



University of Louisville: New Music Festival

Faculty Chamber Music



Thursday, November 11, 2021
Comstock Concert Hall
8:00 p.m.



PROGRAM

Amplified, What is There? (2018)

Krzysztof Wolek

Kris Bachmann, clarinet
Brittany MacWilliams, violin
Anna Petrova, piano
Greg Byrne, percussion
Krzysztof Wolek, live amplification

Warenfetsch (2016)

Zach Thomas

Rebecca Parker Downs, cello

Gambagan from Balinese Ceremonial Music

Colin McPhee (1900-1964)

Krista Wallace-Boaz, piano
Anna Petrova, piano

When I Go? (2021)

Marc Satterwhite

Matthew Nelson, clarinet

Two Memories and a Dream

Frederick Speck

Adam McCord, saxophone
Greg Byrne, percussion

Liberation Rangers (2021)

Steve Rouse

UofL Percussion Ensemble
Greg Bryne, Conductor



PROGRAM NOTES

Krzysztof Wolek - Amplified, What is There? (2018)

Thanks to the extreme amplification and compression of sound in *Amplified, What is There?*, usually very quiet instrumental sounds and colours become amplified and used as material for the composition. The question asked in the title on the one hand refers to the construction of sound (what is its basis and what is it made of) and on the other, it is an extramusical question we should ask ourselves when constantly bombarded with information. What are the sources of what we hear? Are they reliable knowledge-based facts or attempts at manipulation? Do we need this information or is it just a media chaos? From this point of view the piece is a critical look at the problem of information overload and the need to consciously and skillfully filter incoming messages, separate the useful from the useless, real from fake.

The work has been composed for the Kwartludium ensemble with the financial support of the Ministry of Culture and National Heritage under the Compositional Commissions programme.

Zach Thomas - Warenfetisch (2016)

Warenfetisch explores a fetishization of musical material and sonority to the detriment of structural integrity. Each localized musical idea has a profound gravitational grip on its variations. The myopic focus on surface detail intentionally gives rise to a diffuse and rarified form.

Colin McPhee - Balinese Chamber Music (1934-38)

The three movements of *Balinese Ceremonial Music* were arranged between 1934 and 1938. Just as the metallophones of the gamelan do, the two pianos create a “ringing” effect together, transferring the gamelan sonorities to the keyboard. The first movement, ‘Pemoengkah,’ is the overture to a shadow puppet play, and makes use of the most popular form of gamelan in Bali, the “Kebyar” style. Kebyar is characterized by sudden and gradual changes in tone color, dynamics, tempo, and articulation, as well as by complex interlocking melodic and rhythmic patterns. The second movement, ‘Gambangan,’ is representative of the ancient music used in cremation ceremonies (“angklung”), and, as the Kebyar style does, uses its own five-note scale. The final movement, ‘Taboeh Teloe’ comes from the feast music played by Gamelan gong gedé, which is the oldest and most austere style of gamelan. Since it was very rare to hear Indonesian music in the West in the 1940s, Balinese Ceremonial Music served an educational as well as an artistic purpose. It was dedicated to the famous anthropologist, and friend of McPhee, Margaret Mead.

- *Jessie Rothwell*

PROGRAM NOTES

Marc Satterwhite - When I Go? (Five pieces after the song by Dave Carter) (2021)

- I. And I Will Crumble Down Uncountable in Showers of Crimson Rubies When I Go
- II. Sigh, Mournful Sister, Whisper and Turn
- III. All Your Diamond Tears Will Rise Up and Adorn the Sky Beside Me When I Go
- IV. Raise My Yearning Voice at Midnight
- V. I Will Strike Fell Like Lightning When I Go

After classical music, my first musical love has always been folk music, both the old traditional songs and the music of singer/songwriters growing out of those traditions. Recently I discovered a singer/songwriter new to me, Dave Carter, through a very beautiful song of hers (Carter identified as female) called *When I Go*. In it the singer is meditating on death. He/she is obviously not planning on going gentle into that good night. Carter, sadly, died fairly young, just as her career was starting to take off. This is likely her best-known song.

This set of pieces is inspired by lines from the lyrics. It does not borrow any of the music from the song, nor does it sound like any genre of folk music, although I love working with traditional material. Instead, I have taken the imagery and emotions of the lyrics and tried to translate them into my own musical language.

