the Parramatta Diocese. He approached me with the idea of commissioning a Mass, and later other commissioners joined: the Netherlands Radio Choir, the Cheltenham Festival, Swedish Radio Choir and the Netherlands Broadcasting Companies TROS, AVRO and NTR.

“I was born and live in a country on the borderline between East and West: Finland, between the Orthodox and Roman Catholic/Lutheran religions. I had already composed an Orthodox Vigil, and so it seemed natural to follow this with a Catholic Mass. And the idea to compose the piece was welcome – in fact, I had already planned to write a Mass forty years ago. Having already composed the most difficult part – the Credo with its long lists – I was happy to be given the chance to write the rest.” - *Einojuhani Rautavaara*

## **Gloria**

*Gloria in excelsis Deo.*

*Et in terra pax hominibus  
bonæ voluntatis.*

*Laudamus te, benedicimus te,  
adoramus te, glorificamus te.*

*Gratias agimus tibi  
propter magnam gloriam tuam.*

*Domine Deus, Rex coelestis,  
Deus Pater omnipotens.*

*Domine Fili unigenite Jesu Christe.*

*Domine Deus, Agnus Dei,  
Filius Patris.*

*Qui tollis peccata mundi,  
miserere nobis.*

*Qui tollis peccata mundi,  
suscipe deprecationem nostram.*

*Qui sedes ad dextram Patris,  
miserere nobis.*

*Quoniam tu solus Sanctus,  
tu solus Dominus,  
tu solus Altissimus, Jesu Christe.*

*Cum Sancto Spiritu  
in gloria Dei Patris.*

*Amen.*

*Glory be to God in the highest.*

*And in earth peace to men  
of good will.*

*We praise Thee; we bless Thee;  
we worship Thee; we glorify Thee.*

*We give thanks to Thee  
for Thy great glory.*

*O Lord God, Heavenly King,  
God the Father Almighty.*

*O Lord Jesus Christ, the only begotten Son.*

*Lord God, Lamb of God,  
Son of the Father.*

*Thou that takest away the sins of the world,  
have mercy upon us.*

*Thou that takest away the sins of the world,  
receive our prayer.*

*Thou that sittest at the right hand of the Father,  
have mercy upon us.*

*For thou only art holy,  
thou only art the Lord,*

*thou only art the most high, Jesus Christ.*

*Together with the Holy Ghost  
in the glory of God the Father.*

*Amen.*

## **Credo**

*Credo in unum Deum;  
Patrem omnipotentem,  
factorem coeli et terrae,  
visibilem omnium et invisibilem.  
Et in unum  
Dominum Jesum Christum,  
Filium Dei unigenitum,  
Et ex Patre natum ante omnia sæcula.  
Deum de Deo, lumen de lumine,  
Deum verum de Deo vero,  
genitum non factum,  
consubstantialem Patri:  
per quem omnia facta sunt.  
Qui propter nos homines,  
et propter nostram salutem  
descendit de caelis.  
Et incarnatus est de Spiritu Sancto  
ex Maria Virgine: et homo factus est.  
Crucifixus etiam pro nobis  
sub Pontio Pilato,  
passus et sepultus est.  
Et resurrexit tertia die  
secundum Scripturas.  
Et ascendit in caelum:  
sedet ad dexteram Patris.  
Et iterum venturus est cum gloria,  
judicare vivos et mortuos:  
cujus regni non erit finis.  
Et in Spiritum Sanctum,  
Dominum, et vivificantem:  
qui ex Patre Filioque procedit.  
Qui cum Patre et Filio simul  
adoratur et conglorificatur:  
qui locutus est per Prophetas.  
Et in unam sanctam  
catholicam et apostolicam Ecclesiam.  
Confiteor unum baptisma,  
in remissionem peccatorum.  
Et expecto resurrectionem mortuorum  
et vitam venturi sæculi.  
Amen.*

*I believe in one God;  
the Father almighty,  
maker of heaven and earth,  
and of all things visible and invisible.  
And in one  
Lord Jesus Christ,  
the only begotten Son of God,  
begotten of the Father before all worlds;  
God of God, light of light,  
true God of true God,  
begotten not made;  
being of one substance with the Father,  
by Whom all things were made.  
Who for us men  
and for our salvation  
descended from heaven;  
and was incarnate by the Holy Ghost  
of the Virgin Mary, and was made man.  
He was crucified also for us,  
suffered under Pontius Pilate,  
and was buried.  
And on the third day He rose again  
according to the Scriptures:  
and ascended into heaven.  
He sitteth at the right hand of the Father;  
and He shall come again with glory  
to judge the living and the dead;  
and His kingdom shall have no end.  
I believe in the Holy Ghost,  
the Lord and giver of life,  
Who proceedeth from the Father and the Son,  
Who with the Father and the Son together  
is worshipped and glorified;  
as it was told by the Prophets.  
And I believe in one holy  
catholic and apostolic Church.  
I acknowledge one baptism  
for the remission of sins.  
And I await the resurrection of the dead  
and the life of the world to come.  
Amen.*

## **Pater noster – Vytautas Miškinis**

*Pater noster* is one of the composer's more dramatic choral works. It opens with quiet clusters in the women's voices, with one after another of the male voices entering on different parts of the prayer text. A lone soprano soars up high on the text "on earth, as it is in heaven," while the low basses intone "terra" (earth) on a low E. The chant is then expanded to include the male voices as the intensity rises, until shouts of "Give us this day our daily bread" break loose. As the drama wanes, the voices move homophonically in a more tonal harmony. The quiet clusters then return in the women's voices, with the men then joining on the text "but deliver us from the evil one."

*Pater noster, qui es in coelis:  
sanctificetur nomen tuum.  
Adveniat regnum tuum.  
Fiat voluntas tua, sicut  
in coelo, et in terra.  
Panem nostrum quotidianum  
da nobis hodie.  
Et dimitte nobis debita nostra,  
sicut et nos dimittimus  
debitoribus nostris.  
Et ne nos inducas in tentationem.  
Sed libera nos a malo. Amen.*

- Matthew 6:9-13

*Our Father, who art in heaven:  
hallowed be thy name.  
Thy kingdom come.  
Thy will be done on earth  
as it is in heaven.  
Give us this day  
our daily bread.  
And forgive us our debts,  
as we forgive  
our debtors.  
And lead us not into temptation.  
But deliver us from the evil one. Amen.*

## **Ama niamo – Ily Matthew Maniano**

Like *Pater noster*, *Ama niamo* is a setting of the Lord's Prayer, this time in Bicol, a language spoken mostly on the Bicol Peninsula on the island of Luzon and some neighboring areas in the Central Philippine islands. It was written especially for Maria Victoria Llamas, a friend of the composer. It begins with the men intoning "Our Father" on middle C as a solo soprano sings a simply, prayerful melody. The other women's voices enter randomly on this melody, creating a sense of individuals in quiet supplication. The voices join together for the main body of text, then the opening melodic material returns as the prayer asks to "deliver us from evil."

