

41st ANNUAL

NEW MUSIC FESTIVAL

BOWLING GREEN STATE UNIVERSITY

featuring guest composer
Augusta Read Thomas
and guest ensemble
Third Coast Percussion



A production of the MidAmerican Center for Contemporary Music
College of Musical Arts, Bowling Green State University

SCHEDULE OF PROGRAMS

RECORDED INTERVIEW WITH AUGUSTA READ THOMAS

Launching 2:30 p.m., Thursday, October 15

CONCERT #1

featuring works by Augusta Read Thomas, Tony Manfredonia, Evan Williams,
Stephen Hartke, and Mikel Kuehn
Premieres 8 p.m., Thursday, October 15

CONCERT #2

THIRD COAST PERCUSSION

featuring works by Augusta Read Thomas, Jlin, Philip Glass, and Tyondai Braxton
Premieres 8 p.m., Friday, October 16 (available until 10/23)

CONCERT #3

featuring works by Augusta Read Thomas, Tie Zhou, Matthew Evan Taylor,
Hong-Da Chin, and Marilyn Shrude
Premieres 2:30 p.m., Saturday, October 17

CONCERT #4

featuring works by Augusta Read Thomas, Gemma Peacocke, Inez McComas,
Pablo Gomez-Estevez, Joseph Klein, and Julius Eastman
Premieres 8 p.m., Sunday, October 18

**Concerts will be available at youtube.com/bgsumusic
Friday concert at youtube.com/thirdcoastpercussion**

BGSU[®]

Augusta Read Thomas



Augusta Read Thomas, born in 1964 in Glen Cove, New York, was the Mead Composer-in-Residence for Pierre Boulez and Daniel Barenboim at the Chicago Symphony Orchestra from 1997 through 2006. In 2007, her *Astral Canticle* was one of the two finalists for the Pulitzer Prize in Music. The “Colors of Love” CD by Chanticleer, which features two of Thomas’ compositions, won a Grammy award.

Thomas is a member of both the American Academy of Arts and Letters and the American Academy of Arts and Sciences.

Her music, which is regularly performed worldwide, has been conducted by: Christoph Eschenbach, Esa-Pekka Salonen, Daniel Barenboim, Pierre Boulez, Mstislav Rostropovich, Seiji Ozawa, Leonard Slatkin, Oliver Knussen, David Robertson, Lorin Maazel, Sir Andrew Davis, Ken-David Masur, William Boughton, Jiří Bělohlávek, Hans Graf, Marin Alsop, Cliff Colnot, Xian Zhang, Andrey Boreyko, William Boughton, Gil Rose, Gerard Schwarz, John Nelson, Joana Carneiro, Hans Vonk, Markus Stenz, Dennis Russell Davies, George Benjamin, Ludovic Morlot, Robert Trevi-

no, Hannu Lintu, Josephine Lee, Michael Lewanski, Bradley Lubman and George Manahan among others.

Her music has been commissioned by leading ensembles and organizations around the world including: *Love Songs* (Chanticleer); *Chanting to Paradise* (NDR [German Radio] Orchestra); *Song in Sorrow* (The Cleveland Orchestra); *Orbital Beacons, Aurora, In My Sky at Twilight, Ceremonial, Carillon Sky, Words of the Sea, Trainwork, Tangle, and Astral Canticle* (Chicago Symphony Orchestra); *Gathering Paradise* (New York Philharmonic); *Sweet Potato Kicks the Sun* (Santa Fe Opera in association with San Francisco Opera and 7 other opera houses); *Far Past War* (The Washington Choral Arts Society); *Sun Dance* (Indianapolis Symphony); *Prayer Bells* (Pittsburgh Symphony); *Bells Ring Summer* (La Jolla Chamber Music Society); *Galaxy Dances, and Cello Concerto* (National Symphony and the Kennedy Center); *Violin Concerto #3* (Radio France and the BBC Orchestra); *Helios Choros I* (Dallas Symphony); *Helios Choros II* (London and Boston Symphony Orchestras); *Helios Choros III* (Orchestre de Paris); *Pulsar* (BBC); *Terpsichore’s Dream* (Utah Symphony); *Canticle Weaving* for trombone and orchestra (Los Angeles Philharmonic); and *Cantos for Slava* (ASCAP Foundation).”

Not only is Thomas one of the most active composers in the world, but she is a long-standing, exemplary citizen with an extensive history of being deeply committed to her community.

Augusta is Vice President for Music, The American Academy of Arts and Letters; member of Board of Directors of The Aaron Copland Fund for Music, Inc.; member of Board of Directors of the Koussevitzky Foundation; member of Board of Directors of the Alice M. Ditson Fund at Columbia University; and member of the Conseil Musical de la Fondation Prince Pierre de Monaco.

She was on the Board of Directors of the American Music Center for 11 years from 2000 to 2011, as well as on the boards and advisory boards of several chamber music groups. She was elected Chair of the Board of the American Music Center, a volunteer position, from 2005 to 2008. Augusta was on the Board of the ICE (International Contemporary Ensemble) for many years and is a member of the Advisory Boards of many ensembles. She was the Director of the Festival of Contemporary Music at Tanglewood in 2009. For the 2014-2015 academic year, Augusta was a Phi Beta Kappa Visiting Scholar. Thomas was named the 2016 Chicagoan of the Year.

G. Schirmer, Inc. is the exclusive publisher of her music worldwide for all works composed until December 31, 2015. Nimbus Music Publishing is the exclusive publisher of her music worldwide for all works composed after January 1, 2016.

89 commercial CDs containing her music have been released by commercial record companies. In 2013, Nimbus Records embarked on a project to record her complete works and have released eight CD's to date.

The Sovereign Prince of Monaco awarded Augusta CHEVALIER of the Order of Cultural Merit. The insignia of this distinction was given by S.A.R. Princess of Hanover at the Prince's Palace on 18 November 2015. Augusta Read Thomas also won the Lancaster Symphony Orchestra's Composer Award for 2015-16. This is the oldest award of its kind in the nation, intended "to recognize and honor living composers who reside in the US who are making a particularly significant contribution in the field of symphonic music, not only through their own creative efforts, but also as effective personal advocates of new approaches to the broadening of critical and appreciative standards."

Thomas received awards from the Siemens Foundation in Munich; ASCAP; BMI; National Endowment for the Arts (1994, 1992, 1988); American Academy and Institute of Arts and Letters; Guggenheim Memorial Foundation; Koussevitzky Foundation; New York Foundation for the Arts; John W. Hechinger Foundation; Kate Neal Kinley Foundation; Columbia University (Bearn's Prize); Naumburg Foundation; Fromm Foundation; Barlow Endowment; French International Competition of Henri Dutilleux; Rudolph Nissim Award from ASCAP; and the Office of Copyrights and Patents in Washington, D.C. awarded her its Third Century Prize.

Thomas was awarded fellowships from the Bunting Institute of Radcliffe College, and was a fellow for three years in the Harvard University Society of Fellows.

Thomas played piano as a young child, starting private lessons at age four. In third grade, she took up the trumpet and played for 14 years, attending Northwestern University as a trumpet performance major. She played trumpet in brass quintet, chamber orchestra, orchestra, band, and Jazz band and she sang in choirs for many years.

Thomas' chamber opera *LIGEIA* (librettist: Leslie Dunton-Downer, based on the short story by Poe) was awarded the International Orpheus Prize (Luciano Berio, president of the jury) and performed in Spoleto, Italy (Luca Ronconi, stage director). *LIGEIA*, commissioned by Mstislav Rostropovich and Rencontres Musicales d'Evian, was premiered by Rostropovich at the 1994 Evian Festival. The American premiere took place at the Aspen Music Festival on July 27, 1995.

Seven years after graduating from the Royal Academy of Music in London, Thomas was elected as Associate (ARAM, honorary degree), and in 2004 was elected a Fellow (the highest honor they bestow) of the Royal Academy of Music (FRAM, honorary degree). In 1998, she received the Distinguished Alumni Association Award from St. Paul's School in Concord, New Hampshire. In 1999, she won the Award of Merit from the President of Northwestern University, and a year later received The Alumnae Award from Northwestern University. Sigma Alpha Iota Music Fraternity initiated her as an Honorary Member in 1996.

Thomas also had the distinction of having her work performed more frequently in 2013-2014 than any other living composer, according to statistics from performing rights organization ASCAP.

Third Coast Percussion



Third Coast Percussion is a Grammy Award-winning Chicago-based percussion quartet. For fifteen years, the ensemble has created exciting and unexpected performances that constantly redefine the classical music experience. The ensemble has been praised for “commandingly elegant” (*New York Times*) performances, the “rare power” (*Washington Post*) of their recordings, and “an inspirational sense of fun and curiosity” (*Minnesota Star-Tribune*). Third Coast Percussion maintains a busy tour schedule, with past performances in 35 of the 50 states and Washington, DC, plus international tour dates

in Canada, Colombia, Hong Kong, Germany, Italy, Lithuania, the Netherlands, Poland, Taiwan, and the United Kingdom.

A direct connection with the audience is at the core of all of Third Coast Percussion’s work, whether the musicians are speaking from the stage about a new piece of music, inviting the audience to play along in a concert or educational performance, or inviting their fans around the world to create new music using one of their free mobile apps. The four members of Third Coast are also accomplished teachers, and make active participation by all students the cornerstone of all their educational offerings.

The quartet’s curiosity and eclectic taste have led to a series of unlikely collaborations that have produced exciting new art. The ensemble has worked with engineers at the University of Notre Dame, architects at the Frank Lloyd Wright Foundation, dancers at Hubbard Street Dance Chicago, and musicians from traditions ranging from the mbira music of Zimbabwe’s Shona people, to indie rockers and footwork producers, to some of the world’s leading concert musicians. Third Coast Percussion served as ensemble-in-residence at the University of Notre Dame’s DeBartolo Performing Arts Center from 2013–2018, and currently serves as ensemble-in-residence at Denison University.

A commission for a new work from composer Augusta Read Thomas in 2012 led to the realization that commissioning new musical works can be—and should be—as collaborative as any other artistic partnership. Through extensive workshopping and close contact with composers, Third Coast Percussion has commissioned and premiered new works by Philip Glass, Jlin, Tyondai Braxton, Augusta Read Thomas, Devonté Hynes, Georg Friedrich Haas, Donnacha Dennehy, Glenn Kotche, Christopher Cerrone, David T. Little and today’s leading up-and-coming composers through their Emerging Composers Partnership program. TCP’s commissioned works have become part of the ensemble’s core repertoire and seen hundreds of performances across four continents.

Third Coast Percussion’s recordings include twelve feature albums, and appearances on eleven additional releases. The quartet has put its stamp on iconic percussion works by John Cage and Steve Reich, and Third Coast has also created first recordings of commissioned works by Philip Glass, Augusta Read Thomas, Devonté Hynes, Gavin Bryars, Donnacha Dennehy, David T. Little, Ted Hearne, and more, in addition to recordings of the ensemble’s own compositions. In 2017 the ensemble won the Grammy Award for Best Chamber Music/Small Ensemble Performance for their recording of Steve Reich’s works for percussion. In 2020 Third Coast received its second nomination in the same category for *Perpetuum*, featuring works by Gavin Bryars, Philip Glass, and members of the ensemble.