The first movement features many rapid descending gestures, echoing the poetic imagery. The second movement relies heavily on a motive of a descending half step. This is borrowed from the “doctrine of affects” in the Baroque period, in which specific emotions are associated with musical gestures. The descending half step was widely used in laments, and was thought to represent a sigh. The third movement is based on the first, but is shortened and the gestures are inverted, that is, played upside down. So while the first movement relies heavily on descending motives this movement relies on ascending motives, in keeping with the lyric. The fourth movement is based on a motive from another piece of mine for clarinet, an elegy in memory of my friend and colleague Dallas Tidwell, longtime clarinetist and teacher in Louisville. The final movement has many sudden changes of dynamics and range and not a few (although not exclusively) short gestures, which are intended to emulate the lightning spoken of in the lyric.

When I Go was written at the request of my friend and University of Louisville colleague, Matthew Nelson. Matthew is a great friend to composers, commissioning, performing and recording new pieces constantly, and always performing at the very highest level. I have written other pieces for him and hope to continue doing so for a very long time.

PROGRAM NOTES

Frederick Speck - Two Memories and a Dream (2020)

The title, “two memories of a dream,” is a metaphor regarding musical interactions that are awakened and result from recurring motives, or stored memories. These are based on similar materials but interpreted through different idiomatic media. As motives are developed, both individualism and sympathetic relationships are revealed. At various times, the voices agree, disagree, and interact; sometimes in phase and at others out of phase. While on the surface the saxophone material appears to convey the main narrative, the percussion music is no less important.

Steve Rouse - Liberation Rangers (2021)

Liberation Rangers (2021) – Most of our lives, we are asleep in the world, seeing only what we want or need to see, but there are events and times that force us to see more, to wake up. For many, that time is now.

This three-movement, thirteen-minute work was composed in the spring of 2021 for Greg Byrne and the University of Louisville Percussion Ensemble. The movements are in a familiar “moderate-slow-fast” configuration. Bliss Blind, is tightly coordinated but with shifting meters throughout. Dream Machine, has very little music coordinated in a traditional way: Timing of musical activities is primarily based on cues among the players, all of whom are generally performing independently of one another. Wakey-Wakey returns to tightly coordinated, metrically variable music. There are solos that may be played as written or extended via improvisation.

- I. Bliss Blind – Inquiry is human; blind obedience brutal. – William Penn
- II. Dream Machine – What does night have to do with sleep? – John Milton
- III. Wakey-Wakey – The universe is not short on wake-up calls. We’re just quick to hit the snooze button. – Brene’ Brown – Steve Rouse

ARTIST BIOGRAPHIES

KRZYSZTOF WOŁEK

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/AS-CAP, 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.

ZACH THOMAS

Zach Thomas is a composer and media artist whose work is characterized by impulse, restlessness, and precision. He received his PhD from the University of North Texas where he worked as a teaching fellow at the Center for Experimental Music and Intermedia, while studying composition under Panayiotis Kokoras. As a researcher at the xREZ Art+Science Lab under the direction of Ruth West, he worked on projects combining big data, sonification, and VR. Since 2014, he has served as artistic director of the new music non-profit, ScoreFollower, producing content for the promotion of contemporary music; including a bi-annual call-for-works, a Featured Composer series, and a range of other projects aimed at increasing exposure of contemporary and experimental music to an online audience.

As a composer, he works often in mixed-media contexts, and is author of numerous concert works, installations, and software tools. His work and research have been presented at various international festivals and conferences including Warsaw Autumn Festival, Darmstadt Summer Courses, ICMC, SEAMUS, NYCEMF, NIME, Musicacoustica Festival in Beijing, SIGGRAPH, Forum Wallis, Audio Art Festival in Krakow, and others. He currently teaches courses in Composition and New Media at the University of Louisville where he also directs the annual UofL New Music Festival.

