



featuring guest composer
Augusta Read Thomas
with Michael Hall, viola
and Marianne Parker, piano

COLLEGE OF MUSICAL ARTS, BOWLING GREEN STATE UNIVERSITY

A production of the MidAmerican Center for Contemporary Music

SCHEDULE OF EVENTS

COMPOSER TALK: AUGUSTA READ THOMAS
Thursday, October 21, 1:30pm - Bryan Recital Hall

CONCERT #1

featuring works by Augusta Read Thomas, Andrew Sigler, Turkar Gasimzada, Edwin Roxburgh, and Yotam Haber
Thursday, October 21, 3:30pm - Kobacker Hall

CONCERT #2

featuring wind ensemble and large chamber works by Omar Thomas, Adam Har-Zvi, inti figgis-vizueta,
Marilyn Shrude, Piyawat Louilarppraesert, and Michael Gilbertson
Thursday, October 21, 8pm - Kobacker Hall

CONCERT #3

featuring works by Augusta Read Thomas, Hannah Lash, Cory Brodack, Robert Morris, and Bernard Rands
Friday, October 22, 2:30pm - Kobacker Hall

CONCERT #4 - MICHAEL HALL AND MARIANNE PARKER

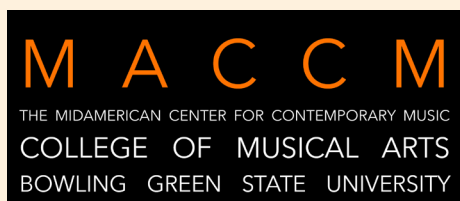
featuring works by Augusta Read Thomas, Pierce Gradone, Stacy Garrop, Marisa Sharon Hartanto,
and Michelle McQuade Dewhirst
Friday, October 22, 8pm - Kobacker Hall

CONCERT #5

featuring works by Augusta Read Thomas, David Leisner, Third Coast Percussion, Viet Cuong, and Nebal Maysaud
Saturday, October 23, 2:30pm - Kobacker Hall

CONCERT #6

featuring choral and orchestral works by Augusta Read Thomas, Jake Runestad, Jocelyn Hagen, Gity Razaz,
Shulamit Ran, and Cynthia Wong
Saturday, October 23, 8pm - Kobacker Hall



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.

Michael Hall, viola

Michael Hall lives in Chicago and has performed and taught across Europe, Asia and the United States. Described by the New Music Connoisseur as "utterly masterful," and Chamber Music Today as having "superb technique," he recently made his Chicago Orchestra Hall solo debut performing the world premiere of Kim Diehnelt's "Montegar," and concluded a recital tour to Vienna, Austria and Udine and Tolmezzo, Italy. Hall has been a featured performer at the Thailand International Composition Festival in Bangkok, the Positano Chamber Music Festival in Italy, the Vianden International Chamber Music Festival in Luxembourg and the Composer's Concordance Series in New York City. January 2018, Hall gave the world premiere of Stacy Garrop's Viola Concerto - "Krakatoa," with the Bandung Philharmonic in Indonesia.



Twice he has presented world premieres at International Viola Congresses at Minneapolis and Reykjavik, Iceland, performed at the 2014 Primrose International Festival in Los Angeles, been a five-time featured performer at the UMKC Summer Composition Workshop, and presented to critical acclaim the North American premiere of Chen Yi's, Xian Shi, the first viola concerto written by a Chinese composer, with the Chicago Composers Orchestra, and earlier with the Chiang Mai Philharmonic in Thailand.

Additional performances include solo appearances in Bali, Jakarta, and Singapore, the 2018 New Music Gathering, Boston Conservatory at Berklee, the Bandung Philharmonic in Indonesia, New Music Chicago Series, Constellation appearance with Transient Canvas, Thirsty Ear Festival, and the US premiere of Stacy Garrop's Viola Concerto "Krakatoa" with the Baroque

on Beaver Island Music Festival in Michigan.

Compositions written for Michael Hall include four recently released commercial recordings: Narong Prangcharoen's Antahkarana, Mara Gibson's Canopy and James Mobberley's "Subject To Change Without Notice," which received accolades from Gramophone Magazine, American Record Guide, Fanfare Magazine, the New-Music Box and "I Care If You Listen." Other notable solo premieres have included works by Stacy Garrop, Eric Moe, Mary Kouyoumdjian, Marta Ptaszynska, Adam Greene, Matthew Burtner, Antonio Celso Ribeiro, Rob Deemer, Michelle McQuade Dewhirst, Christian Ellenwood, Jean-David Caillouet, David Vayo, Sharon Hartanto, Seth Boustead, Eric Malmquist and Yu Pengfei. In addition to presenting the Asian premieres of works by Elliott Carter, Zhou Long, Shulamit Ran and Nico Muhly, Hall has championed the music of Alfred Schnittke, Stephen Paulus and Kee Yong Chong.

Future premieres of solo works written for Hall include compositions by Evan Williams, Michelle McQuade Dewhirst, Mary Kouyoumdjian, Tony Manfredonia, Fauzie Wiriadisastira, Sharon Hartanto, Ilya Levinson and a trio by David Vayo. Commercial recordings can be found on the Delos, Centaur, Acoma, Clarion, Vienna Modern Masters, Albany Records, and Navona Recordings.

Hall has performed on Thailand's PBS-TV, National Public Radio's "Live From Studio A" and WFMT's new music program Relevant Tones. Hall regularly performs with the Chicago Philharmonic, Joffrey Ballet, Ravinia Festival, Baroque on Beaver Island Music Festival, Shoreline Music Society, and the Chicago Composers Orchestras. He has also worked with members of Ensemble Del Niente, Fonema Consort, Fulcrum Point, Transient Canvas, and newEar Contemporary Chamber Ensemble.

Additional solo performances include the Philadelphia Salon Series, Frequency Series at Constellation, New Music Gathering, Peabody Conservatory, Berklee School of Music, Bowling Green New Music Festival, Sonict New Music Series, Carriage Barn Series, Bennington College, PianoForte Salon Live Series, Open Ground Series, South Loop Music Festival, 360° Series, CUBE New Music Series and his third residency at the University of Missouri Kansas City Conservatory Summer Composition Workshop, where he will be a featured performer. Hall will also be making his sixth appearance at the Thailand International Composition Festival in Bangkok.

An avid chamber musician, Hall was a founding member of the Lake String Quartet, Ensemble-in-Residence at Yellowstone National Park. He has also performed at numerous summer festivals, including the Grand Teton Festival, the National Orchestral Institute, Kneisel Hall Chamber Music School, and the Aspen Music Festival, where he was a winner in the Indiana-Aspen Concerto Competition.

Michael believes strongly in the expressive power of collaborating with diverse disciplines in the arts. Collaborations with dancers and visual artists led to guest recitals and lectures at the Nelson Atkins Museum, Kansas City Art Institute, Chicago Renaissance Society, Musical Bridges Program and the Experimental Sound Studio. Cross-curricular interests naturally led to Michael's Young Composers Project, funded by the City of Chicago with a Neighborhood Arts Grant. The project combined Howard Gardner's concepts of Multiple Intelligences with the basic building blocks of music to teach math and creative writing to children grades K-6 in public

elementary schools on Chicago's South Side. Other awards include grants from USArtists International and the Mid-Atlantic Arts Foundation.

Michael also serves as the Co-Artistic Director, as well as the Director of Educational Programs with the newly founded Bandung Philharmonic in Indonesia. Collaborating with composers, teaching institutions, and visual artists, Michael strives to reach children in schools in communities of every size - from large cities to the smallest of villages.

Hall has served on the faculties of VanderCook College of Music, Illinois Wesleyan University, Chicago Academy for the Arts, Guilford College, Chicago Youth Symphony Orchestra and taught adjunct at the University of Chicago. Additionally, Hall is Co-Artistic Director and Director of Education for the Bandung Philharmonic in Indonesia, and serves on the Board of the American Viola Society. Hall received his Doctorate degree from the University of North Carolina at Greensboro, graduated from the University of Cincinnati College-Conservatory of Music with a Masters and received his Bachelor degree from Ball State University. His teachers include Michelle LaCourse, Scott Rawls, Peter Kamnitzer, Linda Geidel and the LaSalle and Tokyo string quartets.

Hall plays a viola made by Ferruccio Varagnolo. Hall and his wife, Kristine, who is the most inspiring 5th grade teacher in Chicago Public Schools, have two daughters. Hall has logged over 3,000 miles hiking through the Greater Yellowstone Ecosystem and other mountain chains throughout the world, is an avid amateur photographer, loves dark chocolate and ran the Chicago Marathon.

Marianne Parker, piano



Pianist Marianne Parker's playing has been described as "a cut above...her sympathetic fingers offering well-sculpted phrases and impassioned peeling" (*Chicago Classical Review*). Her debut album, *Pages intimes*, released in early 2019, features recently re-discovered works by Haitian composers. Marianne is currently curating an anthology of 21st century works for solo piano through NewMusicShelf.

An active chamber musician, Marianne co-founded the marimba and piano new music ensemble, L+M Duo, in 2016 along with marimbist Laurel Black. The duo is committed to commissioning new work for their instrumentation by today's composers. This season, the duo was featured in

Chamber Music Magazine; performed at the Nief-Norf New Music Festival in Knoxville, TN; and produced a public concert in Chicago to celebrate the centennial of the iconic Wrigley Building. A fierce advocate of New Music, Parker is in demand as a collaborator for instrumentalists and vocalists alike. She serves as Vice President of the membership group New Music Chicago, and co-produces the monthly series New Music Chicago Presents... at the Chicago Cultural Center.

Marianne performs with many prominent chamber ensembles across the Midwest, including Milwaukee's Present Music, and Chicago's Access Contemporary Music, Fourth Coast Ensemble, Crossing Borders Music, and more. Marianne served as the principal pianist for the Chicago Civic Orchestra, and has performed under the batons of Riccardo Muti, Jaap Van Zweden, Michael Tilson Thomas, Ludovic Morlot, Carlos Miguel Prieto, and Michael Christy.

Marianne's work is driven by her passion to communicate the vibrancy and variety of classical music, especially to those who have yet to discover it.