Third Coast Percussion has always maintained strong ties to the vibrant artistic community in their hometown of Chicago. They have collaborated with Chicago institutions such as Hubbard Street Dance Chicago, the Chicago Children’s Choir, the Civic Orchestra of Chicago, and the Adler Planetarium, performed at the grand opening of Maggie Daley Children’s Park, conducted residencies at the University of Chicago and the Civic Orchestra of Chicago, created multi-year collaborative projects with Chicago-based composers Augusta Read

Thomas, Glenn Kotche, and chamber ensemble Eighth Blackbird, and taught tens of thousands of students through partnerships with The People's Music School, the Chicago Park District, Rush Hour Concerts, Urban Gateways, and others.

The four members of Third Coast Percussion (Sean Connors, Robert Dillon, Peter Martin, and David Skidmore) met while studying percussion music at Northwestern University with Michael Burritt and James Ross. Members of Third Coast also hold degrees from the Eastman School of Music, Rutgers University, the New England Conservatory, and the Yale School of Music. Stay up-to-date and go behind-the-scenes by following Third Coast on Twitter (@ThirdCoastPerc), Facebook (@Third Coast Percussion), Instagram (@ThirdCoastPercussion), and YouTube (@thirdcoastpercussion)



CONCERT 1 Premiering October 15, 8pm

Evan Williams..... *Breathe* (2018)

Christopher Murphy, saxophone
Nick Fox, percussion

Augusta Read Thomas..... *Piano Etudes 1-6* (1996-2005)

- I. Orbital Beacons — Homage to Berio
- II. Fire Waltz — Homage to Bartók
- III. Cathedral Waterfall — Homage to Messiaen
- IV. On Twilight — Homage to Boulez
- V. Rain at Funeral — Homage to Morton Feldman
- VI. Twitter-Machines — Homage to David Rakowski

Steven Naylor, Ariel Magno da Costa, and Yuefeng Liu, piano

Tony Manfredonia..... *Unconventional Tuning* (2016)

Shawna Wolf, oboe

Stephen Hartke..... *Sonatina-Fantasia* from *Post-Modern Homages* (1987)

The Flames of the Sun make the Desert Flower Hysterical (2013)

Solungga Liu, piano

Mikel Kuehn..... *Chiaroscuro* (2007)

Brian Snow, cello and electronics



The music of **Evan Williams** has been performed and commissioned by the Cincinnati Symphony Orchestra, Urban Playground Chamber Orchestra, Quince Ensemble, and by members of the Detroit Symphony Orchestra, the Seattle Symphony, the International Contemporary Ensemble, and Fifth House Ensemble. He has received performances at festivals such as RED NOTE, the New Music Gathering, SEAMUS, the Electroacoustic Barn Dance, and the New York City Electronic Music Festival. His work can be found on recordings by The Namaste Ensemble's "No Borders Quartet" and Levels. Williams has received a number of awards and honors, including serving as the Detroit Symphony

Orchestra's inaugural Classical Roots Composer-in-Residence in 2018. Williams holds a DMA in Composition with a cognate in Orchestral Conducting from the College-Conservatory of Music at the University of Cincinnati, where he served as a teaching assistant in electronic music. He also holds degrees from Bowling Green State University and Lawrence University. As a conductor, Williams leads the Rhodes College Orchestra, and has led performances with the Lawrence University Symphonic Band and Wind Ensemble, numerous chamber ensembles, and members of the International Contemporary Ensemble. He also trained at the Bard Conductors Institute and the Band Conducting and Pedagogy Clinic at the University of Michigan. Williams serves as Assistant Professor of Music and Director of Instrumental Activities at Rhodes College, where he teaches composition, music technology, and leads the Rhodes Orchestra. He previously held teaching positions at Lawrence University, Bennington College, and at the Walden School.

While a number of the existing works for saxophone and drum set explore the powerful, loud, and harsh timbres possible in this configuration, *Breathe* concentrates on quiet, yet rhythmically active gestures. Using continuous lines, sudden changes in dynamics, and extended timbral techniques, *Breathe* explores the complexity of human breath, at times quiet and relaxed, or quiet yet shallow and troubled, and of course, at times loud and labored.

Breathe was commissioned by Patchwork, consisting of Noa Even on saxophone and Stephen Klunk on drum set.



The aim of my piano etudes, which are composed in pairs, is to create drastically different sonic effects for each using musical material identical to both. They should be like looking at two sides of a coin or examining both a photograph and its negative. These six small pieces were carefully heard, built, and refined, and as a result took me a long time to compose.

I. *Orbital Beacons* is about rotating harmonies and glow. The work juxtaposes very loud notes with very soft ones, making a counterpoint of layers and implied voice leading in which at first there are more soft notes than loud ones; by the end of the piece, this has been reversed. The work, which should sound clean, natural, and colorful, is highly organized. It is about the beauty of resonance, echo, decay, and luminosity.

II. *Fire Waltz* is a variation on Etude No. I, in which the notes that were loud are strung together, exactly in order, lowered by two octaves, and turned into a boogie-woogie bass line. The notes that were soft in Etude No. I form Bartóklike, jazzy chords. Although I think it is easy to hear the many references to perfumes of jazz in all my music, here is a work where the scents are more explicit. All the influences in my music are highly digested and personalized; for instance in these first two etudes we can sense Debussy, Ravel, Webern, and Berio, in addition to jazz, but hopefully the music is "all Thomas," and not stolen Debussy for instance, nor a display of simpleminded piano clichés.

III. *Cathedral Waterfall* is a slow unfolding of the series of rich chords of an extended jazz harmony idiom. The color of each chord is precise and individual. One can imagine a huge, dramatic cathedral carillon where many bells are being rung at once, making beautiful complex chords that hang in the air, and echo, while at the same time, there is one lone bell ringer who is out of synchronization with the tutti chords. In the end the chord

rolls slowly downward, like a waterfall of chimes, and fades away, leaving only the ringing of two last bells.

IV. On Twilight is three minutes of high energy. The three distinct layers crosscut one another in unpredictable, edgy, hiccuplike fits and starts, like a jazz improvisation that gets “out of the box.” Yet, there is always the central “on twilight” layer flickering along, like the sun beaming, glowing, bursting, and then setting slowly into twilight. The outer two layers, in the two most extreme registers of the piano suggest the emergence of everything else in the evening cosmos (stars, planets, galaxies, black holes, etc.), which come into view only at twilight, as the sun sets and fades over the horizon.

V. Rain at Funeral is an impressionist miniature funeral march, which requires very subtle shadings in quiet dynamics as well as in timbre and reverberation. It uses the exact same chords as Etude No. VI and is purposefully a very intricate, delicate, private etude, in contrast to the bravura flair of its surrounding etudes, Nos. IV and VI.

VI. Twittering Machines was composed in homage to David Rakowski, a world-class composer, who has written a large number of stellar piano etudes. Twittering Machines responds to Rakowski’s first etude, E-Machines, in which single notes are repeated very quickly. My etude repeats chords of various shapes and sizes as quickly as possible and these twittering chords are often interrupted by grace-note figures (anywhere from one to nine grace notes), which are played on the beat and which “mess-up the pulse,” thus forcing the pianist to be slightly late for the main notes that follow. As the repeated chords delineate a certain tight bandwidth of pitch, florid arabesques that cover the entire range of the piano are set in relief against those oscillating machinelike harmonies.

— Augusta Read Thomas



Tony Manfredonia is composer and orchestrator for concert halls and video games living in Petoskey, MI. He provides a multi-layered and sensory experience through expressive, colorful orchestration and intricate melodies. He adds sonic perspectives to stories, environments, and everything in between through massive orchestral productions, as well as intimate atmospheres.

Tony’s music has been played worldwide, with performances and readings from renowned ensembles such as Apollo Chamber Players, the Washington Metropolitan Gamer Symphony Orchestra, the University of Cambridge Concert Band, and the Pittsburgh Symphony Orchestra.

Living the life of a video game composer, Tony constructs sonic spaces and emotionally-driven tracks to enliven each game’s world. His most recent, completed soundtracks are that for *Kharon’s Crypt: Even Death May Die* and *The Ambassador: Fractured Timelines*. Bridging the gap between “game music” and “contemporary classical music,” he continually strives to have his soundtracks performed, drawing in new audiences to the world of classical music. One example is his *Suite from Kharon’s Crypt*, an orchestral medley of tracks from the *Kharon’s Crypt* soundtrack.

Featured on RMN Music’s *Architectures*, *Music for Solo Instruments*, ***Unconventional Tuning*** is a twelve-tone work. Since the oboe is the conduit for tuning an orchestra, I began the Prime Row on A440. Even the first note of the piece is sustained and held as though the player is beginning the tuning process. However, it is immediately broken up by playing fragments of the row, eventually progressing to pitch-class C.

Although the orchestra tunes to A, C has often been a crucial key or tonal center in developing musicianship. Beginner pianists, for example, start their lessons with “middle C.” So although A440 is important to

tuning an ensemble, C is equally as vital to “tuning into” being a musician. Therefore, the Prime Row is also played in Retrograde, with pitch-class C as the starting point.

“It’s been interesting seeing how composers and musicians have been reacting to the day and age of COVID. A friend of mine went from working full-force in the world of concert music, to now finding their way into film music, out of both interest in the genre and fear of not receiving concert music commissions. A separate film composer friend is now weaving their way into the video game industry, in fear of the film industry taking a hit due to the virus, as well as a lifelong love for game soundtracks. After working in the concert music and video game music industry for 6 years, I found myself creating an Alternative Rock album over the last 4 months. Why? Because it’s something I’ve always dreamed of doing, and now is the time where music needs to be heard.

There is fear in the air. Uncertainty. And yet, I’ve never seen composers and musicians so creative. They are finding their way through live performances online, virtual collaboration videos, and so much in between. We need music now more than ever, and it’s been a treat to see musicians go full-force, despite the boundaries and limitations COVID has presented the world. Consider me an optimist, but I see a massive and beautiful transformation of the world taking place. Now is the time for opportunity. To learn, to grow, to create, to collaborate, and to turn this world upside down with the music we make.” -TM



Winner of the 2013 GRAMMY Award for Best Contemporary Classical Composition, **Stephen Hartke** is widely recognized as one of the leading composers of his generation, whose work has been hailed for both its singularity of voice and the inclusive breadth of its inspiration. Born in Orange, New Jersey, in 1952, Hartke grew up in Manhattan where he began his musical career as a professional boy chorister, performing with such organizations as the New York Pro Musica, the New York Philharmonic, the American Symphony Orchestra, and the Metropolitan Opera. Following studies at Yale, the University of Pennsylvania, and the University of California at Santa Barbara, interrupted by stints as advertising manager for several major music publishers, Hartke also taught in Brazil as Fulbright Professor at the Universidade de São Paulo. From 1987 to 2015, he taught at the Thornton School of Music at the University of Southern California, retiring as Distinguished Professor Emeritus. He now serves as Professor and Chair of Composition at Oberlin Conservatory.

Hartke’s output is extremely varied, from the medieval-inspired piano quartet, *The King of the Sun*, and *Wulfstan at the Millennium*, an abstract liturgy for ten instruments, the blues-inflected violin duo, *Oh Them Rats Is Mean in My Kitchen*, and the surreal trio, *The Horse with the Lavender Eye*, to the Biblical satire, *Sons of Noah*, for soprano, four flutes, four guitars and four bassoons, and his recent *Symphony No. 4 for Organ, Orchestra, and Soprano*, commissioned for the Los Angeles Philharmonic. He has composed concerti for renowned clarinetist, Richard Stoltzman, and violinist, Michele Makarski, and his collaboration with the internationally-celebrated Hilliard Ensemble has resulted in three substantial works, including his *Symphony No. 3*, commissioned by Lorin Maazel and the New York Philharmonic. Other major commissions have come from the Chamber Music Society of Lincoln Center, Carnegie Hall and the Harvard Musical Association, the IRIS Chamber Orchestra, the Kansas City Symphony, the Library of Congress, the Los Angeles Chamber Orchestra, the National Symphony Orchestra, the Orpheus Chamber Orchestra, the Barlow Endowment, Chamber Music America, the Fromm Foundation, the Institute for American Music at the Eastman School of Music, Meet The Composer, the National Endowment for the Arts, and the Natural History Museum of Los Angeles County, among others.