COLIN MCPHEE

Born in Montreal, Canada, Colin McPhee was a distinctive and imaginative composer, ethnomusicologist, pianist, and writer, most noted for absorbing the sounds of Balinese music into his own compositions. He came to the U.S. to study at the Peabody Institute in Baltimore, where his composition teacher was Gustav Strube. He returned to Canada to study piano with Arthur Friedheim in Toronto. The Toronto Symphony gave the world premiere of his First Piano in 1924. He left Toronto for Paris to study piano with Isidore Philipp, and composition with Paul Le Flem. Even McPhee's early music has a marked tendency to use layers of ostinati. When he first heard cylinder recordings of Balinese music he was entranced. He married Jane Belo, an anthropolo-

ARTIST BIOGRAPHIES

gist (and graduate student of Margaret Mead). They traveled to Bali, where Jane built a home in the hill country. McPhee vigorously notated the melodies and rhythmic devices of every gamelan he heard. He is credited with saving a number of gamelans that were likely to go out of existence, and of resurrecting some older instruments and styles. The couple adopted a child, Samphi, who later became a member of a Balinese dance troupe that toured the United States. He worked for the rest of his life on a serious study, *Music in Bali*, which was published posthumously in 1966.

-Joseph Stevenson

MARC SATTERWHITE

Marc Satterwhite's music has been performed in diverse venues all over the United States, as well as in Europe, England, Japan, Australia, and South Africa. Among the groups that have performed and recorded his works are the Boston Symphony, the Utah Symphony, the Louisville Orchestra, the Verdehr Trio, eighth blackbird, the Pittsburgh New Music Ensemble, the Core Ensemble, Tales & Scales, the Chicago Chamber Musicians, the London Composers Ensemble, Percussion Group Falsa, tubist Gene Pokorny, and clarinetist Richard Nunemaker.

He has received residencies at the MacDowell Colony, Yaddo, and the Atlantic Center for the Arts. He is a graduate of Michigan State University and Indiana University and was for several years a professional orchestral bassist before switching his emphasis to composition. He taught in Michigan, Indiana, and Texas before coming to UofL. Besides his teaching responsibilities at UofL, he is director of the Grawemeyer Award in Music Composition.

FREDERICK SPECK

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

His compositions have been performed by such ensembles as the Louisville Orchestra, the Denver Symphony and Speculum Musicae, and recorded by such artists as Richard Stoltzman and the Washington Winds. Twice the recipient of the University of Louisville President's Award for Outstanding Scholarship, Research and Creative Activity, his work has also been recognized through fellowships and commissions from such organizations as the Barlow Endowment, the National Endowment for the Arts, the Indiana Arts Commission, and the Pennsylvania Council for the Arts and the World Association for Symphonic Bands and Ensembles.

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

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STEVE ROUSE

Winner of the 1987 Rome Prize, Steve Rouse holds among his awards a three-year Meet The Composer residency, a National Endowment for the Arts Composition Fellowship, the American Academy and Institute of Arts and Letters 1995 Hinrichsen Prize and 1985 Ives Composition Prize, three Al Smith Artist Awards from the Kentucky Arts Council, numerous ASCAP awards, and the 1999 and 2005 Research and Creative Achievement Award from the University of Louisville. He is included in the new millennium edition of Baker's Biographical Dictionary of Twentieth-Century Classical Musicians, Ninth Edition (2000).

Rouse's works have been performed in England, Italy, Ecuador, the Soviet Union, Taiwan, and throughout the U.S., including performances by such ensembles as the United States Navy Band, the St. Louis Symphony, the Cincinnati Symphony, the Louisville Orchestra, the Detroit Symphony, the American Composers Orchestra, the American Brass Quintet, Parnassus, Composers, Inc., the Detroit Chamber Winds and Strings, and the League/ISCM. He has received commissions from, among others, the Louisville Orchestra, the League/ISCM, the Guayaquil, Ecuador Chamber Orchestra, the University of Michigan Contemporary Directions Ensemble for the 1984 National Organ Conference, and the Kentucky Music Teachers Association.

In addition to two solo CDs of chamber music, Rouse's *Into the Light* was recorded for Telarc Records by the Cincinnati Symphony, and his *Enigma* for Delos Records by Gerard Schwarz and the Seattle Symphony, with trumpet soloist Jeff Silberschlag. His trumpet sonata, *The Avatar*, as recorded by Ray Mase, is available on Summit Records, and *More Light*, *The Avatar*, *Shadow Rounds*, and *A Flying Leap!* have been recorded for the Coronet and Centaur labels by trumpeter Michael Tunnell. Steve Rouse is published by C. F. Peters, MMB Music, Manhattan Beach Music, and Primal Press.

Born in Moss Point, Mississippi, in 1953, Rouse began composing and improvising as a child, subsequently studying piano, bassoon, and saxophone. At thirteen he began four years as a bassoonist in the Gulf Coast Symphony and began performing with his first rhythm and blues group.