CONCERT 1
Thursday October 21, 3:30pm - Kobacker Hall

Augusta Read Thomas.....*Toft Serenade* (2006)

Caroline Chin, violin
Laura Melton, piano

Andrew Sigler..... *To See the Starlings* (2018)

Members of the BGSU Horn Club
Victor Cabezas, Morgan Crum, Nicholas Culver, Michael Goss, Ethan Hupp,
Alexander Pawsey, Phoebe Saboley, and Kaylee Skaris
Andrew Pelletier, conductor

Edwin Roxburgh..... *Shadow-play* (1984)

Nermis Mieses and David Munro, oboe – Allison Dana, English horn

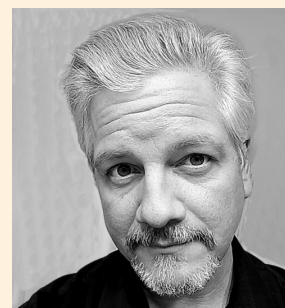
Yotam Haber..... *Hvem er det* (2009)

Mickey Emch, Keri Lee Pierson and Carolyn Anderson, sopranos

Turkar Gasimzada..... *Dhikr* (2009)

Humay Gasimzade, piano

Andrew Sigler's concert music includes works for chamber ensembles, orchestra, dance, and theater. Winner of the 2014 Suzanne and Lee Ettelson award, he has twice been a prizewinner in The Robert Avalon International Competition for Composers as well as a finalist for the American Prize and the Earplay Donald Aird Composers Competition. Sigler has been a composer fellow at the Wellesley Composers Conference and the Seasons Festival, and has received commissions from both organizations. Upcoming commissions include new works to be premiered at the World Saxophone Congress, the International Tuba Euphonium Association Super-Regional, and a commission from the Meir Rimmon Commissioning Fund of the International Horn Society to be premiered at the International Horn Symposium. His music has also been featured at both NACUSA and SCI National Festivals, the Oregon Bach Festival, the International Brass Symposium, the TUTTI Festival, the Electroacoustic Barn Dance, Nief-Norf, Open Space Festival of New Music, and Fast>>Forward>>Austin, and has been performed by groups such as Fireworks Ensemble, Simple Measures, Hear No Evil, the University of Texas New Music Ensemble, the University of Tennessee Faculty Brass Quintet, Compositum Musicae Novae, the New Music Conflagration, Bold City Contemporary Ensemble, and Convergence Vocal Ensemble. Andrew has written for Opera News and he was for three years a regional editor for NewMusicBox, the online presence for New Music USA. He is currently president of the National Association of Composers, USA.



His background in the commercial field includes studio work as a guitarist and vocalist as well as composition and sound design for video games, advertising, and animation for a number of clients including Microsoft, Google, T-Mobile, and Blue Cross/Blue Shield. Broke Down Outside El Paso won the 2006 East West Quantum Leap composition award for best use of their “Colossus” software. His string arrangements were featured in the award-winning Barbara Smith Conrad documentary *When I Rise*.

Andrew holds degrees in Theory/Composition and Classical Guitar Performance. He has studied composition with Russell Pinkston, Donald Grantham, Dan Welcher, and James Guthrie, and participated in master classes

with composers Mario Davidovsky, Robert Beaser, Melinda Wagner, Eric Chasalow, Michael Torke, Stephen Hartke and Daron Hagen, as well as guitarists Manuel Barrueco, Eliot Fisk, Tom Wolfe, and Adam Holzman. He is Assistant Professor of Music Composition the University of Tennessee. Please visit andrewsigler.com for more information.

Edwin Roxburgh has pursued his professional life in several areas as composer, oboist, conductor and teacher. As a composer he has won many awards and Fellowships, from the Royal Philharmonic Society as a student to the Elgar Trust Award (a BBC Symphony Orchestra commission) and a British Academy Award for his Oboe Concerto, *An Elegy for Ur*. His Fellowships range from the Collard Fellowship to his position at the Royal College of Music (where he taught) as Vaughan Williams Fellow in Composition. Commissions have been constant throughout his life. They disclose a wide variety of stylistic characteristics from Menuhin's commission for *How Pleasant to Know Mr Lear* (produced on ITV's *Aquarius* with Vincent Price and Diana Menuhin as narrators) to a Prom commission for his orchestral work *Montage*. He awaits a performance of his symphonic opera *Abelard*, published by United Music Publishing under the auspices of a Leverhulme Research Fellowship. Many of his works have been recorded on Naxos, NMC, Metier and Oboe Classics labels.



Following his first post as principal oboist in the Sadlers Wells Opera (now ENO) he became a virtuoso soloist performing UK premieres by composers such as Berio and Holliger. While a member of the Menuhin Festival Orchestra he collaborated with Leon Goossens on the *Menuhin Music Guide, The Oboe*, now in its fourth edition.



Yotam Haber's music was hailed by *New Yorker* critic Alex Ross as "deeply haunting," by the *Los Angeles Times* as one of five classical musicians "2014 Faces To Watch," and chosen as one of the "30 composers under 40" by Orpheus Chamber Orchestra's Project 440. Yotam Haber was born in Holland and grew up in Israel, Nigeria, and Milwaukee. He is the recipient of the 2021 Benjamin Danks Award from the American Academy of Arts and Letters (the highest prize awarded that year), a 2017 Koussevitzky Commission, a 2013 Fromm Music Foundation commission, a 2013 NYFA award, the 2007 Rome Prize and a 2005 John Simon

Guggenheim Memorial Foundation Fellowship. He has received grants and fellowships from the MAP Fund (2016), New Music USA (2011), the New York Foundation for the Arts (2013), the Jerome Foundation (2008), the Bellagio Rockefeller Foundation (2011), Yaddo, Bogliasco, MacDowell Colony, the Hermitage, ASCAP, and the Copland House.

In 2015, Haber's first monographic album of chamber music, *Torus*, was hailed by New York's WQXR as "a snapshot of a soul in flux – moving from life to the afterlife, from Israel to New Orleans – a composer looking for a sound and finding something powerful along the way."

Recent commissions include works for Pritzker Prize-winning architect Peter Zumthor; an evening-length oratorio for the Alabama Symphony Orchestra, CalARTS@REDCAT/Disney Hall (Los Angeles); New York-based Contemporaneous, Gabriel Kahane, and Alarm Will Sound; the 2015 New York Philharmonic CONTACT! Series; the Venice Biennale; Bang on a Can Summer Festival; Neuvocalsolisten Stuttgart and ensemble l'arsenale; FLUX Quartet, JACK Quartet, Cantori New York, the Tel Aviv-based Meitar Ensemble, and the Berlin-based Quartet New Generation.

Current projects include *New Water Music*, an interactive work (2017) for the Louisiana Philharmonic and community musicians to be performed from boats and barges along the waterways of New Orleans and a chamber opera, *The Voice Imitator*, with librettist Royce Vavrek (2021).

Haber is Associate Professor of Composition at the UMKC Conservatory and Artistic Director Emeritus of MATA, the non-profit organization founded by Philip Glass that has, since 1996, been dedicated to commissioning and presenting new works by young composers from around the world. His music is published by RAI Trade.



Defined as “colorful” (*Dresdner Neueste Nachrichten*) and “ornately detailed, intimate” (*Cincinnati Soundbox*), **Turkar Gasimzada’s** music has been widely performed throughout Europe, the United States, and Asia.

Gasimzada holds a Doctorate degree in composition from University of Cincinnati, Conservatory of Music (CCM) where he studied with Mara Helmuth, Michael Fielday. He also holds a Masters degree in composition from the Manhattan School of Music (MSM), New York. He studied at MSM with Reiko Fueting, Nils Vigeland. He

also attended composition master classes with such composers as Beat Furrer, Mark Andre, Stevan Tickmayer, Gabriela Lena Frank.

He has been collaborating with and having his works performed by ECCE Ensemble (France), Ensemble Courage (Germany), Ensemble Sans Maitre (New York, USA), Contemporary Music Ensemble of Boston University (USA), Ecoute Ensemble (Switzerland), Frontiers New Music Ensemble (Oklahoma, USA), CNM Ensemble (Iowa, USA), Noise-Bridge duo (Stuttgart, Germany), Cochlea Freedom Ensemble (New York, USA), Cafe Momus, CCM Percussion Ensemble (Cincinnati, USA), Contempo Ensemble (Baku, Azerbaijan), Oneplusone Ensemble (Lithuania), Manhattan School of Music Symphony Orchestra (NY, USA), Azerbaijan State Symphony Orchestra (Azerbaijan), Azerbaijan State Chamber Orchestra (Azerbaijan). His works have been conducted by such conductors as David Gilbert, Theodore Antoniou, Bert van Herck, Jean-Philippe Wurtz, Vladimir Runchak.

Gasimzada’s music won numerous awards in competitions and has been performed in many festivals of contemporary music including Etchings (France, 2014), Cortona Sessions for New Music (Italy, 2014), “tonArt” (Germany, 2014), “Up Close With Music” Festival (Ireland, 2014), “Computer Music Space” (Bulgaria), Tonlagen (Germany, 2012), 4th Kara Karayev International Contemporary Music Festival (Azerbaijan, 2011), Druskomanija (Lithuania, 2010), “Culturescapes” (Switzerland, 2009).

A committed teacher, Gasimzada has taught courses on Music Composition, Music Theory, Orchestration, Electronic Music Techniques, Music Appreciation, and Music of the Middle East at the University of Cincinnati, College-Conservatory of Music, the ADA University and the National Conservatory of Azerbaijan.

Turkar Gasimzada’s scores are published by Babel Scores in Paris, France and various publishers in Baku, Azerbaijan.

PROGRAM NOTES, CONCERT 1

Toft Serenade for violin and piano, composed in 2006, is a six-minute duo commissioned by Christopher and Douglas Toft for their parents, Richard and Marietta, in honor of their respective 70th and 65th birthdays. It was premiered by Rachel Barton Pine, violin and Matthew Hagle, piano in Chicago on October 28, 2006 at a private party. This Serenade is organic and, at every level, concerned with transformations and connections.

To See The Starlings was inspired by observations of the murmurations of flocks of starlings. “Murmuration” refers to the phenomenon that results when hundreds, sometimes thousands, of starlings fly in swooping, intricately coordinated patterns through the sky. *To See The Starlings* was commissioned by Katie Johnson for the University of Tennessee horn choir and was funded in part by the Meir Rimmon Commissioning Assistance Program of the International Horn Society.

Hvem er det (text: Inger Christensen)

Original Danish:

Hvem er det der fortryller dette møde
med et strejf af sjælefred og søde løgne
og sommersyner af forsvundne døde?
Mit øre svarer med sin døve ringen:
Det er døden som med egne øjne
ser dig an fra sommerfuglevingen.

English translation:

Who is it who bewitches this meeting with
whiffs of peace of mind and sweet lies and
summer faces of disappeared dead?
My ear answers with its dull ringing: it is
death, who stares at you with his own eyes
from the wings of a butterfly.