Stephen Hartke has also won the Rome Prize from the American Academy in Rome, two Koussevitzky Music Foundation Commission Grants, a Guggenheim Fellowship, the Academy Award from the American Academy of Arts and Letters, the Stoeger Award from the Chamber Music Society of Lincoln Center, the Charles Ives Living from the American Academy of Arts and Letters, and the Deutsche Bank Berlin Prize from the American Academy in Berlin. In 2008, Hartke’s opera, *The Greater Good*, commissioned and premiered by Glimmerglass Opera, received the first Charles Ives Opera Prize from the American Academy of Arts and Letters. In 2009, he

was elected to membership in the American Academy of Arts and Letters. Most of Hartke's music is available on commercial CDs released by Albany, BMOP, Bridge, Cedille, Chandos, CRI, Delos, ECM New Series, EMI Classics, Genuin, Naxos American Classics, New World Records, and Soundbrush Records.

The Flames of the Sun Make the Desert Flower Hysterical was commissioned by one of Los Angeles' most valiant new music pianists and long-time friend, Vicki Ray. It is a transcription of one of her favorite movements from my piano quartet, *The King of the Sun*, rather in the spirit of a 19th century virtuoso concert paraphrase.

While not composed as a unified set, my six *Post-Modern Homages* share some common features: each was composed for a friend, and each addresses a narrowly defined musical issue, either the transformation of aspects of an existing piece of music, or working with strictly limited musical means. ***Sonatina-Fantasia*** was composed in honor of George Rochberg's 70th birthday and makes free use of his *String Quartet No. 1*.



The music of American composer **Mikel Kuehn** has received awards and honorable recognition from ASCAP and BMI (student composer awards), the Chicago Symphony Orchestra (2000 and 2002 First Hearing Contests), Composers, Inc. (Lee Ettelson Award), the Copland House (Aaron Copland Award), Eastman (Hanson and McCurdy Prizes), the Guggenheim Foundation (2014 Fellowship), the League of Composers/ISCM Composers' Competition (First Prize), the Salvatore Martirano Memorial Composition Contest (honorable mention), the Ohio Arts Council (Individual Excellence Awards), and the Luigi Russolo Competition (Italy). Twice selected to represent the United States abroad (by ISCM and SEAMUS), in both the acoustic and electroacoustic mediums, Kuehn's works have been pro-

grammed on numerous concerts, conferences, and festivals internationally. His music has been commissioned by the Barlow Endowment, the Civic Orchestra of Chicago, Ensemble 21, Ensemble Dal Niente, Flexible Music, the Fromm Foundation at Harvard, violist John Graham, clarinetist Marianne Gythfeldt, the Hoff-Barthelson Music School, cellist Craig Hultgren, the International Contemporary Ensemble (ICE), guitarist Dan Lippel, pianist Marilyn Nonken, Quatuor Apollinaire (France), Perspectives of New Music, saxophonists Jean-Michel Goury and John Sampen, Selmer Paris, the Spektral Quartet, and the Thelema Trio (Belgium). He has been a resident composer at the Banff Centre (Canada), the Copland House, The MacDowell Colony, Yaddo, and the Virginia Center for the Creative Arts (VCCA). In March of 2013, six of his works were featured at the Vienna Saxfest held at Konservatorium Wien Privatuniversität (Vienna) and in July of 2009 three of his works were featured at World Saxophone Congress XV. In 2014 and 2017 he was guest composer at the Sichuan Conservatory of Music (Chengdu, China).

Kuehn is currently Professor of Creative Arts Excellence at Bowling Green State University where he served as director of the MidAmerican Center for Contemporary Music and the Bowling Green New Music Festival from 2007-2010. He received degrees in composition from the Eastman School of Music (Ph.D., MA) and the University of North Texas (BM) and is author of the computer music application nGen. In November of 2016, New Focus Recordings released *Objet/Shadow*, a portrait CD of Kuehn's music; other recordings of his works are available on ACA Digital, Centaur (CDCM series), Erol (France), ICMC (Ireland), MSR Classics, and Perspectives of New Music/Open Space. He is currently working on a second portrait CD, soon to be available from New Focus Recordings.

Chiaroscuro (2007), for cello and electroacoustics, was commissioned by American cellist Craig Hultgren. The title ("bright/dark") comes from the drawing technique that uses shading to create the illusion of depth. In this intimate piece, I attempt to capture the resonance of the cello from percussive to pitched sounds, creating a palette that stems from one source – the cello – that is further shaded, highlighted, and exaggerated by the electroacoustics. The five-part structure of *Chiaroscuro* encompasses three large sections framed by an introduction and coda. The percussive introduction serves to conjure the sound, while the coda is a reflection of the piece as a whole. The middle section consists of a controlled improvisation using thematic elements found throughout the work.

CONCERT 2
Third Coast Percussion
Premiering October 16, 8pm

Philip Glass..... *Perpetulum* (2018)
Part 3

Tyondai Braxton..... *Sunny X* (2019, world premiere)

Augusta Read Thomas..... *Resounding Earth* (2012)
2. “Prayer – Star Dust Orbits” (homage to Luciano Berio and Pierre Boulez)

Jlin..... *Perspective* (2020)
Paradigm
Obscure
Derivative
Duality
Embryo

Augusta Read Thomas..... *Con Moto* (2018, world premiere)

Third Coast Percussion is
David Skidmore
Robert Dillon
Peter Martin
Sean Connors



Through his operas, his symphonies, his compositions for his own ensemble, and his wide-ranging collaborations with artists ranging from Twyla Tharp to Allen Ginsberg, Woody Allen to David Bowie, **Philip Glass** has had an extraordinary and unprecedented impact upon the musical and intellectual life of his times. Although percussion instruments have played an important role in much of Philip Glass’s music, and a number of his works have been arranged for percussion by other musicians, Glass had never composed a work for percussion ensemble until Third Coast Percussion commissioned *Perpetulum*. Glass, who was 81 years old when he composed this work, harkened back to childhood memories of his first experience with percussion instruments. Though Glass’s primary musical instrument was the flute, he had the opportunity to participate in a percussion

class while a student at the Preparatory Division of the Peabody Conservatory in his hometown of Baltimore. *Perpetulum* blends a bright-eyed exploration of the sounds of percussion with Glass’s signature musical voice.

Perpetulum was commissioned for Third Coast Percussion with lead support from the Maxine and Stuart Frankel Foundation. The work was co-commissioned by Elizabeth and Justus Schlichting for Segerstrom Center for the Arts, Bravo! Vail Music Festival, San Francisco Performances, Town Hall Seattle, Performance Santa Fe, the University of Notre Dame's DeBartolo Performing Arts Center, and the Third Coast Percussion New Works Fund, with additional support from Friedrich Burian, Bruce Oltman, MiTO Settembre Musica, The Saint Paul Chamber Orchestra's Liquid Music Series, and the Percussive Arts Society.



Brooklyn-based composer and performer **Tyondai Braxton** has been writing and performing music under his own name and collaboratively under various group titles and collectives since the mid-1990s, including in the art rock group Battles from its formation until 2010. Braxton has been commissioned by Kronos Quartet, Bang on a Can All-Stars, Alarm Will Sound, and Brooklyn Rider, has had his orchestral work performed by the Los Angeles Philharmonic, London Sinfonietta, and the Wordless Music Orchestra, and has worked with pioneering bands Mouse on Mars and Dirty Projectors.

In collaboration with artist Uffe Surland Van Tams, Braxton premiered *HIVE*, a multimedia sculptural and electronic project for 2 electronic artists and 3 percussionists at The Guggenheim Museum in New York City in 2013, later transforming this music into the solo album *HIVE1*.

Braxton's new work for Third Coast Percussion, ***Sunny X***, further develops his experiments with electronic sounds and live percussionists, utilizing more idiosyncratic instruments such as wooden and metal slats, steel pipes, thai gongs, and crotales, with electronic playback generated with modular synthesizer.

"Predominantly set up as meditations on small phrases of non-pitched (or *partially* pitched) percussion and mercurial electronics, the piece explores different permutations of these meditations where the relationship between the acoustic and electronic realms seems to work together, slip around and contrast."

—Tyondai Braxton

Sunny X was commissioned for Third Coast Percussion by the Sewanee Music Festival, George Mason University, and Carnegie Hall with additional support from Third Coast Percussion's New Works Fund.



Augusta Read Thomas' ***Resounding Earth*** is scored for four percussionists playing bells (and bell-like instruments) from a wide variety of cultures and historical periods. The piece was conceived as a cultural statement celebrating interdependence and commonality across all cultures; and as a musical statement celebrating the extraordinary beauty and diversity of expression inherent in bell sounds.

Bells can be used to celebrate grand occasions, hold sacrificial rites, keep a record of events, give the correct time, celebrate births and weddings, mark funerals, caution a community, enhance any number of religious ceremonies, and are even hung around the necks of animals.

Resounding Earth was commissioned by The University of Notre Dame's DeBartolo Performing Arts Center, with additional funding from The Virginia Commonwealth University School of the Arts, Department of Music, and the Chamber Music America Classical Commissioning Program, with generous funding provided by The Andrew W. Mellon Foundation, and the Chamber Music America Endowment Fund.



Jlin (Jerrilynn Patton) is a producer based in Gary, Indiana. Her unique and evolving electronic sound is rooted in Chicago’s iconic footwork style, with additional influences ranging from Nina Simone to Igor Stravinsky. Jlin’s work assembles evocative and vivid sounds into a musical style that she describes as “clean, precise, and unpredictable.” Her debut album *Dark Energy* was released to critical acclaim in 2015, and her second album *Black Origami* in 2017 to rave reviews from NPR Music and Pitchfork. She has for Kronos Quartet and choreographer Wayne McGregor, and has recently performed at the Big Ears Festival, Whitney Museum of Art, and Toledo Museum of Art, among others.

Her seven-movement work *Perspective* was written for Third Coast Percussion through a highly collaborative process. Jlin visited TCP at their studio in Chicago multiple times to discuss their musical inspirations and new possibilities, and to explore and sample instruments from TCP’s vast collection of percussion sounds. She then created the first version of each of the work’s seven movements in FL Studio (a Digital Audio Workstation) using these samples and other sounds from her own library.

The members of Third Coast Percussion then set about determining how to realize these pieces in live performance. Jlin provided the ensemble recordings of the full tracks as well as the stems (individual recorded parts) that make up the track. Diving into each of the tracks, the percussionists found a beautiful complexity—dozens and dozens of stems in each track, patterns that never seem to repeat when one would expect them to, and outrageous sounds that are hard to imagine recreating acoustically. Even typical percussion sounds like snare drum, hi-hat, or kick drum exist in multiple variations, subtle timbral shades in counterpoint or composite sounds.

In pursuit of the broad expressive range of Jlin’s original tracks, TCP’s live version of this piece incorporates—in addition to standard instruments like marimba and vibraphone—mixing bowls filled with water, bird calls, a variety of gongs and tambourines, and a metal spring coil, as well as many variations of drum set-like sounds: instruments that are like a hi-hat but not a hi-hat, or serve the function of a snare drum but are not a snare drum. Jlin named her piece *Perspective* as a reference to this unique collaborative process, that this work would exist in two forms, the same music as interpreted through different artists and their modes of expression.