Steve Rouse received his M.M. and D.M.A. in composition from the University of Michigan. Between his M.M. and D.M.A. study, Rouse served for three years on a full-time staff position as Music Director and Accompanist for the Dance Department of Eastern Michigan University. He also started a successful jingle production company partnership in the Ann Arbor/Detroit area.

In 1988 he joined the faculty of the University of Louisville, having previously taught at the University of Utah and, as a Teaching Fellow, at the University of Michigan. In Spring 1999, Rouse was a full-time Visiting Professor of Composition at Indiana University Bloomington. He is currently Professor of Music Composition at the University of Louisville School of Music.

As Composer in Residence for the Meet the Composer Louisville Residency from 1995-1998, Rouse wrote music for many levels of public school music ensembles and worked extensively with students, teachers, and administrators to develop and implement musical outreach programs. The residency offered a unique opportunity to work closely with local government and social service agencies to create outreach possibilities surrounding musical creativity, such as the highly visible and successful Young Composers program.

ARTIST BIOGRAPHIES

PERCUSSION ENSEMBLE

Percussion Ensemble Personnel

Sara Al-Hussainawi

Luke Anderson

Garrett Bunn

Ricky Garcia

Matt Hargitt

Stephanie Lawson

Alexandra Newman

Paul Pfeifer

Alex Pritchett

Elizabeth Ramirez

Sam Riddick

Brett Zabawa

ADAM MCCORD, SAXOPHONE

Dr. Adam McCord is Artist Teacher of Saxophone at the University of Louisville School of Music where he teaches applied saxophone, saxophone ensembles, saxophone pedagogy and saxophone literature. During the Spring 2015 semester he served as Otis Murphy's sabbatical replacement at Indiana University Jacob's School of Music. Twice nominated as a Faculty Favorite at the University of Louisville, he has a passion for education and his students' musical development. Additionally, he has served on the faculties of Miami University, Ohio Northern University, Wittenberg University, and Wake Forest University, and for five years he was an Associate Instructor of Saxophone at Indiana University. He has maintained an active performance profile as well as educational profile, and has taught all five woodwinds to students of all ages and abilities.

Dr. McCord completed the Doctor of Music degree at Indiana University in December 2015, where his primary studies were with Otis Murphy; additional mentors include David N. Baker, J. Peter Burkholder, and Thomas Walsh. He received the Master of Music degree also from IU, earning the Performer's Certificate, IU's highest performance honor, and was winner of IU's Concerto Competition, performing to critical acclaim. Dr. McCord received the Bachelor of Music degree, summa cum laude, in Saxophone Performance and Music Education from the University of North Carolina at Greensboro, where his teachers were Steven Stusek and Craig Whittaker, and where he was also winner of the annual concerto competition.

Recent performances include the 16th WASBE International Conference in San Jose, the 2010 KMEA In-Service Convention, the XIV World Saxophone Congress in Ljubljana, Slovenia, the XIII World Saxophone Congress in Minneapolis, as well as many North American Saxophone Alliance Biennial conferences. He participated in the 2003 International Saxophone Chamber Music Festival held in Faenza, Italy, and has performed with the National Symphony Orchestra at the Kennedy Center, the Winston-Salem Symphony, the Greensboro Symphony Orchestra, the UNCG Symphony Orchestra, the Columbus Indiana Philharmonic, the IU Philharmonic, the Indianapolis Symphony's Spirit and Place Festival and the Bloomington Pops Orchestra. He can be heard on the Arizona University Recording and Navona Records labels. He is proud to be a Yamaha Performing Artist and performs exclusively on Yamaha saxophones.

ARTIST BIOGRAPHIES

REBECCA PARKER DOWNS, CELLO

Rebecca Parker Downs is a soloist, chamber musician, and teacher based in the Twin Cities. She has performed throughout the United States and Europe, including appearances with orchestra performing the Lalo Cello Concerto, Elgar Cello Concerto, and Faure Elegie. She frequently performs chamber music with her husband, Benjamin Downs. They have appeared together at the WMP Concert Hall (New York City), Music Festival of Lucca (Italy), Linton Chamber Music Series, Chautauqua Music Festival, 113 Composer Collective and others. When not performing, she teaches cello privately, at Northern Lights School for Strings and the MacPhail Center for Music. Rebecca has a Master's and Artist Diploma from the University of Cincinnati College-Conservatory of Music.