Dhikr (“remembrance”) is a form of devotion, associated chiefly with Sufism, in which the worshipper is absorbed in the rhythmic repetition of the name of God or his attributes. *Dhikr* was commissioned by and dedicated to outstanding pianist Kris Rucinski.



Adam Har-zvi is a composer and double bassist originally from northern New Jersey. His music focuses on rich counterpoint and the intersection between patient lyricism and rhythmic drive. His pieces have been performed by groups such as The Toledo Symphony, The Wind Ensemble Society of New York City, The 21st Century Consort, and the Mivos Quartet. Har-zvi is currently pursuing a doctorate in Contemporary Music at Bowling Green State University, where he is studying composition and actively involving himself in the performance and curation of chamber music.



Har-zvi is a member of the mixed chamber quintet, Newphonia, which commissions several pieces annually and gives numerous performances in the Northwest Ohio area. They are first prize winners of the Douglas Wayland Chamber Music Competition, and have been featured on El Festival Internacional de Música de Cámara, and WGTE Public Radio.

Har-zvi’s music has received awards from the National Federation of Music Clubs, The Ohio Federation of Music Clubs and the NJ Arts Collective. He holds degrees in double bass performance and composition from The Cleveland Institute of Music, UMass Amherst, and Bowling Green State University. He has studied composition under Jeremy Allen, Christopher Dietz, Mikel Kuehn, Salvatore Macchia, Marilyn Shrude and Kate Soper, and has studied double bass under Salvatore Macchia, Bob Rohwer, and Derek Zadinsky.

CONCERT 2
Thursday October 21, 8pm - Kobacker Hall

Adam Har-Zvi..... **Yeats Songs** (2019)

Winner of the 2020 BGSU Competitions in Music Performance - Composition Division

I. The Old Men Admiring Themselves in the Water

II. The Coming of Wisdom with Time

III. Drinking Song

IV. O, Do Not Love Too Long

V. Her Anxiety

VI. Adam's Curse

Newphonia: Mickey Emch, soprano – Claudia Aizaga, flute/piccolo

David Munro, oboe – Sandra Coursey, piano – Adam Har-Zvi, double bass

inti figgis-vizueta

..... **Openwork, knotted object / Trellis in bloom / lightning ache** (2019)

Claudia Aizaga, flute - Abby Cline, clarinet - Malika Lauren Brower, violin

Anthony Marchese and Otávio Manzano Kavakama, cello

Humay Gasimzade and Jorge Potyguara de Freitas, piano

Nicholas Fox, vibraphone - Shelly Du, harp - Pablo Gómez Estévez, accordion

Chloe Calvino - conductor

INTERMISSION

BGSU Wind Symphony
Kenneth Thompson, director

Marilyn Shrude..... **Matins** (2007)

Bruce Moss, conductor

Piyawat Louilarppraesert..... **Garden of Words** (2017)

Michael Gilbertson..... **Lands End** (2020, Consortium Premiere)

Omar Thomas..... **A Mother of a Revolution!** (2019)

Originally from Washington D.C. and now residing in New York City, **inti figgis-vizueta** (b. 1993) focuses on close collaborative relationships with a wide range of ensembles and soloists. Her musical practice is physical and visceral, attempting to reconcile historical aesthetics and experimental practices with trans & indigenous futures. *The New York Times* speaks of her music as “alternatively smooth & serrated”, *The Washington Post* as “raw, scraping yet soaring”, and the National Sawdust Log as “all turbulence” and “quietly focused”. inti is the 2020 recipient of the ASCAP Foundation Fred Ho Award for “work that defies boundary and genre”.



Recent commissions include works for the LA Phil, Kronos Quartet, Attacca Quartet, JACK Quartet, & Crash Ensemble, as well as Jennifer Koh, Matt Haimovitz, & Andrew Yee. Her music has been presented in spaces such as Carnegie Hall, Lincoln Center, Chicago Symphony Center, Kennedy Center, Walt Disney Concert Hall, Louise M. Davis Symphony Hall, and the Dublin National Concert Hall. She is currently in residency at So Percussion's Brooklyn studio for the '21-22 season.

inti is a mentor for the '21-22 Luna Composition Lab & the Boulanger Initiative Mentorship Program and returning '21 faculty member for the Young Women Composers Camp. inti maintains a busy presentation schedule, with recent talks at McGill University, Manhattan School of Music, the LA Phil Composer Fellowship Program, UC San Diego, and UC Santa Barbara. inti also regularly appears on artist panels including engagements with National Sawdust/Center for Ballet & the Arts @ NYU, University of Kansas, American Composers Forum, and the New Latin Wave Festival.

inti studied privately with Marcos Balter, George Lewis, Donnacha Dennehy, and Felipe Lara. inti received mentorship from Gavilán Rayna Russom, Du Yun, Angélica Negrón, Tania León, and Amy Beth Kirsten.

inti loves reading poetry, particularly Danez Smith and Joy Harjo. inti honors her Quechua bisabuela, who was the only woman butcher on the whole plaza central and used to fight men with a machete.



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.

The works of **Michael Gilbertson** have been described as “elegant” and “particularly beautiful” by *The New York Times*, “vivid, tightly woven” and “delectably subtle” by the *Baltimore Sun*, “genuinely moving” by *The Washington Post*, and “a compelling fusion of new and ancient” by the *Philadelphia Inquirer*. Gilbertson is the BMI Composer in Residence with the San Francisco Chamber Orchestra and is a professor at the San Francisco Conservatory of Music. He was a finalist for the 2018 Pulitzer Prize in Music for his Quartet.



Gilbertson holds degrees from The Juilliard School, where he studied composition with Samuel Adler, John Corigliano, and Christopher Rouse, and from Yale where he studied with Aaron Jay Kernis, Martin Bresnick, David Lang, Ezra Laderman, Hannah Lash, Christopher Theofanidis, and Jeanine Tesori. His works have been programmed by the Minnesota Orchestra, Pittsburgh Symphony, Washington National Opera, Albany Symphony, New World Symphony, Cabrillo Festival Orchestra, San Francisco Chamber Orchestra, Grand Rapids

Symphony, Santa Barbara Symphony, Virginia Opera, River Oaks Chamber Orchestra, Symphony in C, New England Philharmonic, Cheyenne Symphony, wind ensembles including The United States Marine Band, and professional choirs including Musica Sacra, The Crossing, Conspirare, and The Esoterics. His chamber works have been performed by the Verona Quartet, Akropolis Quintet, Sybarite5, SOLI Chamber Ensemble, the Copland House Ensemble, and Aspen Contemporary Ensemble.

Gilbertson's work has earned a Copland House Residency Award, five Morton Gould Awards from ASCAP, a Charles Ives Scholarship from the American Academy of Arts and Letters, and a BMI Student Composer Award. Gilbertson's music can be heard in the 2006 documentary *Rehearsing a Dream*, which was nominated for an Academy Award. His published music includes choral works with Boosey & Hawkes and G. Schirmer, and orchestral works with Theodore Presser. In March, 2016, he was MusicalAmerica Magazine's featured Artist of the Month.

Gilbertson's opera *Breaking*, a collaboration with playwright Caroline McGraw, was commissioned by the Washington National Opera and premiered at The Kennedy Center in November, 2013. He has twice composed and conducted ballets for the New York City Ballet's Choreographic Institute. His fifth ballet, a collaboration with choreographer Norbert De La Cruz, was premiered by the Aspen Santa Fe Ballet in July, 2013. He served as Red Cedar Chamber Music's Composer-in-Residence from 2011 to 2014, and has enjoyed an ongoing relationship with his hometown orchestra, the Dubuque Symphony, which has performed 8 of his works since 2003.

In 2009, Michael founded an annual music festival, ChamberFest Dubuque, which brings young classical artists to his hometown of Dubuque, Iowa for concerts and educational outreach. The festival is a fundraiser for the Northeast Iowa School of Music, where Michael taught composition and music history during their summer session from 2008 to 2012. He has also taught at The Walden School, The Educational Center for the Arts, and as an instructor and lecturer at Yale. He serves on the board of directors for the San Francisco Contemporary Music Players.



Originally from Bangkok, currently based in New York, **Piyawat Louilarpprasert** is a composer who works with the interweave of music composition, visual art and technology. Piyawat has been awarded grants, commissions and prizes such as ASCAP Morton Gould Award 2018, 20 and 21 (USA), Fritz Gerber Award, Lucerne Festival Commission 2021 (Switzerland), Matan Givol Prize (Israel), Sergei Slonimsky Award (Russia), KulturKontakt Artist in residence (Vienna), Charles Stewart Richardson Award (UK), British Council Cultural Grant (UK), American Composer Orchestra Earshot (USA), Pro Helvetia Grant (Switzerland), Japan Foundation Grants (Japan) and many more. His works were performed in festivals: Darmstadt New Music Festival,

Lucerne Festival, Time of Music (Finland), Gaudeamus Musikweek, Saint Petersburg New Music Festival, and more. He also worked with renowned performers including Arditti, Berlin Philharmonic Horn Section, ICE, Yarn Wire, Wet Ink, Lucerne Alumni, Switch Ensemble, Tacet(i), Orkest Ereprijs, Thailand Philharmonic, Aguascalientes Symphony Orchestra, American Composer Orchestra and more.

Recently, he is commissioned by the Donaueschingen Musiktage for 100th years celebration with Omnibus Ensemble. In 2021-22, he is awarded the Don Michael Randel Research Fellowship to conduct his new music course: P.I.Y. (Perform it Yourself) at Cornell University, Ithaca where he is now obtaining his DMA in music composition. His major teachers are Valeriy Rizayev, Dai Fujikura, Kevin Ernste, Marianthi Papalexandri Alexandri. In Thailand, Piyawat is currently serving as a chair and a program curator for Thailand New Music and Arts (TNMAS).

More info: www.piyawatmusic.com

Described as “elegant, beautiful, sophisticated, intense, and crystal clear in emotional intent,” the music of **Omar Thomas** continues to move listeners everywhere it is performed. Born to Guyanese parents in Brooklyn, New York in 1984, Omar moved to Boston in 2006 to pursue a Master of Music in Jazz Composition at the New England Conservatory of Music after studying Music Education at James Madison University in Harrisonburg, Virginia. He is the protégé of lauded composers and educators Ken Schaphorst and Frank Carlberg, and has studied under multiple Grammy-winning composer and bandleader Maria Schneider.