In addition to concert performances, Third Coast Percussion will feature the full 7-movement *Perspective*, as well as Tyondai Braxton’s *Sunny X* in its Carnegie Hall debut in January 2021, as part of a collaboration with Movement Art Is, featuring new movement choreographed by MAI founders Lil Buck and Jon Boogz. *Perspective* by Jlin was commissioned for Third Coast Percussion by the Boulanger Initiative, Carnegie Hall, the Lester & Hope Abelson Fund for the Performing Arts at the Chicago Community Foundation, the DEW Foundation, and Third Coast Percussion’s New Works Fund.



The most recent of many works written for Third Coast Percussion by Augusta Read Thomas since *Resounding Earth* in 2012, ***Con Moto*** was composed as a gift for the 80th birthday of Cynthia Mead Sargent, a prominent supporter and friend of contemporary music in Chicago.

“Cynthia Mead Sargent is radiant, elegant, brilliant, expressive, graceful, fun, beautiful, generous, sophisticated, and positive. I am humbled by this opportunity to compose a work in her honor. The title *Con Moto* hopefully captures the spirit of Cindy’s magnificence, twinkle, positive spirit, motion and energy.

“I care about craft, clarity, and passion. My works are organic and, at every level, concerned with transformations and connections. The carefully sculpted musical materials of *Con Moto* are agile and energized, and their flexibility allows a way to braid harmonic, rhythmic, and contrapuntal elements that are constantly transformed — at times whimsical and light, at times jazzy, at times layered and reverberating. Across *Con Moto*’s six-minute duration, it unfolds a labyrinth of musical interrelationships and connections that showcase the

musicians in a virtuosic display of rhythmic agility, counterpoint, skill, energy, dynamic range, clarity, and majesty. Throughout the kaleidoscopic journey, the work passes through various lively and colorful episodes, which propel the musical discourse always with a sense of dance, caprice, and effervescence.

“Music’s eternal quality is its capacity for change, transformation and renewal. No one composer, musical style, school of thought, technical practice, or historical period can claim a monopoly on music’s truths. Commissioning new art is leap-of-faith! The commissioner does not know what they will receive. I feel profoundly fortunate for the investments made by Cindy’s children, and I devoted my strongest, most focused efforts to composing *Con Moto* in honor of Cynthia Mead Sargent.”

—Augusta Read Thomas

Con Moto was Commissioned by the children of Cynthia Mead Sargent, and dedicated with admiration and gratitude to Cynthia Mead Sargent on the occasion of her 80th birthday.



CONCERT 3
Premiering October 17, 8pm

Marilyn Shrude..... *Nature’s Bard (Dickinson’s Autumn)* (2020)

John Sampen, alto saxophone
Marilyn Shrude, piano

Tie Zhou..... *Samsara* (2019)

Joshua Heaney, saxophone and electronics

Augusta Read Thomas..... *Love Twitters* (2006)

Cole Burger, piano

Matthew Evan Taylor..... *Music for Two Marimbas* (2017)

Dan Piccolo and Nick Fox, marimbas

Augusta Read Thomas..... *Rainbow Bridge to Paradise* (2016)

Kamryn McCrory, cello

Hong-Da Chin..... *Stuttering* (2014)

Abraxes Quartet
Lindsey Welp, Andrew Moore,
Kyle Brooks, and Andrew Lynge, saxophones



The music of composer **Marilyn Shrude** is characterized by its warmth and lyricism, rich timbre, multi-layered constructions, and complex blend of tonality and atonality. The result is a bright, shimmering and delicately wrought sound world that is at once both powerful and fragile (Natvig – *New Grove*).

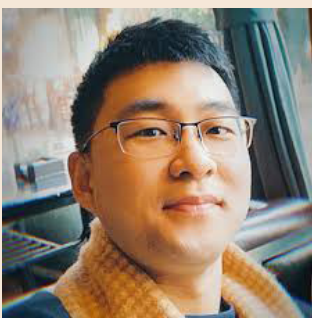
Shrude earned degrees from Alverno College and Northwestern University. Among her honors are those from the Guggenheim Foundation, American Academy of Arts and Letters, Rockefeller Foundation, Chamber Music America/ASCAP, Meet the Composer, Sorel Foundation (Medallion Winner for Choral Music 2011), and the National Endowment for the Arts. She was the first woman to receive the Kennedy Center Friedheim Award for Orchestral Music and the Cleveland Arts Prize for Music. In 2014 she was given Bowling

Green State University’s Lifetime Achievement Award.

Active as a composer, pianist, teacher, and contemporary music advocate, Shrude has consistently promoted American music through her many years as a Distinguished Artist Professor on the faculty of BGSU. She is the founder and past director of the MidAmerican Center for Contemporary Music (1987-99), was chair of the Department of Musicology/Composition/Theory at BGSU (1998-2011) and currently serves as coordinator of the doctoral program in contemporary music (2006-present). Together with saxophonist, John Sampen, she has premiered, recorded and presented hundreds of works by living composers both in the US and abroad.

Nature’s Bard (Dickinson’s Autumn) uses the imagery of Emily Dickinson to inspire a sonic portrait of autumn in its many shifting moods. The obvious starting point—vermillion wheels, bustle in the brook, crickets and crows, give way to the more enigmatic and uncertain messages which often underlie Dickinson’s poetry—*Oh Sacrament of summer days, Oh Last Communion in the Haze and Yet that pathetic Pendulum keeps esoteric Time*. The piece was premiered by James Umble, alto saxophone, and Liz Ames, piano, in March 2020.

“May the power of music continue to heal and unite us.” - MS



Zhou Tie, a Chinese composer who holds 1st class honors from Raffles Music College in Singapore and was awarded the outstanding student in 2011 by the Department of Music. He holds a BA in Music in Nanyang Academic of Fine Art in Singapore. He currently studies at the Royal College of Music. He studied composition with Kenneth Hesketh, Gilbert Nouno, Michael Oliva (Electroacoustic music), Jonathan Pitkin (orchestration), Chris Green, Mike Ladouceur (Composition for film), Peter Sparks, Howard Williams, Natalia Iuibassa (conducting). Zhou Tie was the only Chinese student in Royal College of Music awarded Lucy Ann Kones Scholarship in 2017. Zhou Tie attended music festival (Aberystwyth) and studied with American composer- Arlene Sierra in 2017.

In 2018, Zhou Tie was admitted to the doctoral in Cardiff University and study with Dr Arlene Sierra. As a composer, Zhou Tie has commissioned by many professional artists and contemporary ensembles in the world. His pieces has been performed internationally, in places such as America, UK, Bulgaria, China, Thailand, Taiwan, Russia, Singapore, Beijing, Shanghai, Hong Kong, Xi’an, Lan Zhou, Su Zhou, and Hang Zhou. *Sail to the South* won the Singapore style award in Singapore Ding Yi contemporary ensemble composition competition in August 2018. The piece *I cross half of China to sleep with you* was selected in Shanghai contemporary week in 2018 and performed by Soundstreams, a professional contemporary ensemble in Canada.

Samsara is dedicated to the victims of the 2008 Wen Chuan earthquake.

When Nicola Melville asked me to compose a piece for solo piano, musically recognizable as an American-style work, the result was my *Love Twitters* which uses Irving Berlin's "They Say it's Wonderful" as its basis, and was premiered by Nicola Melville at Carleton College on September 28, 2007.

Love Twitters is a jittery, twittering, energized, fun spirited work. The pianist is asked to accentuate the jittery rhythms throughout making a clear difference between different rhythmic blocks (2s, 3s, 4s, 5s, 6s, 7s, etc.). The fermatas are meant to add to the "stop/start" changeable moods; likewise, the grace notes are meant to throw the beat off, making the pulse less stable. *Love Twitters* should be played as fast as possible.

It is a happy 50th birthday gift for Alan Fletcher.



Composer and saxophonist **Matthew Evan Taylor** (1980) has been hailed as "a promising new voice" (Lawrence Budmen, *Miami Herald*) and a "risk taker" (Neil De La Flor, *Huffington Post*) whose music is "insistent and defiant...envelopingly hypnotic" (Alan Young, *Lucid Culture*).

A southern kid who worshipped at the altar of Cannonball Adderly, Ornette Coleman, Carla Bley and Charles Mingus, Matthew's music has been performed across the United States and Europe by such ensembles as the Cleveland Orchestra, the Detroit Symphony, the Metropolis Ensemble, the Imani Winds, and the Vermont Symphony Orchestra. As a performer, Matthew has worked with musicians Elliott Sharp, Marilyn Crispell, Tatsuya Nakatani, Taylor Ho Bynum, Mary Halvorson; visual artists Will Kasso Condry, Molly Zuckerman-Hartung and Dannielle Tegeder; and dancers Katherine Kramer, Sara Shelton, Laurel Jenkins, and Lida Winfield.

Matthew has developed a dedicated following for his #project39 series on Instagram and Facebook. In December 2019, on his 39th birthday, Matthew pledged to improvise for at least 39 seconds for a year. This series has yielded the album *Say Their Names*, seven improvised reactions to the events of May 29 – June 5, the early days of the renewed Black Lives Matters protests. Self-released on Bandcamp on June 6th, the proceeds have gone directly to such racial justice organizations as Black Lives Matter Global Organization and the Equal Justice Initiative.

Matthew has also partnered with the Metropolis Ensemble and New Amsterdam Records to release his epic *The Unheard Mixtapes*. Another product of #project39, this 5-EP series represents a journey inward and Matthew's struggle to cope with isolation in a time when it was never more important to join in solidarity with people. The first installment, *The Unheard Mixtape 1: Follow to the End* was released September 29, 2020, with each installment thereafter released monthly. All albums will be on Bandcamp, courtesy of New Amsterdam Records.

Matthew is currently based in Vermont. He is Assistant Professor of Music at Middlebury College.

Music for Two Marimbas was written for Mayumi Hama and Chris Froh, whom I met as part of the Gabriela Lena Frank Creative Academy of Music. My basic fascination with this piece was the perception of velocity and tempo in marimba music. I wanted write a piece where the slow intro required faster mallet strokes than the fast section. Ultimately, I endeavored to write a fun piece for Chris and Mayumi, a departure from my more serious, programmatic music at the time.

Rainbow Bridge to Paradise starts at the very bottom note of the cello, in the deep, rich, elegant tones of the instrument and traverses (throughout four minutes and thirty seconds) to the very bright, clear, clean, optimistic top register of the instrument.

The rainbow is one of humankind's premier symbols, permeating our myths, art, and literature. Throughout history, the rainbow has been seen primarily as a symbol—of peace, covenant, divine sanction... and the rainbow's image is woven into the fabric of our past, present and future.

This music's vibrant, expressive and distinct "picture" is one of an ascent from earth to paradise across a colorful bridge.

Rainbow Bridge to Paradise is included in the project Cello Solos Today. Cello Solos Today was supported by New Music USA, through a generous contribution from Elizabeth and Justus Schlichting.

Rainbow Bridge to Paradise, In Memoriam William G. Simpson, is dedicated with admiration and gratitude to Chris Gross and the Talea Ensemble.



Growing up in Kajang, a suburban city of Kuala Lumpur, the capital of Malaysia, **Hong-Da Chin** was immersed in the diverse cultural atmosphere as a dizi, Chinese bamboo flute, player performing with Malay, Chinese and Indian musicians which the idea of multicultural and multidisciplinary collaborations served as a foundation to Chin's creative works.