KRIS BACHMANN, CLARINET

Kris Bachmann is the principal clarinetist of the Kentucky Chamber Orchestra and an instructor-in-residence of music at Simmons College of Kentucky, an HBCU. Kris has been an active, passionate clarinetist since he began playing at nine years old. In 1984 Kris graduated with a Bachelor degree in Electrical Engineering. Retiring after a 30 year engineering career, Kris earned Bachelor and Master of Music degrees in Clarinet Performance from the University of Louisville. Kris has played with the Louisville Orchestra, Louisville Civic Orchestra, Orchestra Enigmatic, Fort Wayne Philharmonic, Three Rivers Wind Symphony, Fort Wayne Community Orchestra, the Manchester Indiana Symphony, at the Beyond the Music Festival in Benesque Spain, and at International Clarinet Association ClarinetFests. Kris was second place in the 1980 Louisville Orchestra High School Artist Competition and received honorable mention in the 2017 Macauley Chamber Music Competition. Kris and his wife Kathy enjoy tandem bicycle touring, canoeing, cross country skiing and snowshoeing.

ARTIST BIOGRAPHIES

MATTHEW NELSON, CLARINET

Hailed for his “astounding range and virtuosity” (CD HotList), Matthew Nelson is Associate Professor of Clarinet at the University of Louisville, where he performs with the Louisville Winds woodwind quintet and the Grawemeyer Players contemporary music ensemble. He has performed as guest principal clarinet with the Virginia and Utah Symphonies, and his performances throughout the United States, Europe, and Asia include international competitions and premieres. He maintains an international profile as both performer and pedagogue, with engagements as invited professor on the faculties of the Beyond the Music International Chamber Music Festival, the Conservatorio Superior de Música de Castilla-La Mancha, and the Curso Internacional “Eduardo Ocón” in Spain. Nelson’s recent solo CD release, *Meditations and Tributes*, was lauded as “an unreserved success” (Fanfare), demonstrating a “staggering command of the instrument” (textura). He has recorded solo and chamber music for the Soundset, Centaur, Parma, and Albany labels.

Prior to his appointment at the UofL, Nelson held the position of principal clarinet with the Utah Chamber Orchestra (Ballet West). He served on the faculty of Utah Valley University for five years, where he was a founding member of the critically acclaimed Alpine Chamber Winds woodwind quintet. He was a NOVA Chamber Music Series artist from 2011 – 2014, and he also held an artist/faculty position at the Tuacahn Summer Symphonic Institute in St. George, UT. In 2013 he gave master classes and performed at the Instituto para el Desarrollo Musical in Castellón, Spain. Nelson’s frequent chamber music collaborations have reached enthusiastic audiences at the Schumann Festival, the Gentse Vleugels Festival, the Utah Music Festival, the Beethoven Festival Park City, and the Park City International Music Festival. He has also performed at the International Clarinet Association’s annual ClarinetFest in Ostend, Orlando, Lawrence, Baton Rouge, Assisi, Tokyo, and Washington, D.C. He premiered works by Marc Satterwhite and Bent Sørensen at the ICA conferences in Orlando and Ostend, respectively.

An advocate of new music, Nelson has worked closely with many prominent contemporary composers, including Kaija Saariaho, Shulamit Ran, Steve Rouse, Marc Satterwhite, William O. Smith, Agata Zubel, Joël-François Durand, Bruce Quaglia, Morris Rosenzweig, Diane Thome, Dan Welcher, and Eric Flesher.

Nelson completed his doctoral work in clarinet performance at Rice University’s Shepherd School of Music in 2009 with his thesis, *Morton Feldman’s Clarinet Works: A Study Through the Words of the Note Man*. He received a MM in clarinet performance and a BA with distinction in English from the University of Washington. His principal teachers include Michael Webster, William McColl, Richard Gellman, and Scott Wright.

Nelson is a Buffet Crampon Artist/Clinician and a D’Addario Woodwinds Artist. He performs on a set of Buffet Légende clarinets and uses D’Addario clarinet reeds exclusively.

PROGRAM

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

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

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

› Please silence cell phones & other electronic devices.

Thank you.



UPCOMING EVENTS

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

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



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