*Ama niamo na jaon sa langit  
Sambahon an ngaran mo  
Mapasamuya an kahadean mo  
Kuyugon an buot mo  
Digdi sa daga nin siring sa langit  
An samong kakanon sa aroaldaw  
Itao mo samuya ngonian  
Asin patawaron mo kami  
Kan samong kasa'lan  
Siring kan pagpapatawad niamo  
Sa mga nagkasala samuya  
Hare mo kami pabayae  
Na madaog nin sugot  
Alagad agawon mo kami sa maraot*

*Our Father in heaven  
hallowed be thy name.  
Thy Kingdom come  
thy will be done  
on earth as it is in heaven.  
Give us this day  
our daily bread  
and forgive us our debts  
as we forgive our debtors.  
Lead us not  
into temptation  
but deliver us  
from evil.*

## Dream Song (Northwest Passages, Song #5) – David Dzubay

*Northwest Passages* presents two compositions in parallel. One of these, a series of five movements for instruments and narrator, follows the western course of the Lewis and Clark Expedition, beginning at the departure from Saint Louis in May 1804 and ending with the arrival at the Pacific Ocean in November 1805. The narrator recites excerpts from the Corps of Discovery's journals, focusing on a few landmark events from the journey. In the score, these movements are called 'portages,' as they serve to link from one to the next of five choral songs comprising the other composition, which in fact can be performed alone under the title *Five Dream Songs*. The songs are settings of Native American song texts, and present a counterpoint to the narrative of the expedition. Alongside the songs the narrator recites excerpts from Chief Seattle's oft-repeated speech of 1854, creating another counterpoint in this work representing in some way a passage of two peoples.

- David Dzubay

*It is above that you and I shall go;  
Along the Milky Way you and I shall go;  
Along the flower trail you and I shall go;  
Picking flowers on our way you and I shall go.*

## Naiman Sharag – Se Enkhbayar

Mongolian songs often praise horses, real and legendary, reflecting the close relationship between horses and humans. A 13<sup>th</sup> century chronicle refers to the eight chestnut horses of Chinggis Khan, and they have thus become a symbol of national identity which embodies the Mongol's love for their native language and culture. Indigenous Mongolian musical rhythms are often patterned after the rhythm of a running horse. Such rhythms represent one of the major ethnic features of Mongolian music, and can be found throughout *Naiman Sharag* (The Eight Chestnut Horses). This piece won first prize in the 1991 Beijing International Choir Festival.

- André de Quadros

*Naran del ni namalsum shargad,  
Saran suul ni sagsalsan shargad,  
Delkhiin devjeed denselgesen shargad,  
Delger tүүkheen devjүүлsen shargad.  
Altan tuuraigaa tsavchilsan shargad,  
Aziig sereen jantsgaasan shargad,  
Agtiin suriig magtuulsan shargad,  
Aldriin suldiig manduulsan shargad,  
minu zee.*

*The sun-shaped manes fly as wings,  
the moon-shaped tails wave behind,  
these chestnut horses shook the world scene  
and created history on this earth.  
Their golden hooves beat the soil,  
their strong voices awoke Asia,  
making known the horses' might,  
earning much fame to our name –  
my chestnut horses.*

*Joloo dugt'ran jirelsen shargad,  
Zor'giig badraan termuulsen shargad,  
Uudmiin kholiig tuulsan shargad,  
Usnii tung'l(a)gig uusan shargad.  
Bayar jargal khuvaaltsan shargad,  
Bakhdam tuuliig buteeltsen shargad,  
Bay'lag or'noon duursuulsan shargad,  
Baatar tüm'neen duuluulsan shargad,  
minu zee.*

*The horses that run ahead of time,  
encouraging my will and soul,  
are the horses that cover any distance,  
drinking the clearest of waters,  
sharing all my joy and sorrow,  
originating proud epics and talks  
that spread the fame of this country  
and of this heroic people –  
my chestnut horses.*

*Ene shargad'n erdniin hölgüüd,  
Ezen bidnü erdmiin surguud,  
Ekh baigaliin ertnii dursgal,  
Egshiglen tugekh enkhiiin duulal.*

*These chestnut horses are a treasure to us,  
a valuable gift of nature. Like a peaceful song  
that sounds everywhere, so is the true image of the  
Mongolian horse worshipped by my nation.*

*Mongal mor'diin, khangal sur,  
Mini ardiin, shutekh, shutel,  
Urmiin gerch, ukhaanii och,  
Uragshilakh erchim, undrakh khuchin.*

*This image is the source of my encouragement  
and the flame of my insight and learning.  
This image is the energy that we need for progress  
and the might that leads us to prosper.*

*Teng'riin unaa, temuulekh Sanaa,  
Domgiin gilbaa, dorniiim javkhaa,  
Limel saikhan khusliin naiman shargad,  
Minu zee.*

*Let us call it the will to reach high spheres  
and the key to open wise myths.  
Like the very brilliance of the East,  
so are the eight chestnut horses of my dream.*

# COLLEGIATE CHORALE

Won Joo Ahn, *Director*

## SOPRANO I

Brittany Carwile  
Ann-Morgan Conway  
Mea Graham  
Nala Kathleen  
Hannah Lee  
Grace Money  
Hannah Moon  
Erin Shina+  
Marypaige Taylor

## SOPRANO II

Haley Arnett  
Rachel Barber  
Lorin Bridges  
Megan Easton+  
Jessica Heinz  
Kelsey Lyvers  
Hannay Shafer  
Ashley Stephens  
Katie Vessels