Chin's music has been performed in the US, Germany, France, Hungary, Czech Republic, Romania, Austria, Poland, Israel, Malaysia, Japan, the Philippines and Singapore. He has worked with ensembles and performers that include the Cleveland Chamber Symphony, Orkiestra Muzyki Nowej (Poland), Bowling Green Philharmonia, Bel Canto Trio, Karr and Mattingly Duo, Altered Sound Duo, Vive Ensemble, Ogni Suono, Patchwork, and Orlando Cela.

The festivals and residencies where his music has been performed include Spoleto Festival USA, World Saxophone Congress, Asian Composers League Festival and Conference, Bowling Green New Music Festival, NEOSonic Festival, Threshold Festival, Electroacoustic Barn Dance, Rasquache Artist Residency and Avaloch Farm Institute.

In addition to his work as a composer he is also an accomplished Chinese flutist specializing in contemporary music and has performed at venues and festivals such as the Carnegie Hall (NYC), Alice Tully Hall (NYC), John F. Kennedy Center for the Performing Arts (Washington D.C.), Metropolitan Museum of Art (NYC), Asia Society (NYC), Phillips Collection (Washington D.C.), Huntington Library (LA), Smithsonian Institution (Washington D.C.), Jay Pritzker Pavilion at Millennium Park (Chicago), Art Institute of Chicago, and Silesian Theatre (Katowice, Poland).

Chin earned a Doctor of Musical Arts specializing in contemporary music from BGSU in December 2017 studying with Marilyn Shrude and Mikel Kuehn. He is currently Assistant Professor of Music Theory and Composition at Western Illinois University, a member of the ADJ•ective New Music Composers' Collective and the Society of Malaysian Contemporary Composers.

Beyond his musical activities, Chin is an avid badminton player.

For more information, please visit hongdachin.com.

Stuttering is inspired by a speech problem that causes involuntary disruptions or repetitions of some words. The repetitive gesture that starts the music goes through a journey filled with fluctuation and finally reaches a place that the gesture becomes emphatic and firm. The piece ends with the rhythm that symbolizes the Morse code for SOS, in memory of the 239 victims of MH 370 that disappeared on March 8, 2014 from Kuala Lumpur en route to Beijing.



CONCERT 4
Premiering October 18, 8pm

Augusta Read Thomas..... ***Pulsar*** (2003)
Penny Thompson Kruse, violin

Gemma Peacocke..... ***Death Wish*** (2017)
Neil Faulkner, Jacob Hargrove
Benjamin Hellert, and Cole Jackson, marimbas

Joseph Klein..... ***Der Schönheitsmolch*** (2000/2008)
Lindsey Welp, bass saxophone

Pablo Gomez-Estevez..... ***Neruda*** (2018)
I.
II.
III.
Hila Zamir, clarinet
Pablo Gomez-Estevez, piano
*winner of the 2019 BGSU Competitions in Music Performance,
Composition Division*

Inez McComas..... ***Unsheltered*** (2020)
Brittany Lasch, trombone and electronics

Julius Eastman..... ***Piano 2*** (1986)
I.
II.
III.
Humay Gasimzade, piano

“My music must be passionate; involving risk and adventure such that any given musical moment may seem surprising when first heard but, a millisecond later, seems inevitable. I think of my music as nuanced lyricism under pressure! That said, my primary artistic concern is to communicate in an honest and passionate voice, being faithful to my deepest inner promptings and creative urges. This way, any willing listener, irrespective of prior musical knowledge, training or background can engage with my music.

“Every listener brings their own unique perspective to the listening process. In *Pulsar* I offer them aesthetic engagements with the world and with themselves as I, too, undertake a mission of self-discovery. Music of all kinds constantly amazes, surprises, propels and seduces me into wonderful and powerful journeys. I care deeply that music is not anonymous and generic — easily assimilated and just as easily dismissed and forgotten. *Pulsar* has passionate, urgent, seductive and compelling qualities of often complex (but always logical) thought allied to sensuous sonic profiles.

“My favorite moment in any piece of music is that of maximum risk and striving. Whether the venture is tiny or large, loud or soft, fragile or strong, passionate, erratic or eccentric — the moment of exquisite humanity and raw soul! All art that I cherish has elements of order, mystery, love, recklessness and desperation. For me, music must be alive and jump off the page and out of the instrument as if SOMETHING BIG IS AT STAKE.

“This artistic credo leads me to examine small musical objects (a chord, a motive, a rhythm, a color) and explore them from many perspectives. These different perspectives reveal new musical potentials which develop the musical discourse. In this manner, and in *Pulsar* in particular, the music takes on an organic, circular, self-referential character which, at the same time, has a forward progression.

“*Pulsar*, for solo violin, was commissioned by the BBC, jointly with the Royal Philharmonic Society, composed for and premiered by Ilya Gringolts. The premiere took place on March 17th, 2003 at the Wigmore Hall in London.” –ART



Composer **Gemma Peacocke** grew up in Hamilton, New Zealand, and she moved to New York in 2014. She writes a broad range of music including art-pop chamber music, electroacoustic pieces, and orchestral works. She has a particular love of interdisciplinary work and often collaborates with artists, writers, theatre directors and designers.

Gemma’s first album, *Waves & Lines*, sets to music poems by Afghan women collected and translated by Pulitzer Prize-winner Eliza Griswold in her book *I Am the Beggar of the World: Landays from contemporary Afghanistan*. *Waves & Lines* was released on New Amsterdam in 2019 and has been performed as an evening-length multimedia song cycle at the Kennedy Center, Roulette and National Sawdust in New York, and Australia’s Melbourne Recital Centre.

Gemma’s music has been performed and commissioned by Third Coast Percussion, PUBLIQuartet, Rubiks Collective, ~Nois saxophone quartet, the Furies, cellist Nick Photinos, and Alarm Will Sound. In January-February 2020, the Rochester Philharmonic Orchestra premiered *All on Fire*, a piece commissioned by the orchestra in honour of the 200th anniversary of the birth of suffragist Susan B. Anthony.

Gemma is a co-founder of the Kinds of Kings composer collective. Described by The New Yorker as “distinguished young creators who work in diverse styles,” the collective focuses on amplifying and advocating for under-heard voices and producing immersive and transporting concerts. The collective is an Artist-in-Residence with New York’s National Sawdust for the 2019-2020 season and has been commissioned by Eighth Blackbird and the Cincinnati Symphony Orchestra to write a concerto to be premiered in 2021.

Gemma is a joint Ph.D. candidate in Music and Humanistic Studies at Princeton University. She usually lives

in Brooklyn with her husband George and their highly-strung adopted standard poodle, Mila. She also spends as much time as possible in New Zealand.

I wrote *Death Wish* after watching a short film featuring New Zealand survivors of sexual assault. One of the survivors, Hinewirangi Kohu-Morgan, spoke about the out-of-control spiralling of her life for many years and how she developed what she called a death wish. In the piece I thought about the spooling and unspooling of energy and how we are all bound and driven by forces both within and beyond ourselves.

With the greatest of respect for Hinewirangi Kohu-Morgan who has used her life to create art and music and to help survivors of abuse and those who have perpetrated abuse.

I ōrea te tuātara ka patu ki waho. Aroha nui.

“In all of this dizzying grey, through the illnesses and deaths of friends and family, through separation and intangible loss, watching the violent and racist destruction of human lives, I have found peace in this poem. I hope it offers you some peace too.” -GP

Let This Darkness Be a Bell Tower
by Rainer Maria Rilke

Quiet friend who has come so far,
feel how your breathing makes more space around you.
Let this darkness be a bell tower
and you the bell. As you ring,

what batters you becomes your strength.
Move back and forth into the change.
What is it like, such intensity of pain?
If the drink is bitter, turn yourself to wine.

In this uncontainable night,
be the mystery at the crossroads of your senses,
the meaning discovered there.

And if the world has ceased to hear you,
say to the silent earth: I flow.
To the rushing water, speak: I am.

Sonnets to Orpheus II, 29



Born in Los Angeles in 1962, **Joseph Klein** is a composer of solo, chamber, and large ensemble works, including instrumental, vocal, electroacoustic, and intermedia compositions. His music—which has been described as “a dizzying euphoria... like a sonic tickling with counterpoint gone awry” (*NewMusicBox*) and exhibiting a “confident polyvalence [that] heightens its very real excitement” (*The Wire*)—reflects an ongoing interest in processes drawn from such sources as fractal geometry, chaos, and systems theory, often inspired by natural phenomena. His works frequently incorporate theatrical elements, whether as a component of the extra-musical references or as an organic outgrowth of the musical narrative itself. Literature is another important influence on his work, with recent compositions

based on the writings of Franz Kafka, Elias Canetti, Alice Fulton, W.S. Merwin, Milan Kundera, and John Ashbery.

Klein holds degrees in composition from Indiana University (DM, 1991), University of California, San Diego (MA, 1986), and California State Polytechnic University, Pomona (BA, 1984). His composition teachers have included Harvey Sollberger, Claude Baker, Robert Erickson, and Roger Reynolds. He is currently Distinguished Teaching Professor at the University of North Texas College of Music, where he has served as Chair of Composition Studies since 1999.

Der Schönheitsmolch (“*The Beauty-newt*”) is the eleventh in a series of short works for solo instrument based upon characters in *Der Ohrenzeuge: Fünfzig Charaktere* (“*Earwitness: Fifty Characters*”), written in 1974 by the Bulgarian-born British-Austrian novelist Elias Canetti (1905-1994). Canetti’s distinctive studies incorporate poetic imagery, singular insights, and unabashed wordplay to create fifty ironic paradigms of human behavior. This collection of works, begun in 1997, was inspired by the vividly surreal depictions of Canetti’s characters and includes works for contrabass, violin, bass flute, ocarina, contrabassoon, glass harmonica, trumpet, percussion, bass saxophone, piccolo, organ, basset horn, and violoncello, among others. In Canetti’s depiction of this character, The Beauty-newt “is keen on all the beautiful things that have existed, do exist, or will exist in the world, and he finds them in palaces, museums, temples, churches, and caves... it would be ungentlemanly to describe his repulsive looks. Let it be said that he never had a nose. His pop eyes, his jughandle ears, his goiter, his black, rotten teeth, the pestilential stench he exudes from his mouth, his sometimes squeaky, sometimes croaking voice, his doughy hands... he never holds them out to anyone and unerringly finds his place in front of all beauties.”

Der Schönheitsmolch was completed in October 2008 for bass saxophone specialist Andreas van Zoelen. It is included on the album *Improbable Encounters* (innova 873, 2014).



Pablo Gómez-Estévez (b. 1991) is a composer and pianist from Santiago, Dominican Republic. He is pursuing a doctoral degree in Composition starting this coming fall from Bowling Green State University (BGSU) under the teaching of Dr. Mikel Kuehn and Dr. Christopher Dietz. He received a Masters in Composition from BGSU, and a Bachelor of Arts from Luther College in Decorah, Iowa, where he studied composition with Dr. Brooke Joyce and piano with Dr. John Strauss. He is the Luther College 2016 Presser Undergraduate Scholar Award recipient. Pablo’s music combines a deconstruction of Caribbean genres such as salsa, merengue, gagá, bachata, and chachachá, infused with jazz harmonies and contemporary compositional techniques.