Hailed by Herbie Hancock as showing “great promise as a new voice in the further development of jazz in the future,” educator, arranger, and award-winning composer Omar Thomas has created music extensively in the contemporary jazz ensemble idiom. It was while completing his Master of Music Degree that he was appointed the position of Assistant Professor of Harmony at Berklee College of Music at the surprisingly young age of 23. He was awarded the ASCAP Young Jazz Composers Award in 2008, and invited by the ASCAP Association to perform his music in their highly exclusive JaZZCap Showcase, held in New York City. In 2012, Omar was named the Boston Music Award’s “Jazz Artist of the Year.” Following his Berklee tenure, he served on faculty of the Music Theory department at The Peabody Institute of The Johns Hopkins University in Baltimore. He is currently an Assistant Professor of Composition at The University of Texas at Austin.



Omar’s music has been performed in concert halls the world over. He has been commissioned to create works in both jazz and classical styles. His work has been performed by such diverse groups as the Eastman New Jazz Ensemble, the San Francisco and Boston Gay Mens’ Choruses, and the Colorado Symphony Orchestra, in addition to a number of the country’s top collegiate music ensembles. Omar has had a number of celebrated singers perform over his arrangements, including Stephanie Mills, Yolanda Adams, Nona Hendryx, BeBe Winans, Kenny Lattimore, Marsha Ambrosius, Sheila E., Raul Midon, Leela James, Dionne Warwick, and Chaka Khan. His work is featured on Dianne Reeves’s Grammy Award-winning album, “Beautiful Life.”

Omar’s first album, *I AM*, debuted at #1 on iTunes Jazz Charts and peaked at #13 on the Billboard Traditional Jazz Albums Chart. His second release, *We Will Know: An LGBT Civil Rights Piece in Four Movements*, has been hailed by Grammy Award-winning drummer, composer, and producer Terri Lyne Carrington as being a “thought provoking, multi-layered masterpiece” which has “put him in the esteemed category of great artists.” “We Will Know” was awarded two OUTMusic Awards, including “Album of the Year.” For this work, Omar was named the 2014 Lavender Rhino Award recipient by The History Project, acknowledging his work as an up-and-coming activist in the Boston LGBTQ community. Says Terri Lyne: “Omar Thomas will prove to be one of the more important composer/arrangers of his time.”

PROGRAM NOTES, CONCERT 2

I originally completed *The Yeats Songs* in the autumn of 2019 as a set of four songs for soprano and piano. The version of the piece that you will be hearing is an arrangement of those four songs for voice and chamber ensemble, with the additions of “The Old Men Admiring Themselves in the Water” and “Her Anxiety”, which were both originally conceived for this ensemble. The texts of these songs are poems by William Butler Yeats which relate in some way to the passage of time and its effects on love, beauty, and/or knowledge.

I. The Old Men Admiring Themselves in the Water
I heard the old, old men say,
“Everything alters, And one by one we drop away.”

They had hands like claws, and their knees
Were twisted like the old thorn-trees
By the waters.

I heard the old, old men say,
"All that's beautiful drifts away
Like the waters."

II. The Coming of Wisdom with Time
Though leaves are many, the root is one;
Through all the lying days of my youth
I swayed my leaves and flowers in the sun;
Now I may wither into the truth.

III. A Drinking Song
Wine comes in at the mouth
And love comes in at the eye;
That's all we shall know for truth
Before we grow old and die.

I lift the glass to my mouth,
I look at you, and I sigh.

IV. O, Do Not Love Too Long
Sweetheart, do not love too long:
I loved long and long,
And grew to be out of fashion
Like an old song.

All through the years of our youth
Neither could have known
Their own thought from the other's,
We were so much at one.
But O, in a minute she changed -

O do not love too long,
Or you will grow out of fashion
Like an old song.

V. Her Anxiety
Earth in beauty dressed
Awaits returning spring.
All true love must die,
Alter at the best
Into some lesser thing.
Prove that I lie.

Such body lovers have,
Such exacting breath,
That they touch or sigh.
Every touch they give,
Love is nearer death.
Prove that I lie.

VI. Adam's Curse
We sat grown quiet at the name of love;
We saw the last embers of daylight die,
And in the trembling blue-green of the sky

A moon, worn as if it had been a shell
Washed by time's waters as they rose and fell
About the stars and broke in days and years.
I had a thought for no one's but your ears:
That you were beautiful, and that I strove
To love you in the old high way of love;
That it had all seemed happy, and yet we'd grown
As weary-hearted as that hollow moon.

Openwork, knotted object is a module-based piece, written with a reminiscence of other following-the-leader type scores such as In C, Les Moutons de Panurge, and much of Julius Eastman's work. The focus on a single, shared, and consecutively performed line integrates an ethic of whole over parts and of independent exploration and self-actualizing.

Openwork refers to 'any technique that produces decoration by creating holes, piercings, or gaps through a solid material...' The patterns for creating and knotting nets used by Coastal civilizations [indigenous communities in Ecuador], is an example of Openwork. As an indigenous composer, this is an especially relevant and fruitful line of abstract, ancestrally-focused exploration.

Trellis in bloom is a modular blueprint bringing together two different scores into its macro-focused frameworks. The work is inspired by the large interwoven patterns of wood construction and taught floral growth in many of the gardens around D.C.

lightning ache is a collage of gestures, sounds, and transformations recalling many close friends & artists. It engages primarily with instability of gesture, free choices in voice-leading, and overlapping differently tempered tunings. It is a living work, breathing and writhing and feeling stillness as it moves along in time and space.'

These works are explored consecutively and simultaneously by all players.

Matins was written for Bruce Moss and the BGSU Wind Symphony in honor of the 50th Anniversary of the Reading and Directors Clinic. It received its premiere at the same in January 2008. As part of the Divine Office of Roman Catholicism, Matins is traditionally prayed at night, especially by cloistered religious who still observe the prayer times in their strictest sense. By the 10th century it was combined with Lauds and was prayed during the early morning hours. Because it is both a prayer of the night and one of the morning, this composition attempts to retain the character of each—somewhat ethereal and mysterious with elements of joyous outburst.

Land's End is named after the corner of San Francisco that opens up to the Pacific. The coast there, peppered by shipwrecks and ruins, has been a wonderful reflective refuge for me. I am hoping the scaled down wind ensemble instrumentation for this commission will be practical as your ensembles work to safely regather and begin performing again.

Garden of Words creates the situation of sound experience (Sound Garden) that is enveloped with many words that are transcribed through musical and sonic materials, for instance, the fast gestures, bubbling textures, and noise sound-whispering. The piece significantly presents the sound dialogues through temporal harmonic melodies. In addition, the dialogues keep conversing, repeating, and combining with many words and sound gestures as several shifting textures such as contrasting musical elements, chopping gestures, half noise-half pitched characters, and so on. So, this process of multiple wordings is structured throughout the whole piece.

A Mother of a Revolution! is a celebration of the bravery of trans women, and in particular, Marsha "Pay It No Mind" Johnson. Marsha is credited with being one of the instigators of the famous Stonewall uprising of June 28, 1969 – one of the pivotal events of the LGBTQ liberation movement of the 20th century – which is commemorated annually during the worldwide Gay Pride celebrations. Existing as a trans woman, especially a trans woman of color, and daring to live authentically, creating space for oneself in a transphobic world is one of the bravest acts I can imagine. Over 20 trans women were murdered in the United States in 2018 alone. There is no demographic more deserving, and frankly, long overdue for highlighted heroism and bravery. The disco vibe in the latter half of the piece is meant to honor club culture, a sacred space held amongst LGBTQ

persons in which to love, live, mourn, heal, strategize, connect, disconnect, and dance in defiance of those outside forces who would seek to do LGBTQ persons harm simply for daring to exist and take up space.

We pump our fists to honor the life, heroism, activism, and bravery of Marsha P. Johnson, to honor the legacy of the Stonewall revolution, to honor the memory of the trans lives violently ended due to fear and hatred, and in honor of trans women worldwide who continue to exist unapologetically and who demand to be seen.

This piece was commissioned by the Desert Winds Freedom Band, under the direction of Dean McDowell, to commemorate the 50th anniversary of the Stonewall uprising.



CONCERT 3 Friday October 22, 2:30pm - Kobacker Hall

Augusta Read Thomas.....*Rings of Light* (2020)

Garrett Evans, Josh Tuttle, Quentin Brown, and Laney Sheehan, soprano saxophone

Carl Ng and Lizzy Mumford, alto saxophone

Jimmy O'Donnell, Violet Meltzer, and Kirby Leitz, baritone saxophone

Joshua Heaney, conductor

Cory Brodack..... *Autolalia* (2020)

Andrew Pelletier, horn

Hannah Lash..... *Six Etudes and a Dream* (2015)

Solungga Liu, piano

Augusta Read Thomas..... *Euterpe's Caprice* (2008)

Terri Sánchez, flute

Bernard Rands..... *Memo 6* (1998)

John Sampen, alto saxophone

Robert Morris..... *Three Musicians* (1989)

David Munro, English horn – Rachel Boehl, horn – Adam Har-Zvi, double bass

Augusta Read Thomas..... *Song Without Words* (2018)

Terri Sánchez, flute – Robert Satterlee, piano



A composer whose music is “at times ethereal, with masterful weaving of timbre and tone; and at times energetic, almost brutal, with unrelenting drive,” (Donovan Seidle, Calgary Philharmonic) **Cory Brodack** (b.1997, St. Louis) writes music rooted in an exploration of timbre and gesture, utilizing rich harmonies, long melodies, and shifting rhythms. He has been awarded the Rudolf Nissim Prize, ECU’s Orchestra Composition Competition, and first place in the National Federation of Music Clubs Young Composer Competition, among other honors. With a passion for collaboration, Cory has worked with performers and ensembles including JACK Quartet, Hub New Music, Unheard-of//

Ensemble, icarus Quartet, Hypercube, and Rhythm Method String Quartet. He has also received commissions from artists and groups such as Andrew Pelletier, the Metropolitan Orchestra of St. Louis, and the Steven Gerber Trust. His music has been featured at concerts and festivals including the SCI National Conference, Hot Air Music Festival, UNG’s Research on Contemporary Composition Conference, and New Music on the Bayou. He is currently pursuing his PhD in Composition at the Eastman School of Music. He received his MM in Composition from Bowling Green State University, and his Bachelor of Music from Southern Illinois University Edwardsville.