## ALTO I

Annabel Lee Bartholomew  
Emily Brumley  
Callie Cowart  
Sydney Davenport  
Jill Felkins  
Adelaide Hincks  
Lauren Montgomery+  
Rowan Schaefer  
Gina M. Woods

## ALTO II

Reagan Bunce  
Macy Ellis+  
Amelia Hurt  
Emily Spradling  
Hannah Thomas  
Madeleine West

## TENOR I

Tim Clay\*  
Andrew Miller+\*  
Jeffrey Moore  
Andrés Salazar  
Connor Wilkerson  
Blake Wilson

## TENOR II

Seon Hwan Chu+\*  
Dylon Crain  
Adrian Lopez  
Ethan Murphey  
Isaac Pendley  
Liam Resener  
Cory Spalding

## BASS I

Cameron Carnes  
Jonah Carter  
Andrew Chapman  
Jailon Chism  
Philip Clemons  
Andrew Durham  
Alex Kapp  
Ethan James McCollum+\*  
Cullynn D. Murphy\*  
Matt Pennington  
Samuel Ritchie

## BASS II

Hunter Carter  
Christopher Deaton  
Phill Hatton  
Dongkyu Lee\*  
Kyle King  
James May\*  
Nathaniel Mo+\*  
Zach Willman

+ *section leader*

\* *graduate student*

# CARDINAL SINGERS

Kent Hatteberg, *Director*

## SOPRANO I

Maria Franxman  
Mea Graham  
Erin Shina  
Shannon Winter

## TENOR I

Andrew Miller\*  
Jeffrey Moore  
Lincoln Sandham\*  
Connor Wilkerson

## SOPRANO II

Won Joo Ahn  
Rachel Barber  
Callie Cowart  
Megan Easton  
Kelsey Lyvers

## TENOR II

Seon Hwan Chu\*  
Dylon Crain  
Isaac Pendley  
Blake Wilson

## ALTO I

Jill Felkins  
Adelaide Hincks  
Lauren Montgomery  
Rowan Schaefer

## BASS I

Chris Deaton  
Alex Kapp  
Ethan James McCollum\*  
Matt Pennington  
Liam Resener

## ALTO II

Katelyn Blaszyński  
Reagan Bunce  
Amelia Hurt  
Erica Rust  
Madeleine West

## BASS II

Phill Hatton  
Sam Ifeacho  
Kyle King  
Dongkyu Lee\*  
Nathaniel Mo\*  
Matt Wetmore

\* *graduate student*

**NEW MUSIC ENSEMBLE & WIND ENSEMBLE**  
**FREDERICK SPECK, *Director***

Friday, November 10, 2017 at 8:00 p.m.  
Comstock Concert Hall

**PROGRAM**

Introduction and Dance (1995)

Dušan Bogdanović  
(b. 1955)

**GUITAR QUARTET**

Jose Arturo Calvo Gonzales, Jacob Miears,  
Jeremy Waldrip & Michael Jones

Lament (2015)

David Dzubay  
(b. 1964)

**T<sup>3</sup> QUARTET**

Zachary Schlaug, *soprano saxophone*  
Donnie Robbins, *alto saxophone*  
Davis Hale, *tenor saxophone*  
Abraham Tackett, *baritone saxophone*

“nightwalking/distant past”  
from *Crossroads Songs* (1999)

Evan Chambers  
(b. 1963)

Davis Hale, *alto saxophone*  
Johannes Visser, *piano*  
Neil Rao, *marimba*

Lullaby and Scherzo (1997)

David Dzubay

Jose Arturo Calvo Gonzales, *guitar*

Concerto for Cello (2011)

Steven Bryant  
(b. 1972)

Paul York, *violoncello*



# PAUSE

Symphony No. 2 (2016)

David Dzubay

- I. Objects in the Mirror are closer than they appear
- II. Reflections in Mirror may be distorted (attacca)
- III. By socially constructed ideas of beauty

## SOLOIST BIOGRAPHY

**Paul York, cello**

An accomplished soloist, chamber musician and teacher, Paul York has appeared in recital and with orchestras in the U.S. and abroad. Mr. York serves on the string faculty at the University of Louisville. Recent solo appearances include a performance of Karel Husa's *Concerto for Violoncello and Orchestra* at Carnegie Hall, *Colored Field for Cello and Orchestra* by Aaron Kernis with the Louisville Orchestra and Vivaldi's *Double Concerto in G Minor* with internationally acclaimed cellist Yo-Yo Ma. He is also a member of the artist faculty at the Sewanee Summer Music Festival. The recipient of numerous honors and awards, Mr. York was selected to participate in the prestigious Piatigorsky Seminar at the University of Southern California where he received his bachelor's degree. He received his master of music degree from the University of California at Santa Barbara, where he studied with Ronald Leonard. Other teachers include Gabor Rejto and Louis Potter. Mr. York has recorded for the Centaur, Arizona University Press and Ablaze labels.

# PROGRAM NOTES

## **Introduction and Dance - Dušan Bogdanović**

Serbian-born composer, Dušan Bogdanović, is highly regarded as an innovative voice for the guitar, both as a performer and composer. Eastern European ethnic flavors featuring modes, dance gestures and the sense of spontaneous musical dialogues create intriguing contrapuntal fabrics in his music. The introduction draws upon Balkan modes to suggest intertwining vocal melisma. What follows, is a dance that unfolds with irregular rhythms that generate polyrhythmic energy and complexity.

## **Lament - David Dzubay**

I began this work in the early January 2015 days of the senseless attack on the offices of Charlie Hebdo in Paris. The music uses mottos derived from "Charlie Hebdo" and "Je suis Charlie." More directly, the music is expressive, mournful, stunned, outraged, and at times exhibits an emphasis on freedom of expression, reflected by increased independence among the players.

- David Dzubay

## **"nightwalking/distant past" from *Crossroads Songs* - Evan Chambers**

For some time I've been writing music that has been influenced by my involvement with Irish traditional music; I've also written works that came out of my years playing in a gamelan ensemble, and my recent exposure to Albanian folk music. In the past these various musical influences have always remained quite separate – one per work – and I approached each tradition as a translator might, trying to communicate in the language of Western concert music some aspect of the experience of listening to the original. This piece, though, has multiple ethnic and regional influences, and they are all mixed together. I had the image of my own listening experience as a town at a crossroads, where people from all over meet, and their cultures mingle and merge. Albanian instrumental music, renaissance monody, Irish music, the occasional Oriental detail, and hymnody all get combined and juxtaposed, blurred together in this piece.

