



University of Louisville: New Music Festival

Wind Ensemble

Frederick Speck, Director

University Symphony Orchestra

Kimcherie Lloyd, Director



Friday, November 12, 2021

Comstock Concert Hall

8:00 p.m.



PROGRAM

WIND ENSEMBLE Frederick Speck, Director

Anahita (2005)

Roshanne Etezady

- I. The Flight of Night
- II. Night Mares
- III. Sleep and Repose/The Coming of Light

Angel Fire (2000)

Steve Rouse

- I. Aurora
- II. Blaze

UNIVERSITY SYMPHONY ORCHESTRA Kimcherie Lloyd, Director

Velveteen for Orchestra (2020) - World Premiere

Rachael Smith

Rachael Smith, 2020 Huang Family Composition Commission Winner

Joshua Lowery, conductor

In partial fulfillment of the requirements of the Master of Music in Orchestra Conducting degree

Sipsey Wilderness (2021) - World Premiere

Timothy Amalavage-Smith

2021 Huang Family Composition Commission Winner

Short Stories (1990)

Steve Rouse

- I. Prelude
- II.
- III.
- IV.
- V. Reprise

PROGRAM NOTES

Anahita - Roshanne Etezady

Anahita is the Old Persian form of the name of an Iranian goddess and appears in complete and earlier form as Aredvi Sura Anahita, the Avestan language name of an Indo-Iranian cosmological figure venerated as the divinity of 'the Waters' (Aban) and hence associated with fertility, healing and wisdom. In the Assembly Chamber of the State Capitol Building in Albany, New York, there are two murals that were completed in 1878 by the New England painter William Morris Hunt. These works are enormous -- each approaching 18 feet in length -- and are considered the culminating works of the artist's career.

One of these murals, *The Flight of Night*, depicts the Zoroastrian Goddess of the Night, Anahita, driving her chariot westward, fleeing from the rising sun. However, if you travel to Albany today, you won't see *The Flight of Night*. Two years after Hunt completed the giant murals (and only one year after his death), the ceiling in the Assembly Chamber began to leak. By 1882, *The Flight of Night* had already been damaged, and by 1888, the vaulted ceiling in the Assembly Chamber had to be condemned. A "false" ceiling was erected, completely obscuring Hunt's murals, and today, most of *The Flight of Night* has been destroyed by the elements. Only the lowest inches of the original painting are still visible.

Anahita draws inspiration from photographs of Hunt's masterpiece before its decay as well as from the Persian poem that inspired Hunt originally. The first movement, *The Flight of Night*, is characterized by dramatic, aggressive gestures that are meant to evoke the terrifying beauty of the goddess herself. Movement two, *Night Mares*, is a scherzo-like movement that refers to the three monstrous horses that pull the chariot across the sky. In the final movement, *Sleep and Repose/The Coming of Light*, we hear the gentler side of the night, with a tender lullaby that ends with trumpets heralding the dawn.

What follows is the translated Persian poem that Colonel Leavitt Hunt sent to his brother, William Morris Hunt.

Anahita

*Enthroned upon her car of light, the moon
Is circling down the lofty heights of Heaven;
Her well-trained courses wedge the blindest depths
With fearful plunge, yet heed the steady hand
That guides their lonely way. So swift her course,
So bright her smile, she seems on silver wings.
O'er-reaching space, to glide the airy main;
Behind, far-flowing, spreads her deep blue veil,
Inwrought with stars that shimmer in its wave.
Before the car, an owl, gloom sighted, flaps
His weary way; with melancholy hoot
Dispelling spectral shades that flee
With bat-like rush, affrighted, back
Within the blackest nooks of caverned Night.*

PROGRAM NOTES

*Still Hours of darkness wend around the car,
By raven tresses half concealed; but one,
With fairer locks, seems lingering back for Day.
Yet all with even measured footsteps mark
Her onward course. And floating in her train
Repose lies nestled on the breast of Sleep,
While soft Desires enclasp the waist of Dreams,
And light-winged Fancies flit around in troops.*

-Program Note by Roshanne Etezady

Angel Fire - Steve Rouse

Angel Fire was commissioned by the Bishop Ireton Symphonic Wind Ensemble, Garwood Whaley, Director. I composed the work in the fall of 2000 in Louisville, Kentucky. Dr. Whaley and the ensemble premiered the work on April 7, 2001, at Bishop Ireton High School in Alexandria, Virginia.