Hailed by the *New York Times* as “striking and resourceful...handsomely brooding,” **Hannah Lash’s** music has been performed at Carnegie Hall, Los Angeles’ Walt Disney Concert Hall, Lincoln Center, the Times Center in Manhattan, the Chicago Art Institute, Tanglewood Music Center, Harvard University, The Aspen Music Festival & School, The Chelsea Art Museum, and on the American Opera Project’s stage in New York City. Commissions include The Fromm Foundation, the Boston Symphony Orchestra, Saint Paul Chamber Orchestra, Carnegie Hall, Chamber Music Northwest, the McKim Fund in the Library of Congress, Cabrillo Festival of Contemporary Music, American Composers Orchestra, Columbia University’s Miller Theatre, The Naumburg Foundation, the Los Angeles Chamber Orchestra, the Arditti Quartet, the Great Lakes Chamber Music Festival, the Colorado Music Festival, and the Aspen Music Festival and School, among many others.



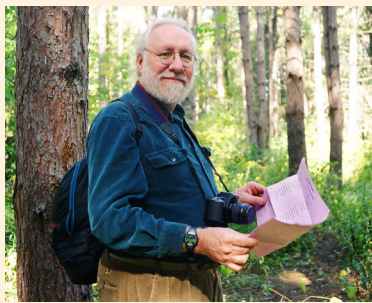
Lash has received numerous honors and prizes, including Rappaport Prize for Music Composition (2018), ASCAP Morton Gould Young Composer Award (2011), a Charles Ives Scholarship (2011) and Fellowship (2016) from the American Academy of Arts and Letters, a Fromm Foundation Commission, a Chamber Music America Classical Commissioning Grant, a fellowship from Yaddo Artist Colony, the Naumburg Prize in Composition, the Barnard Rogers Prize in Composition, the Bernard and Rose Sernoffsky Prize in Composition, and numerous academic awards. Her orchestral work Furthermore was selected by the American Composers Orchestra for the 2010 Underwood New Music Readings. Her chamber opera, Blood Rose, was presented by New York City Opera’s VOX in the spring of 2011.

New York Times music critic Steve Smith praised Lash’s work for the JACK Quartet, Frayed: “Ms. Lash’s compact sequence of pale brush strokes, ghostly keening and punchy outbursts was striking and resourceful; you hoped to hear it again...” Esteemed music critic Bruce Hodges lauded Lash’s piece Stalk for solo harp as being “appealing...florid, and introspective.”

In addition to performances of her music in the USA, Lash’s music is well known internationally. In April of 2008, her string quartet Four Still was performed in Kyev in the Ukraine’s largest international new music festival, “Musical Premieres of the Season,” curated by Carson Cooman. In the summer of 2010, her piece Un-close was premiered by members of Eighth Blackbird at the MusicX festival in Blonay, Switzerland. In 2016, her chamber orchestra work This Ease saw its German premiere and was selected as “audience favorite” in performances by the Philharmonisches Staatsorchester Mainz, conducted by Hermann Bäumer. In 2019, her work was featured at the Presteigne Festival in Wales, and in 2021 she anticipates her work The Nature of Breaking to be performed at the Alba Festival in Alba, Italy. She will also be featured in a Composer Portrait in Mainz, Germany in 2021, where multiple Lash works will be performed over a week.

Recent premieres include the multi-movement orchestral work *The Voynich Symphony* by the New Haven Symphony, *Form and Postlude* for Chamber Music Northwest, a new Requiem for the Yale Choral Artists, *How to Remember Seeds* for The Calidore String Quartet, *Three Shades Without Angles*, for flute, viola and harp, by the Boston Symphony Chamber Players, *Two Movements* for violin and piano, commissioned by the Library of Congress for Ensemble Intercontemporain, and a new chamber opera, *Beowulf*, for Guerilla Opera, as well as several new orchestral works: *Chaconnes*, for the New York Philharmonic's Biennial, *Eating Flowers*, for the Cabrillo Festival of Contemporary Music, *Nymphs*, for the Alabama Symphony Orchestra, and *This Ease*, for the Los Angeles Chamber Orchestra, as well as two concerti for harp premiered by the American Composers Orchestra (*Concerto No. 1 for Harp and Chamber Orchestra*) and the Colorado Music Festival (*Concerto No. 2 for Harp and Orchestra*), both with Lash as soloist.

Lash obtained her Ph.D in Composition from Harvard University in 2010. She has held teaching positions at Harvard University (Teaching Fellow), at Alfred University (Guest Professor of Composition), and currently serves on the composition faculty at Yale University School of Music.



Robert Morris, born in Cheltenham, England in 1943, received his musical education at the Eastman School of Music (B.M. in composition with distinction) and the University of Michigan (M.M. and D.M.A. in composition and ethnomusicology), where he studied composition with John La Montaigne, Leslie Bassett, Ross Lee Finney, and Eugene Kurtz. At Tanglewood, as a Margret Lee Crofts Fellow, he worked with Gunther Schuller. Morris has taught composition, electronic music, and music theory at the University of Hawaii and at Yale University, where he was Chairman of the Composition Department and Director of the Yale Electronic Music Studio. He was also Director of the Computer

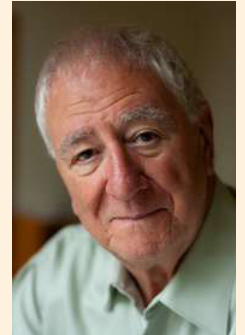
and Electronic Studio, Director of Graduate (music) Studies, and Associate Professor of Music at the University of Pittsburgh. In 1980 Morris joined the faculty of the Eastman School of Music where he presently teaches as Professor of Composition with additional affiliation within the theory and musicology departments. (He was chair of the Composition Department from 2008-11 and 1999-2005. Before that he was a member of both the composition and music theory departments.) Other teaching posts have included positions at the Philadelphia College of the Performing Arts, the Governor's School for the Arts held at Bucknell University, the University of Pittsburgh Computer Music Workshop, and the Berkshire Music Center at Tanglewood.

Morris is the recipient of grants from the National Endowment for the Arts, the A. Whitney Griswold Foundation, the American Music Center, the Hanson Institute of American Music, and the American Council of Learned Societies. In 1975 he was a MacDowell Colony fellow, and in 2008, a Djerassi artist. He has been guest composer at many festivals and series of new music including: the ISCM Festival of Contemporary Music (Paris, 1975; Boston, 1991); the International Conferences of Computer Music (Rochester, 1984; Urbana, 1987); "Composer to Composer" (Telluride, 1990); Composer's Symposium (Albuquerque, 1991 and 2009); Contemporary Music Festival (Santa Barbara, 1992); The 1993 Kobe International Modern Music Festival in Japan; The Heidelberg Contemporary Music Festival (Heidelberg College, 2005); The New Music Festival 2009 (Western Illinois University); Center for Research in Electronic Art Technology (University of California, Santa Barbara, 2009); New Music Festival, MidAmerican Center for Contemporary Music (Bowling Green State University, 2010), New Music on the Point (2015), The University of South Florida at Tampa 2016 New Music Festival. He has received numerous awards and commissions including those from the Pittsburgh Symphony, Rochester Philharmonic Orchestra, Yale University, Speculum Musicae, Brave New Works, The Jack String Quartet, The Momenta String Quartet, The Society for New Music, Alienor Harpsichord Society, Hartt College Festival of Contemporary Organ Music, National Flute Association. His many compositions have been performed in North America, Europe, Asia, and Australia. Morris's music is recorded on CRI, New World, Music Gallery Editions, Neuma, Music and Arts, Fanfare, Centaur, Open Space, Innova, Yank Gulch, Albany, and Attacca.

In addition to his music, Morris has written four books and over 50 articles and reviews which have appeared in the *Journal of Music Theory*, *In Theory Only*, *Music Theory Spectrum*, *Journal of the American Musicology Society*, and *Perspectives of New Music* contributing to theories of musical analysis and aesthetics, compositional

design, and electronic and computer music. Morris has also contributed to the study and analysis of Carnatic music of south India and helped develop a theoretic foundation for Chitravina N. Ravikiran's concept of Melharmony. Morris was the recipient of the "Outstanding Publication Award" of the Society for Music Theory in 1988 for his book, *Composition with Pitch-Classes: A Theory of Compositional Design*, published by Yale University Press, and in 2001 for his article "Voice Leading Spaces" in *Music Theory Spectrum* 20/2. His most recent book, *The Whistling Blackbird: Essays and Talks on New Music*, was published by the University of Rochester Press in December of 2010. In 2017, The Society for Music Theory Executive Board awarded Morris with Lifetime Membership "in recognition of truly outstanding contributions to the field of music theory." Morris is presently Co-editor of *Perspectives of New Music* and Contributing Editor of *The Open Space Magazine*.

Through a catalog of more than a hundred published works and many recordings, **Bernard Rands** is established as a major figure in contemporary music. His work *Canti del Sole*, premiered by Paul Sperry, Zubin Mehta, and the New York Philharmonic, won the 1984 Pulitzer Prize in Music. His large orchestral suites *Le Tambourin*, won the 1986 Kennedy Center Friedheim Award. His work *Canti d'Amor*, recorded by Chanticleer, won a Grammy award in 2000.



Born in Sheffield, England in 1934 his 80th birthday has been marked internationally by upward of one hundred concert performances, radio and television broadcasts of his music. Rands emigrated to the United States in 1975, becoming an American citizen in 1983. He was inducted into the American Academy of Arts and Letters in 2004 and into the Illinois Lincoln Academy in 2014.

Conductors including Barenboim, Boulez, Berio, Davis, Eschenbach, Maazel, Marriner, Mehta, Muti, Ozawa, Rilling, Salonen, Sawallisch, Schiff, Schuller, Schwarz, Silverstein, Slatkin, Spano, von Dohnanyi, and Zinman, among many others, have programmed his music. Rands served as Composer in Residence with the Philadelphia Orchestra for seven years. Through this residency, Rands, working with Riccardo Muti, made a wonderful and dedicated contribution to the music of our time.

Recent commissions have come from the Suntory Concert Hall in Tokyo, the New York Philharmonic, Carnegie Hall, the Boston Symphony Orchestra, the Cincinnati Symphony, the Los Angeles Philharmonic, The Philadelphia Orchestra, the BBC Symphony Orchestra, the National Symphony Orchestra, the Internationale Bach Akademie, the Eastman Wind Ensemble, Chicago Symphony Orchestra and the Cleveland Orchestra. Many chamber works have resulted from commissions from major ensembles and festivals from around the world. His chamber opera was commissioned by the Aspen Music Festival and School for its fiftieth anniversary in 1999. His full-scale opera *Vincent*, with libretto by J.D. McClatchy, was commissioned by Indiana University Opera School and produced there, to critical acclaim, in 2012.