In *nightwaking/distant past*, I was thinking of those moments in which one awakes in a panic, reliving some desperate moment in a dream, only to have the fear and urgency gradually fade back into sleep, or perhaps into the quiet sadness that remains in the separation that time creates between our current selves and our individual and collective pasts.

- Evan Chambers

## Lullaby and Scherzo - David Dzubay

Commissioned by the Minnesota Orchestral Association for performance as part of the Minnesota Orchestra's "Adventures in Music" series of family concerts, *Wind Says Good Night* features a narrator and four soloists from within the orchestra. Katy Rydell's wonderful book tells the story of a child kept from sleep by a mockingbird, cricket, frog and moth, represented musically by the flute, violin, bass and drums, respectively. Other characters in the book are the night wind, depicted by a rolled, upside-down cymbal placed on a timpani and the moon, represented by swells in the horns, winds and strings. A gentle lullaby is featured at the beginning and ending of the work and also in transitions. This lullaby has been reworked into a short piece for solo guitar and expanded upon in *Nocturne*, for wind ensemble.

- David Dzubay

Like the *Lullaby*, David Dzubay's *Scherzo* was written for the preeminent guitarist David Starobin. Starobin's influence on the medium has been far reaching through his performances and recordings. His contributions were recognized by the Guitar Foundation of America in 2011 through Starobin's induction into the organization's Hall of Fame with the honor of receiving the "Artistic Achievement Award.

The *Scherzo* contrasts the *Lullaby* through pulsating ostinati, syncopation, and earthy chordal strumming effects. It conveys a spirit of invention and an infectious dance character.

## Concerto for Cello - Steven Bryant

Written for my dear friend and extraordinary cellist, Caroline Stinson, the *Concerto for Cello* is my first solo concerto (I have never before been particularly drawn to Concerti, or the traditional concerto form). When Carrie approached me about writing a work for her, I knew this was the perfect project to dispel my hesitation (fear?).

Cast in two movements, the work displays more of my recent fascination with both serialized pitch usage and minimalist rhythmic patterns, while hopefully retaining the drama I strive to imbue in all of my music. The first movement explores a fairly strict serial treatment of a nine-tone pitch row (stated clearly in the first bar), punctuated by a few notable moments of triadic harmony (still melodically related to the row). The second movement exploits the natural harmonics of the Cello, and is thus necessarily in a bright D-major (veering toward A-major) tonality, full of life and joy.

The Concerto is scored for an orchestral wind section plus percussion, so that either a symphony orchestra or a wind ensemble may perform the work using existing personnel.

- Steven Bryant

## Symphony No. 2 - David Dzubay

from 1 Corinthians Chapter 13:

*When I was a child, I spake as a child, I understood as a child, I thought as a child: but when I became a man, I put away childish things.*

*For now we see through a glass, darkly; but then face to face: now I know in part; but then shall I know even as also I am known.*

Mirrors are an integral part of the structure and experience of music. To my ears, most effective music has a high degree of coherence, with myriad internal connections and relationships, both obvious and subtle, heard and not-heard though perhaps subconsciously sensed. Though true for short pieces, where simplicity and concise elegance can be so meaningful and convincing, this is at least as important in large scale compositions; indeed, coherence is at the heart of what makes a symphony a symphony. Motives, themes and even long passages may recur in varied contexts, reflecting their core identities yet becoming transformed, as though seen “through a glass, darkly,” “glass” referring to an ancient mirror, likely of polished metal – a mirror that does not reflect a perfect image but rather through which one sees “darkly.” Musical mirrors appear in everything from melody and harmony to rhythm and form, at both small scale and large. Composers have long been fond of using mirroring techniques, including repetition, palindromes, retrogrades and inversions; sculpting forms that recall ideas in a new light; or creating tonal plans with balanced architecture. Further, a performance by a conducted ensemble might be thought of as the functioning of a series of mirrors, reflecting musical ideas from composer to score to conductor to musicians to audience. But like a game of telephone, the music is altered and shaped in subtle ways along the journey from composer to listener, with a multitude of interpretations factoring into the resultant sound.

While my first symphony was programmatic in nature, being dedicated to three influential teachers all of whom died early, this symphony is more in the tradition of absolute music, that is, without programmatic narrative. However, having stated that, I will also suggest that the music is expressive, and a listener is of course free to conjure their own interpretive narrative. Like many symphonies, there is a degree of struggle and resolution, which might lead to associations with the quoted text from Corinthians.

Cast in a three-movement fast-slow-fast structure, the symphony focuses on a few central musical ideas - motives, melodies, chords, rhythms - and for some reason the number five, all of which are used throughout the work, transforming into ever new reflections of the initial musical impulses. Mirrors, small and large, abound.

- David Dzubay

# UNIVERSITY WIND ENSEMBLE

Frederick Speck, *Director*

## FLUTES & PICCOLOS

Oscar Thompson      Louisville  
Katelin McDonald      Scottsburg, IN  
Brianna Berry      Florence  
Claire Ervin      Jackson, TN  
David Farsetti      Louisville

## TRUMPETS

James Robinson      St. Louis, MO  
George Nealy      Vine Grove  
George Burnette      Goshen  
Austin Cunningham      Louisville  
Nick Felty      Louisville

## OBOES

Stephanie Hile      Louisville  
DaEun Ahn      Louisville  
Nate Harden      Abilene, TX

## TROMBONES

Chris Estabrook      Lancaster, NY  
Josh Lang      LaGrange

## BASSOONS

Heather Kulengowski      LaGrange  
Alex Slucher      Shelbyville

## BASS TROMBONE

Ethan Lee      Henderson

## CLARINETS

Josh Costello      Cincinnati, OH  
Kris Bachmann      Floyds Knobs, IN  
Dylan Garrett      Sellersburg, IN  
Adam Thomas      Henderson  
Brooklyn Smith      Madisonville  
Caroline Dyer      LaGrange  
Elizabeth Sargent      Paris  
Emily Lewis      Henderson

## EUPHONIUMS

Nicholas Gay      Louisville  
Zach Harris      Louisville  
David Borman, III      Louisville

## TUBAS

Jeffery Beers      Chester, IL  
Eric Montgomery      Louisville  
Michael Alsop      Mt. Vernon, IN