His works have been performed at BGSU, Luther College, Berklee College of Music, Boston Conservatory, and in the Dominican Republic. His compositions include music for piano, chamber groups, jazz ensembles, art songs. In 2015, Pablo received a research grant from Luther College to write the text and music for *Lulito*, his first musicalized children’s book. Recent notable compositions include *Chanflín*, a micro-opera based on Dominican folklore; *Antillean’s Intellect*, a deconstruction of chachachá for trumpet and chamber ensemble; and *Sola Fide*, for wind quintet and vibes, written for the 500th commemoration of the Lutheran Reformation. Pablo is the Graduate Assistant in the Composition Department at BGSU, and a member of the Phi Beta Kappa and Pi Kappa Lambda honor societies.

Neruda combines extremes of a spectrum: unbearable grief and contagious joy; Caribbean and Brazilian rhythms (salsa, merengue, baião, samba), expressed with a contemporary, modern language, and jazz-infused harmonies. I had three movements to portray Neruda’s poem *A dog has died* and it was lovely.

I

The worst of grief: looking at him only as a memory. Neruda mourns: “My dog has died. I buried him beside the rusty old engine.” Nostalgic airs, intimate harmonies, lyrical moments. A ‘Caribbean passacaglia’ in the middle – a ground bass in syncopated, melodious tumbadora rhythm, and an uplifting canon of tumbao patterns between the clarinet and the pianist’s right hand.

II

That which is not said, and yet is felt about losing someone. “I will not speak of my sadness here on Earth after not having my companion anymore.” Serene character, pensive harmonies, a lamenting melody. A brief quote of saudade in homage to Francisco Céspedes’ song “Tú, por qué?” later on.

III

An arch within a rondo, “joyful, joyful, joyful, like only dogs know how to be happy.” Samba: the refrain is in unison with the tambourim. A dog in a car, windows down; angular melodies with driving grooves. Fast. The breeze still tickles his tongue, driving around the fresh, young beaches of memory.



Born in Calgary, Alberta in 1977 to Dutch immigrants, **Inez S. McComas** grew up in the small town of Labelle, Florida where her first interests in music began with learning to play the clarinet/saxophone. During her first year of college as a saxophone performance major, she began composition lessons as a side note. The note quickly became a whole new sound world of expression.

Since then she has received several commissions for her works including those from concert:nova and the Cincinnati Ballet, Bell(e) Collective, Tromboteam!, The Ottawa New Music Creators, and from distinguished soloists including Brad Edwards, Genevieve Clarkson and Russ Zokaites.

Her music has been performed across the United States of America as well as Canada, the Netherlands, France and Spain in multiple universities and festivals including the International Trombone Festival, World Saxophone Congress, the Music X Contemporary Music Festival, Clarinetfest, the Frontwave New Music Festival, and the ArtSEEDZ Festival. Her music has been heard on Netherlands Public Broadcasting and she has been recognized through ASCAPPlus.

Her teachers include: Scott McAllister, Evan Chambers, Michael Daugherty, Erik Santos, Mara Helmuth, Michael Fiday and Joel Hoffman. She has earned degrees from the University of Cincinnati College-Conservatory of Music (DMA), University of Michigan (MM), and Florida Southern College (BM).

She has taught at Wilberforce University, University of Cincinnati College-Conservatory of Music, and Palm Beach Atlantic University. Currently, Inez S. McComas works as a free-lance composer. She lives in the suburbs of Columbus, Ohio with her husband, son and baby daughter.

It has been challenging to write a piece that deals with homelessness. The issue is emotional, complex, and can be approached from so many different perspectives. The range of perspectives, it seems, is almost unbounded because of the number of thoughts and questions this tragedy raises about our society, our neighbors, our families, and each listener’s place of relative privilege.

Unsheltered is the term used to describe those who dwell in spaces not designed for human habitation. This piece, by the same name, attempts to address this crack in our society by telling the story of one person: Cynthia English. Ms. English, who asked that her name be shared, courageously tells about her experience on the streets of New York City. Through her individual struggle, and the four movements of this work, we hear about the fractures in our healthcare, housing, and familial institutions. Further, we celebrate a woman who endured much, and who is able to offer guidance as we seek ways to make a practical, personal difference in the midst of a seemingly entrenched crisis.

I am thankful to Brad Edwards, as he both thought of the idea for the piece and worked so hard to line up funding for its completion. I am also thankful to the other members of the consortium who helped fund the work, and will certainly do a great service to Ms. English's story as they perform it with excellence.

And, finally, the piece is dedicated to Cynthia, whose willingness to be both vulnerable and thoughtful opens a view in the lives of so many who seem lost, along with a first step toward each of us working to find them.

"Each night, when my son goes to bed, we pray together. One of my regular requests I ask of God is for my child to learn to put others before himself. This is a good reminder not just for children, but for all of us. We need more kindness in the world. Kindness and donuts; the world needs more donuts, too." - ISM



Julius Eastman (1940-1990) was an artist who, as a gay, black man, aspired to live those roles to the fullest. He was not only a prominent member of New York's downtown scene as a composer, conductor, singer, pianist, and choreographer, but also performed at Lincoln Center with Pierre Boulez and the New York Philharmonic, and recorded experimental disco with producer Arthur Russell. 'Eastman is something of a cult figure among composers and singers', reads a 1980 press release.

Despite his prominence in the artistic and musical community in New York, Eastman died homeless and alone in a Buffalo, NY hospital, his death unreported until eight months later, in a *Village Voice* obituary by Kyle Gann. He left behind few scores and recordings, and his music lay dormant for decades until a three-CD set of his compositions was issued in 2005 by New World Records. In the years since, there has been a steady increase in attention paid to his music and life, punctuated by newly found recordings and manuscripts, the publication of *Gay Guerrilla*, a comprehensive volume of biographical essays and analysis, worldwide performances and new arrangements of his surviving works, and newfound interest from choreographers, scholars, educators, and journalists. 'The brazen and brilliant music of Julius Eastman...commands attention: wild, grand, delirious, demonic, an uncontainable personality surging into sound', writes Alex Ross for *The New Yorker*.

Eastman's manuscript for *Piano 2* contains almost no barlines — following Joseph Kubera's advice, I have not added any, and the only ones I have included in this edition are Eastman's own. (However, the systems are broken loosely according to Eastman's line breaks, resulting in some irregular spacing.)

Eastman's beaming and notation of rests (i.e. the lack thereof) has mostly been preserved. In the manuscript, quarter notes are notated as stemless noteheads; the stems have been added in this edition. The duration of certain tied notes was simplified by consolidating tied note values.

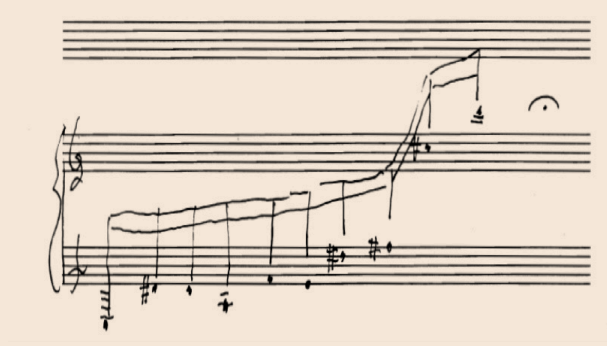
Natural signs have only been added where the chromaticism might be misleading; otherwise, it should be assumed that accidentals apply only to the note directly following it.

Many thanks to Joseph Kubera for his interpretive guidance, and to Mary Jane Leach and Andrew Przystanski for making the manuscript available for this edition. — Thomas Feng

"Early one morning in 1986 Julius Eastman showed up at Joseph Kubera's house. After asking for some scotch, he took out the score for *Piano 2*, which he then proceeded to play for Kubera. Unlike most of his pieces, it was through written. As far as can be known, it was never performed in public, perhaps because, although it was written out, the script was shaky, there were sometimes as few as three measures per page, and there were no

practical page turns (it's 47 pages). It was written during a time when Eastman was basically homeless. While it is necessary to create a performing edition of the piece, that loses the fragility of the actual manuscript, which almost floats untethered off the page. The poignancy of the last measure represents this fragility. "

- Mary Jane Leach, 10/2020



Performer Bios

Kyle Brooks is a saxophonist hailing from the Chicagoland area, and is an active performer, composer, arranger, and educator. His upbringing included studies within the idioms of jazz, blues, classical music, contemporary music, rock, soul, and more. Brooks' musical ventures have included playing, studying, and working with notable musicians such as, but not limited to: Geof Bradfield, Adam Larson, Greg Ward, David Bixler, Dr. Jessica Maxfield, Tom Snyder, Jeremy Ruthrauff, Reggie Thomas, and others. Brooks is a freelance musician within the aforementioned idioms and is hailed as a versatile woodwind musician.

Cole Burger teaches class piano and piano pedagogy at Bowling Green State University. He also teaches applied piano, chamber music, music theory, and related subjects at Lutheran Summer Music and served for twelve summers on the faculty at Camp Encore/Coda.

As a solo and collaborative pianist, he has performed throughout the United States, Europe, and Asia, including Carnegie Hall's Weill Recital Hall, Rome's Teatro di Marcello, the Romanian Athenaeum in Bucharest, the Goethe Institute in Bangkok, the American Cathedral in Paris, and the United States Ambassador's Home in Malaysia. He taught applied piano as a guest professor at the University of Malaya in Kuala Lumpur, while a member of the Fulbright Specialist Roster, sponsored by the United States Department of State Bureau of Educational and Cultural Affairs. He has won prizes at the American Protégé International Piano and Strings Competition, Seattle International Piano Competition, the American Prize in Piano Performance, and the Janice K. Hodges Contemporary Piano Performance Competition. He has also organized and performed in various benefit recitals for non-profit organizations that have raised more than \$60,000.

Dr. Burger holds degrees in piano performance and economics from Northwestern University and the University of Texas. His primary studies were with Anton Nel, David Renner, Sylvia Wang, and he also participated in masterclasses with Claude Frank, John Perry, and Douglas Humpherys. He also thanks Marcia Bostis, Sophia Gilmsen, and Martha Hilley for their deep influence on his teaching.

Ariel Magno da Costa is a Brazilian pianist, currently pursuing his DMA in Contemporary Music at Bowling Green State University, under the orientation of Dr. Laura Melton, where he also studied with Dr. Thomas Rosenkranz. Ariel holds degrees from Central Michigan University (M.M.), where he studied with Dr. Alexandra Mascolo-David, and State University of Campinas (B.M.), where he studied with Dr. Maria José Carrasqueira and Dr. Alexandre Zamith.

While covering repertoire from all major periods, Ariel da Costa currently specializes in Contemporary Music (as part of his current studies at BGSU). His dissertation (in progress) is focused on the music for solo piano by Basque-Spanish composer Gabriel Erkoreka, some of which Ariel has presented in his most recent solo recital; other performances included William Bolcom's *12 New Etudes*, a collection on which he received

guidance by the composer himself. Ariel also nurtures an interest for chamber music/collaborative repertoire, both through assistantships and festivals. Recent activities include participation in the 14th and 15th editions of soundSCAPE Festival (Cesena, Italy), Bowling Green New Music Festival 38, 39, and 40, and Society of Composers 2018 National Conference (Tacoma, WA), the 46th IDRS Annual Conference (Appleton, WI). Ariel da Costa has also participated in the 5th edition of Festival Musica das Esferas (Bragança Paulista, Brazil) and I FIO Americas Opera Festival (Campinas, Brazil), the latter being part of his experience as an opera coach in *Les Contes d'Hoffmann*, by Jacques Offenbach. As part of his scholarship at State University of Campinas, he worked for Unicamp's Opera Studio as the accompanist for *The Magic Flute*, and the first act of *La Clemenza di Tito*, both by W. A. Mozart (the latter directed by Carroll Freeman, and the former by André Estevez).