Angel Fire has two movements: Aurora and Blaze. The first movement, Aurora, is majestic and may suggest a bold, powerful, and spectacular display of light and color. Both movements use what I think of as an altered rondo-like structure. Some material returns repeatedly, typically with alterations and/or extensions. These repetitions serve as an anchor point for the listener. In Aurora, this material is heard in the opening two bars, a kind of swelling out of nothingness that's played by the woodwinds. Sometimes in the piece this material is followed by a few bars of "alternation" between woodwinds and brass and between pure triads and composite triad harmonies. In Blaze, the returning material is the opening fanfare moment.

Angel Fire makes extensive use of multi-triad harmonies and sometimes juxtaposes these with simpler, pure triads. I don't think of the multi-triad sonorities as polychords. Rather, I hear these sonorities as words of a language, connected in such a way as to diminish the emphasis on the individual sonorities. It's almost as if the sounds pass in a stream that creates a natural flow, usually passing too quickly for the listener to recognize the individual chords in the composite sounds. When the pure triads are deliberately juxtaposed with the multi-triads, the contrast is stark.

If Aurora is the question, Blaze is the answer. Muscular and driving, Blaze suggests a level of energy and intensity that might follow a sudden, powerful flash of inspiration. If I stop and notice during moments of peak inspiration, I feel an actual, physical electricity. My guess is that my nervous system is just firing on lots of cylinders, so to speak. But I can't shake the feeling that I'm being visited by the hand of God or the universe or whatever your version of this is.

-Program Note by Steve Rouse

PROGRAM NOTES

Velveteen - Rachael Smith

This piece takes inspiration from the children's book *The Velveteen Rabbit* as a way to explore the topics of childhood, loss, and identity. The rabbit in the story has to come to terms with what it means to be real, or what it means to have identity, and is able to find that answer after overcoming difficult trials. Only after watching the boy who loves him come down with scarlet fever does the rabbit become real, echoing what another toy tells him, "Real isn't how you are made. It's a thing that happens to you."

- *Program note by Rachael Smith*

Sipsey Wilderness - Timothy Amalavage-Smith

This piece was commissioned for the Huang Family Composition Commission which is available for recent UofL composition graduates. The natural beauty of Sipsey Wilderness, located in Bankhead National Forest in north Alabama, serves as the primary source of inspiration for the piece. In conception, techniques from the impressionist movement of visual art were used as guides and inspiration.

- *Program note by Timothy Amalavage-Smith*

Short Stories - Steve Rouse

Short Stories was composed in the late spring of 1990 and premiered later that year by the Louisville Orchestra, conducted by David Harman.

The thirteen-minute work attempts to synthesize several diverse musical styles: the new romanticism, minimalism, various popular music idioms, and traditional contemporary concert music. The goal was not to juxtapose these styles but to blend them into a single musical language. The work is in five sections: three central movements framed by a one-minute overture-like movement that is repeated to conclude the piece.

The premiere of *Short Stories* was controversial. The audience was enthusiastic, but critics and modern music specialists (including many of my composer friends) were outraged by the simple and direct nature of the work, and they were not shy about saying so, even in public print when they had the means.

I believe my own impulse for composing the work arose from my desire to find a new direction for myself, one that was not simply following in the tracks of my teachers, mentors, and leaders in the field at that time. I knew the attempt would put me in direct opposition to the primary trends of the day, but I felt compelled to follow my instincts. In some sense, the work almost forced itself on me. Yes, I could have resisted, but I was curious enough to explore the different path. I have the ability to mimic musical styles (perhaps too easily), but I needed to find a separate path, even if that path wandered away from the expected.