## BASS CLARINET

Kris Bachmann      Floyds Knob, IN

## PERCUSSION

Cameron Ivie      Henderson  
Tanner Leonardo      Louisville  
James Gibson      Louisville  
Cole Gregory      Louisville  
Hayden McConnell      Providence

## ALTO SAXOPHONES

Davis Hale      Louisville  
Donnie Robbins      Ft. Mitchell

## HARP

Vicki Searl      Rineyville

## TENOR SAXOPHONE

Paul Vickous      Bowling Green

## PIANO

Amy Cheng      Macau, CHINA

## BARITONE SAXOPHONE

George Flores      Louisville

## DOUBLE BASS

Ben Bossert      Lexington

## HORNS

Hayden LaVelle      Buckner  
Megan Collins      Independence  
Seth Berkenbosch      Louisville  
Andrew Herald      Jeffersonville, IN  
Sabrina Behrens      Paducah

## GUEST ARTIST BIOGRAPHIES

**Heidi Decker** is a playwright known for creating unique and compelling characters. Her work has been performed across the United States, as well as Great Britain, Australia and South Africa. Excerpts from her plays can be found published in several theatrical anthologies. Ms. Decker is also an accomplished artist, concentrating in abstract expressionist paintings.

Formed in 2009, the **Elysian Trombone Consort** continues with its passion for trombone chamber music. The consort has performed recitals at the University of Louisville, Bellarmine University, 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 featured recitals at the 2016 American Trombone Workshop, the 2013 International Trombone Festival, and the 2012 College Music Society National Convention in San Diego.

**Ryan Ingebritsen** is a composer, sound designer, sound artist, electronic musician, and sound engineer whose artistic activities spill over from one world to another. Through all of his artistic activities, he collaborates with musicians, dancers and live performers to create interactive and site specific solutions that enhance expressive possibilities of sound through modes of interaction and utilize spaces and sound systems as instruments in an ensemble. Ingebritsen has distinguished himself as an artistic partner in all of his collaborations and has become an integral part of the new music scene that has exploded in Chicago over the past ten years. His work has taken him to Europe, Asia, and Australia and he has worked and had his work presented in premier venues throughout the US such as the Park Avenue Armory in New York and the J. Pritzker Pavilion in Chicago working with groups such as eighth blackbird, International Contemporary Ensemble, Third Coast Percussion, and choreographers such as Erica Mott, Ginger Farley, and Sarah Shelton-Mann.

## COMPOSER BIOGRAPHIES

**Jon Luther Adams**, a recipient of the prestigious Nemmers Prize from Northwestern University and the Distinguished Artist Award from the Rasmuson Foundation, is recognized “for melding the physical and musical worlds into a unique artistic vision that transcends stylistic boundaries”. He has worked with many prominent performers and venues, including the Chicago Symphony, the International Contemporary Ensemble, eighth blackbird, the California EAR Unit, Bang On A Can, Percussion Group Cincinnati, Other Minds, the Sundance Institute, Almeida Opera, and the Radio Netherlands Philharmonic.

**James Aikman** earned his D.M. in Composition from Indiana University. He joined the faculty of the University of Michigan in 1996, in which year he was also appointed Composer-in-Residence for Cathedral Arts of Indianapolis. His music has been played by Joshua Bell, Dawn Upshaw, Gilbert Kalish, Alexander Kerr (Concertmaster of the Royal Concertgebouw Orchestra), the New World Symphony, and his chamber/electronic music has been heard at

venues including Amsterdam's Gaudeamus International, Aspen, Tanglewood, France's Festivals International de Musique (1988, 92), London's Wigmore Hall and Carnegie Hall.

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. Since 1989 he has 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 are performed by top choirs throughout the world. 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.

Young Slovenian composer, pianist, and arranger **Tine Bec** currently studies music theory and composition at the Adamejija za glasbo Ljubljana in Slovenia. He graduated from the Konservatorij za glasbo in balet Ljubljana in 2012. He enjoys composing choral works, chamber music, orchestral music, and music for films. He sings in the Zbor KGBL choir in Ljubljana.

A richly gifted composer, improviser and guitarist, **Dušan Bogdanović** has explored musical languages that are reflected in his style today – a unique synthesis of classical, jazz and ethnic music. As a soloist and in collaboration with other artists, Bogdanovic has toured extensively throughout Europe, Asia and the United States. His performing and recording activities include work with chamber groups of diverse stylistic orientations including The Falla Guitar Trio and jazz collaborations with James Newton, Milcho Leviev, Charlie Haden, Miroslav Tadic, Mark Nauseef, Anthony Cox and others. He has over fifty published compositions ranging from guitar and piano solo works to chamber and orchestral ensembles (Berben, GSP, Doberman-Yppan et al.), as well as close to twenty recordings ranging from Bach Trio Sonatas to contemporary works (Intuition, GSP, Doberman-Yppan, M.A. Recordings et al.).

Bogdanovic was born in Yugoslavia in 1955. He completed his studies of composition and orchestration at the Geneva Conservatory with P. Wissmer and A. Ginastera and in guitar performance with M.L.São Marcos. Early in his career, he received the only First Prize at the Geneva Competition and gave a highly acclaimed debut recital in Carnegie Hall in 1977. After having taught at the Belgrade Academy and San Francisco Conservatory (1990-2007), he is presently engaged by the Geneva Conservatory.

**Steven Bryant's** music is chiseled in its structure and intent, fusing lyricism, dissonance, silence, technology, and humor into lean, skillfully-crafted works that enthrall listeners and performers alike. His seminal work *Ecstatic Waters*, for wind ensemble and electronics, has become one of the most performed works of its kind in the world, receiving over 250 performances in its first five seasons. Recently, the orchestral version was premiered by the Minnesota Orchestra to unanimous, rapturous acclaim. The son of a professional trumpeter and music educator, he strongly values music education, and his creative output includes a number of works for young and developing musicians.

**Evan Chambers** (b. 1963, Alexandria, Louisiana) is currently Professor of Composition at the University of Michigan. His 2007 orchestral song cycle *The Old Burying Ground* was performed in Carnegie Hall in February 2008; a recording is available on Dorian/Sono Luminous.