Ariel has worked with conductors Dr. Emily Freeman Brown (BG Phil, and on Steve Reich's *Tehillim*), Dr. Kenneth Thompson (BGSU's Wind Symphony), Dr. Nina Nash-Robertson (CMU's Concert Choir and Chamber Singers), Dr. Alan Gumm (CMU's Women's Chorus), Hans-Peter Schurz (Conducting Seminar at State University of Campinas – J. Brahms's *Liebeslieder Walzer* op. 52) and Fernando Barreto (Guest soloist appearance with Henrique Marques Wind Ensemble – G. Gershwin's *Rhapsody in Blue*).

Ariel has also taken masterclasses with pianists such as Ursula Oppens, Cristina Gerling, Del Parkinson, Alessandra Feris, Renato Figueiredo, Maurícy Martin, Sérgio Gallo, Fábio Luz, Cristina Ortiz, Mónica Zubczuk, Alexandra Aubert, Luca Chiantori, Julia Kruger, Richard Steinbach, Zhihua Tang, Jeffrey Jacob, Gabriela Martinez, Ann Schein, Xiao Xue Sun, and Helena Elias, (from whom he received recommendation to study at École Normale de Musique in Paris).

Neil Faulkner is currently a Second-Year Master's student and Graduate Assistant studying Percussion at BGSU. Originally from the Metro-Detroit area of Michigan, Neil received his Bachelor of Music degree from Oakland University in Percussion Performance under the tutelage of Dan Maslanka and Mark Stone. During his time at OU, he performed in a variety of ensembles spanning Classical, Contemporary, Jazz, and World Music. He has also served as the Percussion mentor for the Oakland Youth Orchestra program, and has performed with the Oakland Symphony and the Livingston Symphony Orchestras.

Nick Fox is an active percussionist and teacher, currently serving as Adjunct Instructor of Percussion at Bowling Green State University where he is pursuing a DMA in contemporary music. Fox received his MM in percussion performance from Northern Illinois University and a BM from the University of Wisconsin-Whitewater. He has studied with Dr. Daniel Piccolo, Dr. Gregory Beyer, Tobie Wilkinson, Dr. Patti Cudd, and Michael Mixtacki.

In addition to teaching and solo performance commitments, Fox is also a founding member of the Altered Sound Duo, Undue, and Landlocked Percussion. Each of these groups focus on prominent contemporary chamber works and the commissioning of new pieces. Combined, these projects have succeeded in commissioning sixteen new works from established composers as well as up-and-coming artists. While on tour, these groups have served as guest artists, providing unique performance and masterclass experiences at over twenty universities and various concert venues throughout the midwest/east coast. Fox has also presented solo performance tours, playing at six universities and several arts clubs. In recent years, he has performed with influential artists such as Jan Williams, Tony Arnold, Greg Beyer, Stuart Gerber, Tim Munro, Shara Nova, Dal Niente, Erik Griswold, Erin Rogers, and members of JACK Quartet. Fox has been awarded percussion fellowships at New Music On the Point Festival in Vermont for the 2017-2020 seasons, various grant funding to assist with the commissioning of new works, transportation to music conferences, and music festivals. As a committed new music activist, Fox continues to expand the percussion repertoire through commissions and collaborations with composers such as Matthew Burtner, James Romig, Kerrith Livengood, Jeff Herriott, and Christopher Burns.

Humay Gasimzadeh is pursuing her Doctorate degree in the Contemporary Performance Program (Piano) in the studio of Professor Robert Satterlee at the College of Musical Arts/Bowling Green State University. She works as a Teaching Assistant at the CMA.

She received her Master of Music degree in the Contemporary Performance Program (Piano) in the studio of Professors: Anthony de Mare, Christopher Oldfather and Margaret Kampmeier at Manhattan School of Music, New York in 2016 - 2018 academic years. She was the recipient of the 2016-2018 Janey Fund Charitable Trust Scholarship.

Born in Baku, Azerbaijan, Humay Gasimzadeh received her Bachelor's Degree in Piano Performance at

the Baku Music Academy (2007-2011) in the studio of Professor Adila Vakilova, and Masters Degree in Piano Performance in the studio of professor Einar Rottingen at the Grieg Academy in Bergen, Norway (2012-2014). She was awarded a Post Graduate Diploma in Piano Performance in the studio of Professor Daniel Rohm at Institutt for Musikk og Dans/Stavanger University.

Outstanding musical achievements include her participation in many concerts and festivals such as Bang on a Can Festival in Massachusetts, Cortona New Music Festival in Italy, Bridging the Gap Music Festival in New York, Avgarde, International Chamber Music Festival in Stavanger, Norway, Youth Chamber Music Festival in Stavanger, Borealis Contemporary Music Festival in Bergen, Norway as both a soloist and chamber music performer. She is a winner of Cortona Contemporary Performance Competition.

Originally from the Memphis area, **Jacob Hargrove** holds a Bachelor's Degree in Music Performance from the University of Tennessee at Martin under the teaching of Dr. Shane Jones, Dr. Dan Piccolo, Dr. Julie Hill, and Dr. Joshua Smith. Jacob has performed in several states across the United States, as well as in Ghana and Trinidad. He has many experiences performing with various ensembles, including the Memphis Repertory Orchestra, Jackson Choral Society, Germantown Symphony, Eroica Ensemble, and Pacer Pans. Jacob is the drummer for The Silver Spoons and has also worked as a studio drummer in the West Tennessee area. Magtū is a flute and percussion duo that Jacob plays in. The duo's repertoire includes world premieres, contemporary classical pieces, and classical transcriptions/arrangements. Jacob is now pursuing a Master's degree in Music Performance at the Bowling Green State University College of Musical Arts under the direction of Dr. Dan Piccolo, and works as the Percussion Director for the Maumee City School District.ß

Joshua Heaney is an award-winning saxophonist and music educator based in the greater area of Toledo, Ohio. He is regularly featured as a soloist, having recently performed with the Susquehanna University Wind Ensemble Institute, Atlanta Chamber Collective, Atlanta Wind Project, Georgia State University Wind Ensemble, and Susquehanna University Orchestra. He has also performed as principal saxophonist with the Macon Symphony, Lima Symphony, and Fort Worth Philharmonic orchestras. A staunch advocate for new music, Joshua has collaborated with composers John Luther Adams, Marc Mellits, Evan Ziporyn, Viet Cuong, Nahre Sol, and many others. Additionally, he has been featured with Atlanta's SoundNOW contemporary music festival, EAR|EYE series at the Toledo Museum of Art, ArtsX, and Bowling Green New Music Festival. Joshua holds degrees from Susquehanna University and Georgia State University and is currently pursuing a Doctorate (DMA) in Contemporary Music Performance at Bowling Green State University. His primary teachers include Gail B. Levinsky, Jan Baker, John Sampen, and Frederick L. Hemke. Joshua Heaney is a Conn-Selmer Artist Clinician and performs on Selmer Paris saxophone exclusively.

Ben Hellert is in his first year of pursuing a M.M. in Percussion Performance at BGSU, and currently holds a B.M. in Music Education from The State University of New York at Fredonia. He has had the pleasure of performing with artists such as Kay Stonefelt, Natasha Farny, Wildy Zumwalt, Bernard Woma, and Keiko Abe, and is a two time graduate of the Keiko Abe Marimba Academy in Tokyo, Japan. Ben has performed with the Western New York Chamber Orchestra, the Warren Pennsylvania Philharmonic, and the Erie Chamber Orchestra, and also served as timpanist for the Hillman Opera Company. Ben spends most of his time teaching private lessons, studying contemporary percussion works, and gigging with his Buffalo-based band, TOOTH.

Cole Jackson is a first-year master's student in the BGSU percussion studio. Originally from Southern New Hampshire, he received his Bachelor of Music from SUNY Fredonia in music education. There he studied with Dr. Kay Stonefelt and received a well-rounded education in classical, contemporary and world music. He particularly enjoys orchestral timpani playing, and looks forward to expanding his abilities at BGSU.

Penny Thompson Kruse has been a professional violinist and educator for over thirty years. Since 2000, Dr. Kruse has been Professor of Violin at Bowling Green State University College of Musical Arts. College studies include the Bachelor of Music degree from Northwestern University, master's degree from Yale University and the Doctor of Musical Arts from the University of Missouri–Kansas City Conservatory of Music and Dance. Dr. Kruse was a member of the Kansas City Symphony for five years, serving as associate concertmaster for the 1989-90 season. Kruse has been featured as soloist with several orchestras in the Midwest, including the Bowling Green Philharmonia, Eastern Festival Orchestra, Hutchinson Chamber Orchestra, Independence Symphony, Kansas City Camerata, Kansas City Chamber Orchestra, Liberty Symphony, Lima Symphony, Northland

Symphony, Overland Park Orchestra, Perrysburg Symphony Orchestra, Philharmonia of Kansas City, and the Toledo International Youth Orchestra. Internationally, she has soloed in Hanoi with the Vietnam National Opera and Ballet Orchestra and the State Philharmonic of Sibiu in Romania. Her performance of Chen Yi's Chinese Folk Dance Suite, with the Bowling Green Philharmonia, is available on Albany Records. She has performed in numerous music festivals, including the Colorado, Bayview, Peninsula, Spoleto and Grand Teton Festivals. As first violinist of the Escher Quartet, she was an artist-in-residence at Music at Penn's Woods at Pennsylvania State University. In addition, she served on the faculty of the Eastern Music Festival in Greensboro, North Carolina for twenty years.

As a soloist, chamber musician and master class clinician, she has performed and taught throughout the world. She has published articles in the *American String Teacher*, *Strad* and the *Journal of the American Viola Society*, as well as having presented at conferences of American String Teachers Association, American and International Viola Congresses, College Music Society, Ohio Music Educators Association, Percussive Arts Society International Convention, and Texas Music Educators Association.

Trombonist **Brittany Lasch** is currently Assistant Professor of Trombone at Bowling Green State University and also performs as Principal Trombone of the Michigan Opera Theatre Orchestra at the Detroit Opera House. As a soloist, she has performed with notable ensembles such as the U.S. Army Band "Pershing's Own," the Rodney Marsalis Philadelphia Big Brass, and with orchestras around the country. Brittany was a winner of Astral Artist's 2017 National Auditions and joined their roster as the first-ever brass player.

As a soloist committed to expanding the trombone repertoire, Brittany has helped commission numerous new works from composers such as Jim Stephenson, Jacob Cooper, and Inez McComas. At the 2018 New Music Festival, Brittany premiered the concerto version of Martin Kennedy's *Theme and Variations for Trombone and Orchestra* with the BGSU Philharmonia. A recording of this work can be heard on the forthcoming New Music from Bowling Green CD on the Albany Records label.

Solungga Liu has been acclaimed as a pianist of great breadth. She is a champion of early twentieth-century American music and underrepresented works of the standard repertoire. She is also known as an uncanny interpreter of new music.

Her November 2017 debut at the Library of Congress was praised for its "rhythmic precision, expression and a finely calibrated sense of balance between all of the moving parts." There she performed a solo recital of works by Charles Griffes, Amy Beach and César Franck, a concert tailored to her strengths and uniquely composed of music from the Library's manuscript collection. Her recording, "The Pleasure-Dome of Kubla Khan: Piano Works of Charles Tomlinson Griffes" for Centaur Records, led to the special request by the Library of Congress that she premiere Griffes's 1915 piano transcription of Debussy's *Les parfums de la nuit* from his orchestral work *Iberia*, once thought lost by Griffes's biographers. Following up her Griffes CD, Centaur Records will issue Liu's newest recording – solo and chamber works by Amy Beach – in 2021.