- *Program note by Steve Rouse*

ARTIST BIOGRAPHIES

ROSHANNE ETEZADY

Roshanne Etezady's music has been described in *Fanfare* magazine as "fresh, effusive, and immediately likable," and she has been hailed by the *Detroit Free Press* as "a promising and confident composer." Her music ranges from clever and colorful to sublimely subdued; it combines lyricism with rhythmic intensity and engages performers and audiences alike.

Her works have been commissioned by the United States Military Band at West Point, the Albany Symphony, Dartmouth Symphony, eighth blackbird, Music at the Anthology, and the PRISM Saxophone Quartet. She has been a fellow at the Aspen Music Festival, the Norfolk Chamber Music Festival, and the Atlantic Center for the Arts. Performers and ensembles including the American Composers' Orchestra, Rêlache, Amadinda Percussion Ensemble, Ensemble De Erepijs, and the Dogs of Desire have performed Etezady's music throughout the United States and Europe. Etezady's music has earned recognition from the American Academy of Arts and Letters, the Korean Society of 21st Century Music, the Jacob K. Javits Foundation, Meet the Composer, and ASCAP.

A lecturer in composition at the University of Michigan, Etezady has taught at Northwestern University, Arizona State University, University of Arizona, Interlochen Arts Camp, Yale University, Saint Mary's College, and the Crane School of Music at SUNY Potsdam. She has given masterclasses at California State University-Long Beach, Holy Cross College, the Juilliard School, and the Norfolk Chamber Music Festival. She holds academic degrees from Northwestern University, Yale University, and the University of Michigan.

STEVE ROUSE

Steve Rouse has been awarded the Rome Prize, a three-year Meet the Composer residency, a National Endowment for the Arts Composition Fellowship, both the Hinrichsen and Ives prizes from the American Academy and Institute of Arts and Letters, three Al Smith Fellowships from the Kentucky Arts Council, and four Composer of the Year awards from the Mississippi Institute of Arts and Letters. He is included in the millennium edition of Baker's *Biographical Dictionary of Twentieth-Century Classical Musicians*, Ninth Edition (2000). Rouse received his doctorate from the University of Michigan and joined the faculty of the University of Louisville in 1988, where he was Professor of Music Composition for thirty-three years, retiring in July 2021.

Rouse's compositions have been recorded for the Telarc, Delos, Ravello, Summit, Albany, and Centaur labels, among others. His music is published by C. F. Peters, Manhattan Beach Music, Lauren Keiser Music Publishing, and Primal Press. Rouse's works have been performed and heard in airplay around the world.

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RACHAEL SMITH

Rachael Smith (b. 1996) is an American composer from Brockport, NY. She has written a number of pieces ranging from works for solo instruments and chamber ensembles to musicals and operas. She has worked with groups such as the Baltimore Symphony Orchestra Lunch Bachs Project, A/tonal, SHUFFLE, the SUNY Fredonia Department of Theatre and Dance, and the Performing Arts Company at SUNY Fredonia. She has also been commissioned by the Metropolis Ensemble as a part of the Biophony Project at the Brooklyn Botanical Gardens, the Fredonia College Symphony as a part of their COVID Zoomworks project, and was the recipient of the 2020 Dr. T.Y. Huang and Mrs. Mary Huang Commission Competition. In addition to being a composer, Rachael is also a playwright and lyricist, having written the book and libretto for four musicals and two operas since 2013. Her libretti have been performed at SUNY Fredonia, Bowling Green State University, and the NOW Festival at the Conservatory of Music at Baldwin Wallace.

Rachael received her BM in Music Composition at the State University of New York at Fredonia where she studied with Andrew Martin Smith and Rob Deemer, and received her MM in Music Composition at the University of Louisville where she studied with Steve Rouse and Krzysztof Wolek. Currently Rachael is pursuing her DMA at the Peabody Conservatory of Johns Hopkins University with Du Yun.