Chambers' compositions have been performed by the Cincinnati, Kansas City, Memphis, New Hampshire, and Albany Symphonies; has also appeared as a soloist in Carnegie Hall with the American Composers Orchestra. He won first prize in the Cincinnati Symphony Competition, and in 1998 was awarded the Walter Beeler Prize by Ithaca College. His work has been recognized by the American Academy of Arts and Letters, the Luigi Russolo Competition, Vienna Modern Masters, NACUSA, the American Composers Forum, and the Tampa Bay Composers Forum. He has been a resident of the MacDowell Colony, and been awarded individual artist grants from Meet the Composer, the Arts Foundation of Michigan and ArtServe Michigan. His composition teachers include William Albright, Leslie Bassett, Nicholas Thorne, and Marilyn Shrude, with studies in electronic music with George Wilson and Burton Beerman. Recordings have been released by Albany Records, the Foundation Russolo-Pratella, Cambria, Clarinet Classics, Equilibrium, and Centaur. His solo chamber music disk (*Cold Water, Dry Stone*) is available on Albany records.

American composer **René Clausen** has served as professor of music at Concordia College in Moorhead, Minnesota and conductor of the Concordia Choir since 1986. He completed his undergraduate studies at St. Olaf College and received his MM in music performance and DMA at the University of Illinois, Urbana-Champaign. He is a prolific composer and arranger, commissioned by numerous groups including the renowned King's Singers, Mormon Tabernacle Choir, and American Choral Directors Association. He has composed works for high school and church choirs as well as more technically-demanding compositions for college and professional choirs.

**Agostino Di Scipio** (b. 1962, Naples, Italy) approached sound and music as a self-taught musician in his late teenage years, then moved quickly into more adventurous electronics and computer programming, also developing an interest for experimental theatre while a student at Istituto Universitario Orientale, in Naples. He graduated in "Composition" as well as in "Electronic Music" from the Conservatory of L'Aquila (teachers included M. Lupone, G. Bizzi, M. Cardi). At the time, he also studied Computer Music at the CSC (Centro di Sonologia Computazionale), University of Padova.

Composer, sound artist, and scholar, Di Scipio explores original methods in the generation and transmission of sound, often experimenting with phenomena of emergence and chaotic dynamics. His best-known works include solo live-electronics concert works and sound installations where cybernetic principles and "man-machine-environment" networks of sonic interactions are implemented and creatively elaborated (e.g. the *Audible Ecosystemics* series of pieces, and the more recent *Modes of Interference* series). In 2001, together with poet Giuliano Mesa, he wrote *Tiresia*, a mix of poetry reading and electroacoustics (earlier on, he had already explored this medium with *Sound & Fury*, a stage work based on a collaboration with photographer Manilio Prignano and poet Eugenio Tescione, bearing on elements of Shakespeare's *The Tempest* and fragments of Auden's *Commentary*). Monograph CD portraits are available through RZ\_Edition (Berlin)



and Chrysopée Electronique (Parigi/Bourges). More recordings of his works are included in collective CDs and DVDs by labels such as Wergo, Neuma, Capstone, etc.

Composer **Se Enkhbayer** was born in the Alsha Aimak of the Inner Mongolian Autonomous Region, People's Republic of China. As the second son of a herdsman, he grew up in a rural, pastoral environment, learning traditional folksongs and acquiring the nomads' worship of nature—the two main features of his distinctive creative style. He was one of the founding members of the Mongolian Youth Choir in 1987 and has been composing for the group since its inception. He is currently employed as an *urt duu* soloist in the performance troupe of the Inner Mongolian Radio and Television Station.

Pianist, composer, and arranger **Gabe Evens** has performed throughout the United States and in Malaysia, Singapore, Spain, and France. As an arranger and composer, he has released five CDs of original music, written commissions for Sheena Easton and Kate McGarry with the Cape Symphony Orchestra, and for Nneena Freelon with the John Brown Big Band. He has had numerous compositions performed by chamber and large ensembles including the Malaysian Philharmonic Orchestra as well as the University of North Texas One O'Clock Lab Band. Evens holds a D.M.A. in Performance, major in Jazz studies (composition emphasis) from the University of North Texas and an M.A. in Jazz Piano Performance from the University of Miami.

**David Griffiths** was born in Auckland, New Zealand and educated at Westlake Boys' High School. He graduated from the University of Auckland in 1971 with his bachelor's degree and earned his master's degree in music in 1973. He also studied composition at the Guildhall School of Music in London in 1972. He held the position of Lecturer in Voice at the University of Otago from 1986 to 1992. Since graduation he has worked as a freelance composer and singer based in Auckland. He sings professionally as a baritone, with engagements including solo concert work, operatic roles, and broadcasts for RNZ. His compositions for choir, in particular, have been performed all over the world.

**Galina Grigorjeva**, born in Soviet-occupied Ukraine, is one of Estonia's leading composers. Though her work is still relatively unknown in the United States, she is prolific, having penned over sixty compositions including opera, solo instrumental music, orchestral works, chamber music, vocal music and choral works. Most of Grigorjeva's choral music is sacred, which creates a spiritual atmosphere with its pure and profound sonorities achieved through the use of diatonic and modal harmonic concepts and dense textures.

**Martha Callison Horst** is a composer who has devoted herself to the performance, creation, and instruction of classical music. Her music has also been performed by performers and groups such as the Fromm Players, CUBE, Earplay, Alea III, Empyrean Ensemble, Chicago Composers Orchestra, Susan Narucki, Left Coast Ensemble, Dal Niente, The Women's Philharmonic, Composers, Inc., members of the Scottish Chamber Orchestra, Eric Mandat, and Amy Briggs. Ms. Horst has won the Copland Award, the Symphony Number One Commissioning Prize, the 2005 Alea III International Composition Competition for her work *Threads*, and the Rebecca Clarke International Composition Competition for her work

*Cloister Songs*, based on 18<sup>th</sup> Century utopian poetry. She has held fellowships at the MacDowell Colony, Atlantic Center for the Arts, Wellesley Conference, Norfolk Chamber Music Festival and Dartington International School in the UK. Her work *Piano Sonata No. 1*, recorded by acclaimed pianist Lara Downes, was released nationally by Crossover Media, and her work *Straussian Landscapes* will be released by Symphony Number One in 2018.

Dr. Horst currently teaches composition and theory at Illinois State University and has also taught at the University of California, Davis, East Carolina University, and San Francisco State University.