Rands' most recent large-scale work, *Concerto for Piano & Orchestra*, commissioned by the Boston Symphony Orchestra to celebrate the composer's 80th birthday, received its premiere performances in Boston in April 2014 with Jonathan Biss soloist, conducted by Robert Spano. The European premiere performances were in May 2014, in Leipzig by the Gewandhausorchester — also Biss — conducted by Sir Andrew Davis followed by a performance at the BBC Proms, London in August 2014 with the BBC Scottish Orchestra conducted by Markus Stenz.

In June, 2014, the BBC's three-day FOCUS festival was entirely dedicated to Rands' music with many orchestra and chamber concerts live and broadcast throughout the European Union. Since the *Concerto for Piano & Orchestra*, Rands has composed *Folk Songs*, which was commissioned by the Tanglewood Festival where it received its premiere in July, 2014.

Bridge Records released, in December 2013, a cd of fifty years of Rands' piano music: "Bernard Rands – Piano Music 1960 – 2010," performed by Ursula Oppens and Robert Levin.

A dedicated and passionate teacher, Rands has been guest composer at many international festivals and Composer in Residence at the Aspen and Tanglewood festivals. Rands is the Walter Bigelow Rosen Professor Emeritus Harvard. He has received honorary degrees from several American and European universities.

Rands lives in Chicago with his wife, composer Augusta Read Thomas

PROGRAM NOTES, CONCERT 3

Rings of Light

Although my music is highly notated, precise, carefully structured, thoughtfully proportioned, and although you may many musicians elegantly working together, from the very specific text, I like my music to have the feeling that it is organically being self-propelled - on the spot - as if we listeners, the audience, are overhearing a captured improvisation.

When the “inner-life” of the music is kept ultra-alive, such that the music sounds spontaneous, I am always thrilled and grateful to the musicians. For their sublime, precision and technical mastery, I deeply thank the saxophone players who play my notations in this way. Dedicated with admiration and gratitude to Taimur Sullivan and the Northwestern University Saxophone Ensemble.

Autolalia consists of several soliloquies, played in an order determined by each individual player. This gives each performer the ability to distinguish their interpretation using musical form and the structure of the entire piece, rather than just phrasing or tempo. This plays into the deeper meaning of *Autolalia*, not only referring to the concept of speaking to one’s self during a soliloquy, but also the appreciation of how each performer’s mind is reflected in the organization of the piece, as well as phrasing and tempo.

Six Etudes and a Dream

Pianist Lisa Moore has an extraordinary charisma and energy at her instrument, with a kind of musical laser focus that I find tremendously inspiring. I wanted to write her a set of pieces that would play to her wonderful range and character as a performer. So I decided to write pieces in the spirit of etudes: each focuses on a different type of playing or technique or pianistic color. There is one odd piece out: the ‘dream,’ which is in no way an etude. This ‘dream’ came about when I was looking after Lisa’s petunias while she was away from home. Unfortunately, her petunias languished and died. Feeling very bad, I wrote a piece to commemorate the poor flowers that had perished in my care. The set of pieces as a whole is playful, energetic, and sometimes dark and contemplative. It is a work which reflects my deep admiration for Lisa’s musicianship and playing.

Euterpe’s Caprice, a two-minute fanfare for solo flute, was composed on a greeting card that the composer sent to Claire at holiday-time in 2008. It was made as a gift for Claire because, as Augusta puts it, “not only is she a world-class flute player and consummate musician, Claire is also one of the nicest and most energetic people on the planet. She is a force of nature.”

Although this music is highly notated, precise, carefully structured, thoughtfully proportioned, and so forth... and although the performer is elegantly working from a very specific text, Augusta likes her music to feel spontaneously propelled; as if the audience were witnessing a “captured improvisation.” She does this by creating works that encourage the performer to nurture the music’s gradual emergence rather than being controlled by it.

While Augusta’s compositions are played by hundreds of performers the world over, the works she dedicates to performers are highly personal, and this piece in particular has Claire’s lucid, energetic style in its bones.

“I like my music to be played so that the “inner-life” of the different rhythmic syntaxes is specific, with characterized phrasing of the colors and implied harmonies, etc.— keeping it ultra alive — so it sounds spontaneous. For her sublime, precision and technical mastery, I deeply thank Claire for playing my nuanced notations in this way.”

Memo 6 for Alto Saxophone is one of eight works in the memo series which includes solos for contrabass, trombone, harp, flute, piano, female voice and oboe. Each addresses contemporary virtuosity in its respective medium. The title Memo (as in memorandum) suggests that the score be a reminder of each instrument’s heritage or repertoire as well as an urging to explore new expressive potential. *Memo 6* was commissioned by John Sampen and twenty-six current and former students from Bowling Green State University.

Three Musicians was originally written for english horn, french horn, and bass in the summer of 1989 at the request of Jacqueline LeClair, Gregory Evans, and Lisa Margosian, three young and able musicians interested in new music. The title also refers to the famous cubist painting of Picasso of the same name, particularly well-known to collectors of first-recordings of new music. I happened to come across this painting when I was designing the piece in 1989, and I was struck by how Picasso’s interpenetration of his musicians’ bodies and instruments formed a network of forms defying any one set of boundaries or figure-ground relations among the three musicians. For instance, irregular polygons of dense color both outline and unite parts of instruments, the hands and arms that play them, and the attendant music and music stands, fusing the three players into a tangled but balanced configuration. Of course, the painting’s visual ensemble-relations suggest the graceful, formal, and intricate body language that results from the performance of any kind of chamber music, but to me it also vividly portrayed the way in which I had decided to structure the musical continuities in my yet uncompleted composition. In short, my musical materials were to be presented in a number of interlocking ways, so that only the entire ensemble of all instruments would resolve certain ‘anomalies’ in any single instrumental line.



CONCERT 4
Friday October 22, 8pm - Kobacker Hall

Michael Hall, viola and Marianne Parker, piano

Francine Trester.....**Three Burnham Poems: I. “Make No Small Plans...,”** for viola and piano (2020)

Marisa Sharon Hartanto.....**Brownian Motion: Particles Under The Sun** for viola and piano (2020)

Stacy Garrop..... **The Solitude of Stars** for viola and piano (2020)

Augusta Read Thomas..... **Bell Illuminations** for piano (2020)

Michelle McQuade Dewhirst..... **Zing Boom** for viola (2021)

Pierce Gradone..... **Power Ballade** for piano (2020)

Augusta Read Thomas..... **Incantation** for viola (1995)

Augusta Read Thomas..... **Cantos for Slava** for viola and piano (2009)

Cantos 2: Spacious, elegant and warm

Cantos 3: Playful and energized

Cantos 4: Elegant and lyrical



Pierce Gradone's (b. 1986) music echoes the strange brew of musical cultures that made up his childhood, from playing bluegrass in the hills of Appalachia, to sprinting the marathon of blinding-fast pentecostal shout music. His recent work explores the notion of music as an embodied art, grappling with narratives of labor, personhood, and mechanical reproduction. Described as “gorgeous, expansive” (*I Care If You Listen*) and “engaging” (*Chicago Tribune*), Pierce’s music integrates the shimmering timbres of untempered harmony with an incisive, funk-infused rhythmic vocabulary. He currently resides in Illinois, where he is an Assistant Professor of Music at Knox College.

Stacy Garrop's music is centered on dramatic and lyrical storytelling. The sharing of stories is a defining element of our humanity; we strive to share with others the experiences and concepts that we find compelling. She shares stories by taking audiences on sonic journeys – some simple and beautiful, while others are complicated and dark – depending on the needs and dramatic shape of the story.

Garrop is a full-time freelance composer living in the Chicago area. She served as the first Emerging Opera Composer of Chicago Opera Theater’s Vanguard Program (2018-2020), during which she composed *The Transformation of Jane Doe* and *What Magic Reveals* with librettist Jerre Dye. She also held a 3-year composer-in-residence position with the Champaign-Urbana Symphony Orchestra (2016-2019), funded by New Music USA and the League of American Orchestras. Theodore Presser Company publishes her chamber and orchestral works; she self-publishes her choral pieces under Inkjar Publishing Company. Garrop is a Cedille Records artist with pieces currently on ten CDs; her works are also commercially available on several additional labels.



Garrop has received numerous awards and grants including an Arts and Letters Award in Music from the American Academy of Arts and Letters, Fromm Music Foundation Grant, Barlow Prize, and three Barlow Endowment commissions, along with prizes from competitions sponsored by the Detroit Symphony Orchestra, Civic Orchestra of Chicago, Omaha Symphony, New England Philharmonic, Boston Choral Ensemble, Utah Arts Festival, and Pittsburgh New Music Ensemble. Earlier in her career, she participated in reading session programs sponsored by the American Composers Orchestra and Minnesota Orchestra (the Composers Institute).

Her catalog covers a wide range, with works for orchestra, opera, oratorio, wind ensemble, choir, art song, various sized chamber ensembles, and works for solo instruments. Recent commissions include *The Battle for the Ballot* for the Cabrillo Festival Orchestra, *Shiva Dances* for Grant Park Music Festival Orchestra, *Goddess Triptych* for the St. Louis Symphony Orchestra, *Spectacle of Light* for the Music of the Baroque Orchestra, and *The Heavens Above Us* for the Reading Symphony Youth Orchestra. Notable past commissions include *My Dearest Ruth* for soprano and piano with text by Martin Ginsburg, the husband of the late Supreme Court Justice Ruth Bader Ginsburg, *Glorious Mahalia* for the Kronos Quartet, *Give Me Hunger* for Chanticleer, *Rites for the Afterlife* for the Akropolis and Calefax Reed Quintets, *Slipstream* for the Dallas Symphony Orchestra Musicians Chamber Music Series, and *Terra Nostra: an oratorio about our planet*, commissioned by the San Francisco Choral Society and Piedmont East Bay Children’s Chorus. Her current commissions include projects with The Crossing, Newport Music Festival, KVNO Radio/Omaha Symphony Orchestra, and the Soli Deo Gloria Music Foundation.

Garrop previously served as composer-in-residence with the Albany Symphony (2009/2010) and Skaneateles Festival (2011), and as well as on faculty of the Fresh Inc Festival (2012-2017). She taught composition and orchestration full-time at Roosevelt University (2000-2016) before leaving to launch her freelance career. She earned degrees in music composition at the University of Michigan-Ann Arbor (B.M.), University of Chicago (M.A.), and Indiana University-Bloomington (D.M.).