TIMOTHY AMALAVAGE-SMITH

Timothy Amalavage-Smith (b. 1997) received his BM in Music Composition from the University of Alabama (2019) and MM in Composition at the University of Louisville (2021). Currently, he is revisiting the University of Alabama in order to pursue a DMA in Composition. He was selected as a winner for the Tennessee Valley Music Festival Composer's Forum in 2014, had pieces premiered at the Dance Alabama Film Festival where he was awarded the Best Score in 2019, had music featured at the Alabama Screendance Festival in 2020, is the winner of the Huntsville Master Chorale's 2020 Composition Competition, and is the 2021 recipient of the Huang Family Composition Commission. Amalavage-Smith has also had several pieces performed by Twickenham Winds and the Brass Band of Huntsville. His biggest inspirations have always been nature and other art forms.

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,

ARTIST BIOGRAPHIES

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.

KIMCHERIE LLOYD

Professor Kimcherie Lloyd is currently the Director of Orchestral Studies and Opera Theatre in the School of Music. She also serves as the Director of Undergraduate Studies. In addition to orchestra and opera theatre, Professor Lloyd teaches instrumental graduate conducting and advanced undergraduate conducting. Professor Lloyd holds a Bachelor and Master's degree in piano performance from Eastern Michigan University, a Master's degree in orchestral/opera conducting from Louisiana State University and was a member of the Apprentice Conducting Program in the School of Music at the University of Minnesota. As an apprentice conductor, professor Lloyd worked with the Minnesota Orchestra, St. Paul Chamber Orchestra, Minnesota Opera, Minnesota Composer's Forum, Minneapolis Symphony and the Plymouth Music Series. In addition to her studies in the U.S., Professor Lloyd studied conducting with Julius Kalmar at the Conservatorium in Vienna, Austria.

Professionally, Ms. Lloyd served as Director of Music with Kentucky Opera from 1999-2007, where she was the Music Director for the Rudd Young Artist Program and Assistant Conductor/Chorus master for the main stage productions. Other past affiliations include the Louisville Orchestra, the Louisville Youth Orchestra, Music Theater of Louisville, Voices of Kentuckiana, the Minnesota Orchestra, Minnesota Opera, St. Paul Chamber Orchestra, MacPhail Center for Arts, Baton Rouge Opera, Tecumseh Pops Orchestra and the Ann Arbor Chamber Orchestra.

The University of Louisville Symphony Orchestra, under Professor Lloyd, gave its Carnegie Hall debut in 2006, was a featured ensemble at the CODA National Conference in 2010 and a featured ensemble at the KMEA Conference in 2012. Professor Lloyd is a founding member of the College Orchestra Director's Association and a member of MENC/KMEA, ASTA, ASOL, Conductor's Guild and the College Music Society. As a clinician, Professor Lloyd is frequently engaged to give master classes in orchestral conducting, choral/orchestral conducting and opera. She is also frequently engaged to adjudicate string programs and orchestra programs at the secondary level. Active in promoting music of living composers, Professor Lloyd's most current recording, Karel Husa "Music of Life," on Ablaze Records, featuring the UofL Symphony Orchestra and cellist Paul York, is available on Amazon. Professor Lloyd's former conducting students hold major positions in Ecuador, Brazil, Korea, Germany and the US.

PROGRAM

WIND ENSEMBLE

Frederick Speck, Director

Flutes and Piccolos

Cameron Bilek
Hannah Iglehart
Trent Ripberger*

Orland Park, IL
Versailles
Florence

Oboes

Jackson Brummett*
Nadia Cho
Stephanie Hile

Winchester, IN
Louisville
Louisville

Bassoons

Marissa Keith
Zachary Lynn*
Nathan Shepherd*

Louisville
Jonesboro, AR
Lanesville, IN

Clarinets

Caroline Dyer
Austin Glover
Kelly Hayden
Ryan McKinney
Patrick Nguyen
Elise Piecuch*
Aaron Seay
Luke Yunker