Composer **Don Macdonald**, based in British Columbia, is also an accomplished singer, conductor, saxophonist, and violinist. He composes for many styles and genres, and his film and television soundtracks have received numerous awards, including three Leo Awards and the Gerardmer Film Festival Award for "Best Score." He has been active as a choral singer since a very young age and as a result many of his works use voice in some way. His choral works have been performed and recorded by many fine ensembles including Rajaton, the Vancouver Chamber Choir, the Cornell University Glee Club, and Elektra Women's Choir. He lives in Nelson, British Columbia, Canada, and teaches at the Selkirk College Contemporary Music and Technology Program.

Sir **James MacMillan** is one of the most revered contemporary Scottish composers. He studied composition at the University of Edinburgh with Rita McAllister, and at Durham University with John Casken, earning his PhD degree in 1987. He was composer and conductor with the BBC Philharmonic from 2000 to 2009, then took a position as principal guest conductor with the Netherlands Radio Chamber Philharmonic. His works are performed regularly by major orchestras, choirs, soloists, and other ensembles worldwide. His music is influenced by his Scottish heritage, political and religious background, as well as Celtic, Far Eastern, Scandinavian, and Eastern European music.

**Ily Matthew Maniano** is one of the emerging composers and arrangers in the Philippines and in the international choral scene. He received a degree in music education from the University of the Philippines College of Music, and his love for choral music is what eventually opened doors for him as a composer, arranger, soloist, and choral clinician. He was twice invited to be an instructor at the Cultural Center of the Philippines Choral Workshop and has since led a number of choral clinics in the Philippines, Singapore, and United Arab Emirates. His works have been commissioned and performed by some of the world's best choirs. He currently sings countertenor and is the resident arranger and composer of the Philippine Madrigal Singers. The University of Louisville has commissioned him to write a new choral work.

Lithuanian composer **Vytautas Miškinis** began his musical training as a singer in the Ažuoliukas Boys and Men's Choir at the age of seven, and became Artistic Director of the ensemble at the age of 25. He received a degree in choral conducting from the Lithuanian Academy of Music in 1976, and has taught at the Academy since 1985. He is currently President of the Lithuanian Choral Union, and is Artistic Director and Chief Conductor of the All-Lithuanian Choir Festival. He conducted the Kaunas State Choir and Vocal Ensemble Museum Musicum for several years, winning prestigious awards at numerous national

and international competitions. He appears regularly as an adjudicator or clinician for choral and composition competitions throughout the world.

Mr. Miškinis has composed more than 700 sacred and secular choral works for a variety of ensembles. His works display a close connection between the music and text. His religious music is mostly based on Latin texts. While the harmonic language of most of his music is diatonic, he regularly employs aleatoric and sonoristic effects. The University of Louisville Collegiate Chorale and Cardinal Singers have commissioned three works from him, and he dedicated his *Laudate pueri Dominum* to the Cardinal Singers in 2001.

**Damijan Močnik** is a Slovenian choral composer, organist, and conductor, born in 1967. He completed his studies in composition at the Academy of Music in Ljubljana in 1991, and studied abroad in conducting with Eric Ericson. He has been the choral conductor and music director at the Diocesan Classical Gymnasium in Ljubljana, Slovenia since 1993, and began his career as artistic director of all musical activities at the St. Stanislaus Institution in Ljubljana in 2000. Damijan Močnik's choral compositions are performed by choirs all over the world, and he has won several awards at national and international choral competitions.

**Cullyn D. Murphy** (b. 1993) is a composer, conductor, vocalist, and educator from Champaign, Illinois. Murphy received his B.M.E. in Music Education-Choral and his B.M. in Theory/Composition from Illinois State University where he was awarded the 2013-2014 Joshua Award Scholarship for excellence in music composition. He also won first place in the 2014 Illinois State University Wind Ensemble Composition Contest.

Currently he is pursuing his M.M. at the University of Louisville where he has received the Bomhard Fellowship. Murphy has been invited to lecture at Illinois State University and Parkland Community College, and has had pieces commissioned and played by Illinois State University's Symphonic Wind Ensemble, numerous high schools in Illinois, Concrete Timbre series in New York, and many other performers and ensembles. His private studies include Roy Magnuson, Carl Schimmel, Martha C. Horst, and Steve Rouse.

Celebrated Finnish composer **Einojuhani Rautavaara** studied composition at the Sibelius Academy in Helsinki and musicology at the University of Helsinki. He received a Sibelius grant from the Koussevitzky Foundation to come to the United States, where he studied composition at the Juilliard School of Music with Vincent Persichetti and at the Tanglewood Music Center, where he studied with Roger Sessions and Aaron Copland.

Rautavaara created a diverse oeuvre of compositions, including eight symphonies, twelve concertos, nine operas, numerous chamber works, and a large body of choral and vocal works. His most significant choral works are *Vigilia* (All-Night Vigil in Memory of St. John the Baptist), for mixed choir and soloists, dating from 1971, and his *Missa a cappella* of 2011. In addition to his composition activities, he was a professor of composition at the Sibelius Academy in Helsinki. He passed away in July 2016 at the age of 87.

**Steve Rouse** has received the Rome Prize, a Meet The Composer residency, an NEA Composition Fellowship, two awards from the American Academy and Institute of Arts and Letters, and three major 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, Ravello-Parma, Summit, Centaur, Albany, 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 Composition and Coordinator of Composition and Creative Studies.

**Sven-David Sandström**, a prolific figure in Swedish classical music, has gained a reputation as a leading contemporary composer in a variety of styles. Sandström's catalog includes an impressive array of compositions, including oratorios, operas, and sacred choral music, for which he has gained international renown. Sandström served for ten years as a Professor of Composition at Indiana University, and since his retirement in 2008 has composed steadily for various notable choirs and occasions, including an ambitious commitment to compose a new work every other week. This indefatigable spirit and novelty of composition has earned him widespread and well-deserved recognition.

**Marc Satterwhite's** music has been performed in diverse venues all over the United States, as well as in Europe, England, Japan, Australia, Latin America, South Africa, China and South Korea.