On July 2, 2019, Liu performed Gershwin's *Rhapsody in Blue* with the National Theater Symphony Orchestra of Brazil, under the invitation of the orchestra and the U. S. Embassy in Brazil, as part of American Independence Day Celebrations. Later that year she performed its original 1924 Jazz Band version with the BGSU Jazz Lab Band. Post pandemic, Liu will conclude this project by performing this concerto with the physicians and researchers of the National Institute of Health's Philharmonia in Washington D.C.

Liu is Associate Professor of Piano at the College of Musical Arts, Bowling Green State University, Ohio. In addition to her dedication to students at BGSU, Liu maintains a vigorous schedule as a guest artist teacher and adjudicator at major international festivals and competitions, among them the Sicily International Piano Festival and Competition, The Atlantic Music Festival, the Thailand International Mozart Competition, and the Corfu International Piano Festival in Greece.

Liu holds a doctoral degree in piano performance from the Eastman School of Music where she studied with Alan Feinberg, Douglas Humpherys and Elizabeth DiFelice.

Born in Shenyang, China, **Yuefeng Liu** began her piano studies at the age of five. She continued her studies at the Shenyang Conservatory of Music with Minghui Lee and Quming Zhang. During this time, she was a prize-winner in competitions in Hong Kong, Shanghai, Beijing, Tianjin, Shenyang, and the St. Andrews International Piano Festival in Canada. Yuefeng is currently a senior piano performance major at Bowling Green State University in Ohio where she studies with Laura Melton. When she was a freshman, she won the Annual Competition in Music Performance (concerto competition), resulting in this performance with the BGSU Philharmonia.

Besides, on April. 1st, she was playing for Bravo BG and received many reputations from fundraisers and the dean of the college of musical arts. In 2017 summer, she was luckily selected as a one of the active Observers in Texas Piano Festival and watched the Cliburn Competition. She was also invited to have a recital in Shen-yang Conservatory in that summer. On February of 2018, she just won the Conrad Art Song Competition. Also, she got Honorable Mention in the OH MTNA Young Artist Piano Performance Competition. This year, she just attended to AMERI CHINA International New York Winter Piano Festival and had lessons with the faculties from The Juilliard School and Curtis Institute of Music. In the spare time, she loves cooking, listening to Pop music and swimming.

Daniel Lynge is an American Saxophonist and New Music Curator from Dallas, Texas. He has a degree in Music Education from Texas A&M University-Commerce (B.M. 2018), and is currently pursuing his Masters Degree in Saxophone Performance at Bowling Green State University. His teachers are Dr. Chris Beaty and Dr. John Sampen. Daniel specializes in new music from both the jazz and classical perspectives. Daniel is the Baritone Saxophonist with the ABRAXAS Quartet, and one half of the DSC Duo.

Kamryn McCrory is an accomplished cellist from Cleveland, Ohio. Upon graduation from Cleveland School of the Arts in 2019, Kamryn began pursuing her Bachelor's of Music in Music Education at Bowling Green State University where she met and is currently studying Associate Cello Professor Dr. Brian Snow, DMA. Kamryn has also been involved in various music-oriented programs since the young age of nine. In 2018, Kamryn accepted her position in the Cleveland Orchestra Youth Orchestra (COYO) where she met and became a familiar face to numerous musicians in The Cleveland Orchestra. Since then, her musical career has skyrocketed and has landed her here in the College of Musical Arts.

Andrew Moore (b. 1994) is an American saxophonist from Port Charlotte, FL. In 2015, he completed undergraduate degrees in Music Performance and Music Education at Florida Gulf Coast University, where he studied saxophone with Mario Bernardo. He is currently working on his M.M. in Saxophone Performance at Bowling Green State University.

With an appetite for experimentation, educator and saxophonist **Chris Murphy** uses music to tell captivating stories and share fresh perspectives. As a nationally renowned chamber musician, Chris has travelled from Indiana and the Fischhoff semi-finals (Ultraviolet Quartet, 2017) to an Artist Residency at Vermont's New Music on the Point (Altered Sound Duo, 2018). A believer in lifelong education, Chris has completed degrees at the University of South Carolina and Bowling Green State University, studying with Clifford Leaman and John Sampen, respectively. Additional teachers include Marie-Bernadette Charrier, Claude Delangle, Fred Hemke, Allison Balcetis, and Vincent David. Through collaborations, premieres, and commissions from composers Erin Rogers, David Vayo, and others, Chris cultivates an inclusive, energetic, and unique environment for learners and listeners alike.

Pianist and composer **Steven Naylor** is currently pursuing undergraduate degrees in piano performance and music composition at Bowling Green State University. A native of Saginaw, Michigan, he graduated from the Interlochen Arts Academy in 2017, where he studied piano under Dr. Michael Coonrod. He currently studies under pianist Dr. Laura Melton and composer Dr. Marilyn Shrude. In his collegiate career, he has participated in masterclasses with pianists Jerry Wong, Marina Lomazov, and Gilbert Kalish and composer Jake Heggie. Recent performance highlights include Morton Feldman's *Triadic Memories* and a water-themed recital featuring the music of Margaret Bonds, Deborah Anderson, Nico Muhly, and Sarah Kirkland Snider, among others.

Percussionist **Dan Piccolo** regularly performs and teaches in a wide range of musical settings. He is currently active as a member of the X4 Percussion Quartet, Ensemble Duniya, mirabai Women's Choir, Big Fun, and others. Previously, Dan recorded and toured internationally as the drummer with groups including Nomo and The Ragbirds. In addition to holding degrees in the Western concert percussion and jazz traditions, Dan has also studied with master musicians in Ghana and India. He has appeared as a clinician at universities throughout the United States, and has earned invitations to present both performances and educational workshops at the annual Percussive Arts Society International Convention. Dr. Piccolo is currently Assistant Professor of Percussion and Director of Percussion Activities in the College of Musical Arts at Bowling Green State University in Bowling Green, Ohio.

As one of America's leading concert saxophonists, **John Sampen** is particularly recognized as a distinguished artist in contemporary literature. He has commissioned over one hundred-twenty new works by composers such as Cage, Subotnick, Rands and Kernis and he has soloed with ensembles from all over the world. Sampen has recorded with Belgian and Swiss National Radio and is represented on the Orion, CRI, Albany, AMP and Capstone record labels. A clinician for the Conn-Selmer Company and the Légère Reed Company, he has presented masterclasses at important universities and conservatories throughout Europe, Asia and North America. In addition to contemporary literature, Sampen performs traditional saxophone repertoire in recital with pianist/composer Marilyn Shrude. Dr. Sampen is currently a Distinguished Artist Professor at Bowling Green State University and is Past President of the North American Saxophone Alliance.

Praised by the Boston Globe for his "...pugnacious, eloquent, self-assurance...", cellist **Brian Snow** has earned a reputation as a compelling and versatile performer and a skilled educator. Dr. Snow has performed and recorded with a variety of artists, including Meredith Monk, The National, Max Richter, Björk, and the Emerson String Quartet and has worked closely with composers including Nico Muhly, David T. Little, and Martin Bresnick. In 2013, he and violinist Caroline Chin released a critically acclaimed CD of violin and cello music by Elliott Carter on Centaur Records. He has also appeared on New Amsterdam, Innova, Deutsche Gramophon, Cantaloupe, and Naxos labels. He has performed at venues including Carnegie Hall, Alice Tully Hall, Bargemusic, 92nd St. Y, Muziekgebouw in Amsterdam, and Suntory Hall in Tokyo, Japan, and has performed regularly with many prominent contemporary music ensembles, including ACME, Alarm Will Sound, Da Capo Chamber Players, and Talea Ensemble. As principal cellist of New York Symphonic Ensemble, Dr. Snow performed in halls throughout Japan on that ensemble's annual tours and has appeared as soloist at halls in Fukuoka and Sendai. Other concerto appearances include Riverside Orchestra in New York, Longy Chamber Orchestra in Boston as winner of the Longy Concerto Soloists Competition, Crescent City Symphony in New Orleans, the Hartt Symphony as first prize winner of the Paranov Competition, and the BGSU Philharmonia. Dr. Snow has presented recitals and masterclasses nationally and internationally institutions including Oberlin Conservatory, Central Michigan University, Sam Houston State University, and Sichuan Conservatory in Chengdu, China. Dr. Snow received a DMA from Stony Brook University, a MM from Yale, and holds degrees from Hartt and Longy Schools of Music. His teachers have included Aldo Parisot, David Finckel, and Colin Carr. Dr. Snow has previously served in faculty positions at Sarah Lawrence College, Western Connecticut State University, and Brooklyn Conservatory and currently serves as Assistant Professor of Cello at Bowling Green State University. In the summers, Dr. Snow serves on the faculty of the Brevard Music Center.

Lindsey Welp is currently attending Bowling Green State University for her M.M. in music performance, where she serves as the saxophone teaching assistant under John Sampen. She earned her B. M. in music performance and French at DePauw University, studying with Scotty Stepp. In 2018, Lindsey spent a semester studying with acclaimed saxophonist Jean-Yves Fourmeau at the Conservatoire à Rayonnement Régional de Cergy-Pontoise in France. She is an active performer, presenting at conferences such as the Navy International Saxophone Symposium and the NASA Biennial and Regional conferences. She was recently a semifinalist in the 2020 NASA Solo Competition in Tempe, Arizona. Lindsey has been a soloist with the DePauw University orchestra and the BGSU Philharmonia, as part of their concerto winner concerts. She is currently the soprano saxophonist with the ABRAXAS saxophone quartet, based out of Bowling Green, Ohio.

Shawna Wolf is a composer and oboist inspired by nature, the goodness in people, and collaboration. She is currently attending Bowling Green State University, working towards two master's degrees in music composition and oboe performance. In 2017-18, following her undergraduate degree and preceding graduate study, Wolf was proud to work at the Philharmonic Society of Orange County in development, ticket services, and special event planning. Her pieces have been performed by many talented musicians, including members of the National Symphony Orchestra, the Florida Orchestra, the San Francisco Opera Orchestra, and the Grand Teton Music Festival.

A native of Israel, clarinetist **Hila Zamir** is a versatile performer of classical and contemporary music, and an active teacher. Her performance credits include solo concerts at Merkin concert Hall and Walt Whitman Theater in NY, Alte Oper hall in Germany and Charles Bronfman Auditorium in Israel. Hila was one of 43 fellows selected to attend the 2016 Bang on a Can Summer Festival at MASS MoCA. She also participated at the SPLICE program – Summer institute for Performance, Listening, Interpretation and Creation of Electroacoustic music. In 2014, Hila performed as a soloist with the Israel philharmonic orchestra under the baton of Maestro Zubin Mehta. She is currently pursuing a Doctor of Musical Arts degree in Bowling Green State University. Hila has earned bachelor of music degree from the Buchman-Mehta School of Music at Tel Aviv University, Master’s degree from Manhattan School of Music and professional studies diploma from Brooklyn College.

2020 BGNMF PRODUCTION TEAM

Festival Director: Kurt Doles
Videographer and Recording Engineer: Michael Laurello
MACCM Graduate Assistant: Shawna Wolf
Coordinator of Public Events: Theresa Clickner
Dean, College of Musical Arts: William Mathis
Social Media Coordinator: Natalie Stepaniak

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