LaGrange
Bellevue
Owensboro
Richmond
Vine Grove
Memphis, TN
Georgetown, IN
Union

Bass Clarinet

Chandler Craine

Frankfort

Alto Saxophones

Brayden Colbert*
Kaitlyn Purcell

Louisville
Georgetown

Tenor Saxophone

Chloe Frederick

Bagdad

Baritone Saxophone

Tanner Swift

Louisville

Horns

Michael Coleman
Korey Garcia
Bailey Hatzell
Matt Howard
Natalie Karrick*

Mount Washington
Jeffersonville, IN
Louisville
Johnson City, TN
Alexandria

Trumpets

Gabe Edwards*
Angel Gross
Colt Howell
Joshua James
Anetta Kendall

Jeffersonville, IN
Louisville
Louisville
Louisville
Louisville

Trombones

Nick Beeny
Logan Myers*
Hunter Snow

Paducah
Flaherty
Lawrenceburg

Bass Trombone

Carter Cantrell

Lawrenceburg

Euphoniums

Alex Castillo
Noah Centers*
Elexia Murry

Louisville
Louisville
Louisville

Tubas

Ben Bunting
Nathan Jackson*

LaGrange
Louisville

Percussion

Elliott Campbell
Thaddeus Harris
Stephanie Lawson
Paul Pfeifer*
Sam Riddick

Owensboro
Louisville
Cincinnati, OH
Owensboro
Louisville

Double Bass

Arlen Faulkner

Lexington

Names are listed in alphabetical order.

* denotes principals

PROGRAM

UNIVERSITY SYMPHONY ORCHESTRA

Kimcherie Lloyd, Director

Joshua Lowery and Misaki Hall, Assistant Conductors

Violin I

Yuhao Li
Angkun Uabamrungjit
Jennifer Terrell
Aimee Quinn
Taylor Wallace
Kerwin Gonzalez
Samantha Lamkin

Violin II

Varissara Tanakom
Anna Laverty
Bria Quinn
Hannah Gibson
Dayana Cedeno Iglesias
Mia-Rose Lozado
Reagan Ballard

Viola

Elizabeth Knutowski
Sarah Wilson
Sheronda Shorter
Nathaniel Jackson
Eli Reed
Pablo Reyes
Asha Peoples
Andrew Baldeon

Cello

Roman Wood
Timothy Sutton
Brendan Stock
Ainsley Moore
Nathan Tantasook
Daniel Risner
Benjamin Meitzen
Eleanore Ragan
Owen Talley
Logan Florence

Bass

John Anderson
Tina Slone
Jonathan Kaiser
Arlen Faulkner
Taylor Hood
Sophia Waldschmidt
Andrew Van Meter
Kenneth Thompson
Michael Dennis
Eric Eastman

Flute

Cameron Bilek
Nate Gonzalez
Trent Ripberger

Piccolo

Trent Ripberger

Oboe

Jackson Brummett
Stephanie Hile
Nadia Cho

English Horn

Jackson Brummett

Clarinet

Elise Picuch
Austin Glover

Bass Clarinet

Chandler Craine

Bassoon

Zachary Lynn
Marissa Keith

French Horn

Natalie Karrick
Michael Coleman
Matthew Howard
Korey Garcia
Christopher Woosley
Bailey Hatzell

Trumpet

William Joiner
Gabe Edwards
Colt Howell
Angel Gross

Trombone

Logan Myers
Sean Smalls

Bass Trombone

Carter Cantrell

Tuba

Nathan Jackson
Ben Bunting

Percussion

Paul Pfeifer
Luke Anderson
Garrett Bunn
Elliott Campbell

Harp

Roseanna Shafer Ritchie

Piano

Nolan Ancil

Orchestra Librarians

Joshua Lowery
Misaki Hall

PROGRAM

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- Polos
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- Hoodies
- Sweaters
- Pull-overs
- Hats
- Scarfs
- Fanny packs
- Lunch bags
- Tote bags



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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