Born in Indonesia, **Marisa Sharon Hartanto** completed her Master degree in Composition at Royal Holloway University of London in 2013. She holds a Bachelor-Professional degree in Pharmacy from University of Indonesia and Master Certificate in Arranging & Orchestration from Berklee College of Music. Being a composer, conductor and pianist, Marisa also plays gamelan degung (Sundanese) and Balinese gamelan.

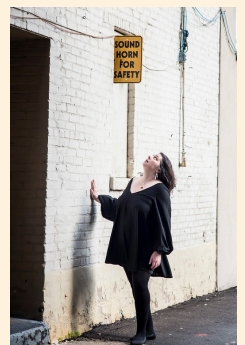
Marisa is the winner of the Baroque Remixed Project 2012 National Postgraduate composer competition held by BBC Concert Orchestra. BBC Concert Orchestra conducted by Charles Hazlewood premiered the piece at The Roundhouse, London, it was also broadcast on BBC Radio 3. In collaboration with Wayang Golek puppeteer Matthew Cohen, she composed and directed music for a puppet theatre performed at London's prestigious Royal Festival Hall as part of Gamelanathon. In 2013 Marisa was appointed as one of LSO (London Symphony Orchestra) Soundhub's associate composers.

She has worked and received commissions from ensembles such as London Symphony Orchestra members, Hebrides Ensemble and Charles Peebles, CHROMA Ensemble, Contemporary Consort, CoMA, Ensemble Tiamori, Quatuor Bozzini, violist Michael Hall, d'artbeat musical productions, Jakarta Concert Orchestra, Bandung Philharmonic, Jakarta City Philharmonic, Orkes Simfoni Universitas Indonesia Mahawaditra, Seraphim Cantabile Choir, ITB Choir Festival 2014, Purwacaraka Music School Children Choir where her music has been premiered at concert halls in London, Oxford, Orkney (Scotland), Brussels, Australia, Beaver Island USA, Singapore, Jakarta, Jogjakarta, Bandung and Depok.

In 2016 Marisa was the first female conductor fellow of the Bandung Philharmonic, receiving guidance from conductor Robert Nordling. She conducted Orkes Simfoni Universitas Indonesia Mahawaditra in 2015-2016 and became composer in residence of the orchestra in 2016.

As a pianist she has traveled to all major islands in Indonesia and served throughout the archipelago as an accompanist for national choral festivals, she has also accompanied singers for concerts and recitals, and accompanied TV talkshows on national TV.

Michelle McQuade Dewhirst received a Bachelor's degree in music education and horn performance from Ithaca College and completed her master's and doctoral degrees in music composition at the University of Chicago. As Professor of Music at the University of Wisconsin-Green Bay, she teaches courses in music theory, music history, composition, horn, and popular music. Her music has been performed across the country by such ensembles as the St. Paul Chamber Orchestra, the Pacifica String Quartet, eighth blackbird and Transient Canvas, as well as acclaimed performers Michael Hall, Holly Roadfeldt, Megan Ihnen and Allen Theisen presents..., and Juxtatonal. She is a founding member of a very small consortium, an ensemble dedicated to the performance of "miniatures" that last one minute or less or that consist of one hundred or fewer notes.



In September of 2014, Michelle was a finalist in the Iron Composer competition, in which she placed second and took home the "Audience Choice" award. In September of 2015, she embarked on the Piano Per Diem project, for which she composed one new work for piano each day for 30 days. A new interest in silent films has yielded two projects so far: scores for *Metropolis* (1927) and *Man with a Movie Camera* (1929).

An active and versatile horn player, Michelle is currently Principal Horn with the Weidner Philharmonic and the Manitowoc Symphony, as well as a horn player and occasional vocalist with Vic Ferrari's Symphony on the Rocks (a rock orchestra).

PROGRAM NOTES, CONCERT 4

Francine Trester is a Boston-based composer on faculty at the Berklee College of Music. The *Three Burnham Poems* is the second work she has written for violist Michael Hall. The ***Three Burnham Poems*** (2020) for viola and piano are based on famed Chicago architect Daniel Burnham's legendary mantra, "Make no small plans. They have no magic to stir men's blood." Burnham was instrumental in designing many of the first skyscrapers, acting as lead architect for the Chicago's World Fair of 1893, and the singular force behind "The Chicago Plan" - the mastermind urban design plan for Chicago as it continued to rebuild after the Great Chicago Fire. Today, Chicago continues to benefit from Burnham's visionary preservation of not only architecture, but the massive parkland enveloping the city, as well as running the entire lakeshore of Chicago. Michael Hall requested the piece's subject based on his passion for Chicago history and architecture.

Brownian Motion (Particles Under the Sun) is a piece I wrote when I was pregnant for my second child. This is a piece about my reflection of how small humans are actually, just like the particles under the sun. Humans are trying to live and bounce about to each other. It is an irony that we cannot turn back time, when we were babies we rely on people, as we become adult, more people are relying on us, but then the time comes when we become so senior and fragile and we have to rely on others again whether we like it or not. This is shown on the piece where the theme repeats again at the end. The pentatonic notes move around like the impact of our actions to other people's lives.

In 2014, I enjoyed a wonderful residence at the Ucross Foundation in Clearmont, Wyoming. Ucross is an artist colony that gives writers, composers, and visual artists the gift of time, space, and support to follow their artistic pursuits; we are provided with studio space, housing, and meals so that we can work continuously on our projects. I have been in residence at numerous artist colonies; however, nothing in my previous experiences prepared me for living in such isolated, wild country. Ucross is situated on a 20,000-acre cattle ranch at nearly 4,000 feet in elevation with fewer than 150 people living within the town. But what Clearmont lacks in population, it makes up for abundantly and spectacularly in wilderness and wildlife. I composed the sextet *Postcards from Wyoming* to offer three glimpses of what I found to be the most striking aspects of my residence. ***The Solitude of Stars***, the third and final movement of the original sextet, was inspired by the stunning nightly display of the heavens above. Without city lights dimming the night sky, countless stars shone brightly over the vast expanse of the prairie. During the 2020 COVID-19 pandemic, I undertook *The Solitude of Stars Project*, which contains multiple duo and trio arrangements that I made for colleagues and friends.

Bells are heard in the distance as if through mist. When "rainbows" appear (featuring the sostenuto pedal,) additional layers of bells swirl and dance as technical demands on the pianist's virtuosity grow ever more and more intense, leading to radiant and bright illuminations that flare in all directions, as if five bell-tower carillons were optimistically ringing at the same time.

The sonic predecessors of ***Bell Illuminations*** include Ravel, Debussy, Scriabin, Herbie Hancock, Art Tatum, and Bill Evans, whose musical perfumes Thomas has reveled in for decades.

It is clear, in all Thomas' works, that she has been listening to jazz for over 40 years. She is not a composer of what is sometimes referred to as "crossover" jazz/classical pieces; rather, there is a deeply integrated, digested, and well-heard sensibility related to jazz harmonies, flexibility, spontaneity, rhythm, and flow in her music of the past 30 years.

Thomas said of the work: "Although highly notated, precise, carefully structured, soundly proportioned, and while the pianist is elegantly working from a nuanced, very specific text, I like my music to have the feeling that it is organically being self-propelled - on the spot. As if we listeners are overhearing a spontaneous captured improvisation."

The title's word, illumination, has many meanings related to this music including: radiance, lighting hues, decoration, ornament, embellishment and elucidation.

Throughout the dramatic crescendo of increasing virtuosity, speed, and volume, musical connections are orbital. Layers of bells are added and a chain-link of transformations, variations and outgrowths unfolds.

Sounds cross-fertilize and establish organic relationships which, in turn, create new intersections and fulcrum points. The music starts very modestly and, as the inner-life of the sounds percolate and bloom, BELL ILLUMINATIONS develops into a vivid, plentiful adventure.

Commissioned by and dedicated with admiration and gratitude to Daniel Pesca.

Zing Boom was commissioned by Michael Hall, who requested a short, high-energy solo piece to round out a Valentine's Day streaming program he was performing with pianist Marianne Parker. As I thought about this creative prompt, I was reminded of a favorite song: Björk's version of "It's Oh So Quiet". The song vacillates between giddy bombast and shy introspection. This structure inspired the organization of my musical ideas, and the lyrics gave me a great, celebratory phrase to use as a title. Zing Boom! The piece aims to capture the nervous excitement of new beginnings, whether we're charging headlong into them or taking a moment to get our bearings before taking the plunge.

Power Ballade (2020) is a dual homage to Frederic Chopin's four *Ballades* and a compilation CD released in the mid-90s called "Monster Ballads," whose infomercial reminded viewers that "every bad boy has a soft side." In other words, the piece blends the restrained energy of the power ballad and the dramatic, dance-like character of Chopin's *Ballades*. With the aid of a pre-recorded electronic cues triggered by the pianist throughout the performance, *Power Ballade* creates a kind of hyper-piano, an impossible physical instrument composed of all manner of prepared and altered pianos, from dampened strings to bizarre physical modelings and tunings. In fact, most of the electronic sounds heard in this piece are derived from an acoustic piano, and if you listen closely, you may even catch the refracted strains of Chopin's first *Ballade* in G minor. Like those of Chopin, this Ballade fluctuates between tempos and moods, all tied together by a propulsive sense of groove. *Power Ballade* was commissioned by Marianne Parker with financial support from the Chicago Department of Cultural Affairs and Special Events.

Incantation for solo violin or viola, composed in 1995, is one of the earliest works by Augusta Read Thomas which has not been withdrawn by the composer. It also represents a snap shot into Augusta's long love affair with the strings, and the violin in particular, an instrument for which she has composed many works (some withdrawn, others published by G. Schirmer) including: *Spirit Musings* for solo violin and chamber orchestra, and *Rumi Settings* for violin and cello.

Incantation was composed for Cathryn Tait, who, at the time, was dying of cancer. Cathryn presented the premiere performance, beautifully, a few weeks before her death, in a very touching recital.

The short, 5-minute, work celebrates Cathryn's generosity of spirit. The music sings out, with beauty and grace, always with a richness and elegance. The work falls loosely into an ABA form, ending as it were, on a question, with a major seventh hanging in the air, unresolved.

Mstislav Rostropovich fostered and fought for that outward-looking spirit that embraces openness, understanding and, above all, liberty. He believed that it was freedom of expression and a passionate devotion to the arts and to the universality of the idea of political liberty that allows the arts to flourish. Slava would not have wanted me to write solely a slow dirge or funeral song in his memory, as he was too full of life, creativity, new ideas, new sounds, energy, and passion.