Among the groups that have performed and recorded his works are the Boston Symphony, the Utah Symphony, the Louisville Orchestra, the Verdehr Trio, eighth blackbird, the Pittsburgh New Music Ensemble, the Core Ensemble, Tales & Scales, the Chicago Chamber Musicians, the London Composers Ensemble, Percussion Group Falsa, tubist Gene Pokorny, and clarinetist Richard Nunemaker. He has received residencies at the MacDowell Colony, Yaddo, and the Atlantic Center for the Arts.

He is a graduate of Michigan State University and Indiana University and was for several years a professional orchestral bassist before switching his emphasis to composition. He has taught in Texas, Indiana and Michigan and is Professor of Composition and Music Theory at the University of Louisville School of Music where, in addition to his teaching duties, he directs the Grawemeyer Award for Music Composition.

**Paweł Siek** – born in 1993 in Lublin (Poland). In 2012 he commenced studies at the Academy of Music in Kraków in Prof. Wojciech Widłak's class of composition. He also studied for a year (2013-2014) at the Milan *Giuseppe Verdi* Conservatory (Italy) under the tutelage of Prof. Alessandro Solbiati.

Paweł Siek consulted his works with Alvin Lucier, Yann Robin, Christian Wolf, Alex Mincek and George E. Lewis, as a participant of *Ostrava Days Institute 2015* (Czech Republic), *LimenMusic Masterclass 2015* in Narni (Italy), *isa Internationale Sommerakademie 2016* in Vien and *New Music Course Lviv 2017* (Ukraine).

His music was performed in Poland, Germany, Belgium, Slovakia, Austria, Ukraine, Czech Republic, Greece, Italy and Australia by *mdi Ensemble*, *Sort Hul Ensemble*, *EnsembleSpectrum*, *Canticum Ostrava*, *Nostri Temporis* and *Spółdzielnia*

*Muzyczna*. His compositions have been released on CD editions in Poland, Italy and Australia, they have been also broadcasted through National Slovakian Radio and New York's Upper Hudson Valley Radio, issued by *The Shanghai Conservatory of Music Publishers* in China and *Warner Chappel Music Italiana*. Paweł Siek's *Concert Étude* has received the 2<sup>nd</sup> place in the International Composition Competition in Denver (2016).

Paweł Siek is currently studying towards a Master's degree' in composition at the Academy of Music in Kraków with Prof. Wojciech Widłak, and also – as an exchange student – at the University of Louisville with Dr. Steve Rouse and Dr. Krzysztof Wołek.

**Tyler Taylor** was born in Louisville, Kentucky in 1992. He is currently pursuing his Doctor of Music in composition at the Indiana University Jacobs School of music with a minor in music theory and a secondary minor in horn performance. He studies composition with Don Freund as well as horn with Jeff Nelsen. Additionally, Tyler teaches composition lessons for non-majors and a course in Notation and Calligraphy as an Associate Instructor for the composition department. He earned his M.M. from the Eastman School of Music where he studied composition with David Liptak and Bob Morris as well as horn with W. Peter Kurau. He earned his B.M. from the University of Louisville where he studied composition with Steve Rouse and Krzysztof Wołek as well as horn with Bruce Heim.

As a composer and aspiring contemporary chamber musician, Tyler finds experiences in which he can be both a composer and performer the most inspiring. Most recently, he was the horn fellow at the Bang On a Can Summer Music Festival where he also had his chamber piece *Liberation Compromise* performed on the Lunchtime Concert Series. Similarly, he participated as a performer and composer at the Oregon Bach Festival Composers Symposium where *Liberation Compromise* received its premiere. He has enjoyed similar opportunities at the Sewanee Summer Music festival and Imani Winds Chamber Music Festival. In addition to his summer studies, Tyler has held various positions in school ensembles including the IU New Music Ensemble, Eastman's Musica Nova, Ossia New Music, the Eastman Wind Ensemble, and many more.

The most recent performances of his works include the premiere of his work for solo horn *Vie* commissioned by Sara Petokas and his concerto for horn and chamber orchestra *Lake Music* featuring himself as the soloist. Tyler was awarded the Howard Hanson Ensemble prize in 2016 for his thesis *Liberation Compromise*, a reworking of the chamber piece by the same title, and in 2015 for his sinfonietta *Encompass*.

On a more personal note, as a "biracial" man in 2017 I can no longer deny the profound effect that the political climate and racial tumult in America has had on my music. Particularly, my music has begun to reflect my struggles with ideas concerning identity. As a musical parallel, I have become especially interested in instrument specific qualities such as range and timbre and how they might define the character and connotation of the given instrument. The resulting pieces use the manipulation of musical forces based on this information in ways symbolic to these very issues. I find them particularly relevant not only to myself, but to our society as a whole.

**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, Carol Wincenc, David Shifrin, and John Browning; and the orchestras of Chicago, New York, St. Louis, Pittsburgh, and Washington DC 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 Contemporary Classical Composition, Best Classical Album, and Best Orchestral Performance. Nashville's latest all-Tower recording includes *Stroke*, which received a 2016 Grammy nomination for Best Contemporary Classical Composition. 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 where she was Composer-in-Residence from 1985-88. Other residencies with orchestras include a 10-year residency with the Orchestra of St. Luke's (1997-2007) and the Pittsburgh Symphony (2010-2011). She was the Albany Symphony's Mentor Composer partner in the 2013-14 season. Tower was cofounder and pianist for the Naumburg Award winning Da Capo Chamber Players from 1970-1985.

**Krzysztof Wolek** (b. 1976, Bytom, Poland) is a composer, improviser, and installation artist. He is currently working as an Associate Professor of Music Composition and a Director of Digital Composition Studies at the University of Louisville. He received commissions from the Warsaw Autumn Festival, the Siemens Foundation, SCI/ASCAP, among others, as well as awards, grants and stipends from the University of Chicago, University of Louisville, Foundation for Contemporary Arts, Kentucky Arts Council and Polish Ministry of Culture and National Heritage. Krzysztof is a passionate advocate of contemporary acoustic and electronic music and multimedia compositions, serves on the jury of the Grawemeyer Award for Music Composition and is a Programming Committee Member of the Warsaw Autumn Festival. His compositions received various awards such as the Prix for Mobile Variations at the Concours Internationaux de Musique et d'Art Sonore Electroacoustiques-Bourges – 2007. Krzysztof's works span a broad spectrum of works from purely acoustic, improvisational and electronic to various forms of multidisciplinary collaborations. They have been presented at various festivals of contemporary music and art in Europe, North America and Asia.





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