Canto means any of the main divisions of a long poem. In **Cantos for Slava**, four cantos are played without pause, #1 and #3 each lasting about two minutes, #2 and #4 each lasting about 4 minutes. They are of contrasting moods, although all based on related materials. Cantos #1 and #3, fast, are directly interconnected, same with the slow Cantos #2 and #4.

Because Slava played pizzicato with marvelous power and musicality, an underlying concern of this composition is that of plucked sounds. For instance three techniques are to be played with a great variety of color: the cello playing pizzicato, short pizzicato-like notes or chords played on the keyboard, and plucking of strings inside the piano.

In Canto #1, which is characterized by playful and energized syncopated lines, the cello plays only pizzicato (never using the bow). In Canto #2, marked "Spacious, Elegant and Warm," there is one plucked

piano string for each of Slava's 80 years of life; and no single note is plucked more than once. (i.e.: 8 notes are not ever plucked assuming an 88-key piano). Above this round resonance of collected tones, the cello sings a long, soulful line, at times almost as if chanting- as if the cello was telling a story. Canto #3 interrelates Canto #1 and #2 for two minutes and serves as a transition to Canto #4, which is marked "Elegant and Lyrical." It is a dreamy melodic trajectory and toward the very end, the score is marked: "...as if floating away into the sunshine..."

Cantos for Slava is dedicated with admiration and gratitude to Frances Richard, Matt Haimovitz and Geoffrey Burleson.



CONCERT 5

Saturday October 23, 2:30pm - Kobacker Hall

Third Coast Percussion (Sean Connors, David Skidmore, Peter Martin, Robert Dillon)
.....*Paddle to the Sea* (2017)

The Locks
Flow
Niagara

David Esselburn, Neil Faulkner, Nick Fox, Jacob Hargrove,
Benjamin Hellert, and Cole Jackson, percussion

David Leisner..... *Outdoor Shadows* (1986)

1. Slow
2. Homeward
3. Yes, What?
4. Seagulls
5. Sing a Song of Juniper

Deux Saisons

Keri Lee Pierson, soprano – Chistopher Schoelen, guitar

Viet Cuong..... *Sanctuary* (2020)

Joshua Heaney, alto saxophone – Benjamin Nylander, piano

Augusta Read Thomas..... *Your Kiss* (2019)

Christopher Scholl, tenor – Kevin Bylsma, piano

Nebal Maysaud..... *Two Lullabies* (2021)

1. Oh the Night
2. Ya Qamar Mawjoud

Deux Saisons



The four members of **Third Coast Percussion** all compose their own music, and in recent years, have worked on projects that involve composing music together as a team. As part of a multi-media performance project, the quartet composed music to perform live with the 1966 film *Paddle to the Sea*, based on a children's book of the same name written in 1941. The film tells the story of a small wooden figure in a canoe, lovingly carved by a Native Canadian boy and set on a long journey through the Great Lakes and St. Lawrence Seaway, out to the Atlantic Ocean and beyond. The people who find "Paddle" along the way must choose, rather than keeping him for themselves, to send him further along the waterways, perhaps with a fresh coat of paint or a new rudder. Paddle also encounters danger in his

journey, as in this passage, when he goes over Niagara Falls.



David Leisner is an extraordinarily versatile musician with a distinguished career as guitarist, composer and teacher. As composer, Leisner is noted for the emotional and dramatic power of his music, which has been performed worldwide by such eminent artists as Sanford Sylvan, Michael Kelly, Wolfgang Holzmair, Paul Sperry, Andrew Fuchs, Katherine Whyte, Juliana Gondek, Susan Narucki, D'Anna Fortunato, Eugenia Zukerman, Tara O'Connor, Eduardo Fernandez, David Starobin, Benjamin Verdery, João Luiz, Steve Cowan, St. Lawrence and Avalon String Quartets, Los Angeles Guitar Quartet, Cavatina Duo, Saturday Brass Quintet, Arc Duo, as well as orchestras around the US. *Fanfare* magazine described the music of David Leisner as "rich in invention and melody, emotionally direct, and beautiful". His best-known *Dances in the Madhouse* has received hundreds of performances. An extensive discography includes the much-

praised Cedille CD of his music, *Acrobats*, performed by the Cavatina Duo, as well as other works on the Sony Classical, Dorian, Azica, Cedille, Centaur, Town Hall, Signum, Acoustic Music, ABC, Athena, Fleur de Son and Barking Dog labels. His compositions are published by several major publishers, including Theodore Presser Co. and G. Schirmer.

Leisner also maintains a busy career as a concert guitarist, performing in recital and as soloist with orchestras around the world. Winner of top prizes in international guitar competitions at Geneva and Toronto, he is a featured solo artist with Azica Records, and has also recorded on the Telarc, Naxos, Koch and Etcetera labels. Leisner has served as Chair and is currently on the faculty of the guitar department at the Manhattan School of Music.

Called "alluring" and "wildly inventive" by *The New York Times*, the "irresistible" (*San Francisco Chronicle*) music of American composer **Viet Cuong** (b. 1990) has been commissioned and performed on six continents by musicians and ensembles such as the New York Philharmonic, Eighth Blackbird, Saint Paul Chamber Orchestra, Sō Percussion, Alarm Will Sound, Atlanta Symphony, Sandbox Percussion, Albany Symphony, PRISM Quartet, Orchestra of St. Luke's, and Dallas Winds, among many others. Viet's music has been featured in venues such as Carnegie Hall, Lincoln Center, the Kennedy Center, National Gallery of Art, and Library of Congress, and his works for wind ensemble have amassed hundreds of performances worldwide, including at Midwest, WASBE, and CBDNA conferences. He was recently featured in *The Washington Post's* "21 for '21: Composers and performers who sound like tomorrow."



In his music Viet enjoys exploring the unexpected and whimsical, and he is often drawn to projects where he can make peculiar combinations and sounds feel enchanting or oddly satisfying. His recent works thus include a percussion quartet concerto, tuba concerto, snare drum solo, and, most recently, a concerto for two oboes. This eclecticism extends to the range of musical groups he writes for, and he has worked with ensembles ranging from middle school bands to Grammy-winning orchestras and chamber groups. Viet is also passionate about bringing different facets of the contemporary music community together, and he will have opportuni-

ties to do so with an upcoming concerto for Eighth Blackbird with the United States Navy Band. He recently began his tenure as the California Symphony's 2020-2023 Young American Composer-in-Residence, where he and the symphony will develop three new orchestral works together over three years.

Viet is currently on the music theory and composition faculty at the University of Nevada, Las Vegas. He holds degrees in music composition from the Curtis Institute of Music (Artist Diploma), Princeton University (MFA), and the Peabody Conservatory (BM/MM). His mentors include Jennifer Higdon, David Ludwig, Donnacha Dennehy, Steve Mackey, Dan Trueman, Dmitri Tymoczko, Kevin Puts, and Oscar Bettison. During his studies, he held the Daniel W. Dietrich II Composition Fellowship at Curtis, Naumburg and Roger Sessions Fellowships at Princeton, and Evergreen House Foundation scholarship at Peabody, where he was also awarded the Peabody Alumni Award (the Valedictorian honor) and Gustav Klemm Award.

A scholarship student at the Aspen, Bowdoin, and Lake Champlain music festivals, Viet has been a fellow at the Orchestra of St. Luke's DeGaetano Institute, Minnesota Orchestra Composers Institute, Mizzou International Composers Festival, Eighth Blackbird Creative Lab, Cabrillo Festival's Young Composer Workshop, Cortona Sessions, and Copland House's CULTIVATE workshop. Viet has held artist residencies at Copland House, Yaddo, Ucross, the Atlantic Center for the Arts, and at Dumbarton Oaks, where he served as the 2020 Early-Career Musician-in-Residence. His music has been awarded the Barlow Endowment Commission, ASCAP Morton Gould Composers Award, Theodore Presser Foundation Award, Suzanne and Lee Ettelson Composers Award, Cortona Prize, New York Youth Symphony First Music Commission, Boston GuitarFest Composition Prize, and Walter Beeler Memorial Prize.



Nebal Maysaud is an award-winning queer Lebanese Druze composer based in the Washington DC area. A recipient of the first Kluge Young Composer's Competition and the James Ming Prize in Composition at Lawrence University, Maysaud converges Western and Middle Eastern classical music styles to explore questions of faith, identity, and power.

Their music has been performed by the Alexandria Symphony Orchestra, Juventas New Music Ensemble, and Lawrence University Wind Ensemble and Opera Department; and also featured in Art Song Lab 2016 and the District New Music Conference 2018.

They have contributed articles about diversity and classical music to NewMusicBox and convened community music workshops at YallaPunk 2019. Maysaud studied with composer Mark Camphouse before entering the studios of John Benson, Andrew Cole, Dirk D'Ase, Joanne Metcalf, and Asha Srinivasan. They hold a B.M. in Music Composition from Lawrence University.

PROGRAM NOTES, CONCERT 5

"Simplify, simplify, simplify" was one of Thoreau's most urgent messages. It is particularly appropriate advice for our own era, which is burdened with ever-increasing and often unnecessary complexity. One of the hopes for my own artistic development is that as my work advances, it becomes simpler. These are attitudes I believe I share with Robert Francis (1901-1987), who was one of America's best, yet under-recognized, poets. Five of his poems serve as the texts for ***Outdoor Shadows***, songs for high voice and guitar that were the result of a commission in 1985 from the University of Arizona for a week as composer-in-residence. These songs express my affection for this poetry's profound simplicity, not to mention for Mr. Francis.

Your Kiss sets a love poem by e.e. cummings, *i have found what you are like*, and at first glance it is telling that the poem in question is one that exudes love without ever actually mentioning the word itself. Instead, the perfumes conjured by cummings' words slowly float, swirl and eddy in the air until they finally come to rest on the last two words, which furnish the work's title. As with the words, so with the music, as the soprano similarly floats her rhapsodic melismas, and piano chords gently anchor her in Thomas' harmonic fields. Love knows no time, cummings seems to say, and Thomas slows time down with her music to prove his (and her) point.

i have found what you are like
the rain,

(Who feathers frightened fields
with the superior dust-of-sleep. wields

easily the pale club of the wind
and swirled justly souls of flower strike

the air in utterable coolness

deeds of green thrilling light
with thinned

newfragile yellows

lurch and.press

-in the woods
which
stutter
and

sing

And the coolness of your smile is
stirring of birds between my arms; but
i should rather than anything
have (almost when hugeness will shut
quietly) almost,
your kiss

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Two Lullabies

Music by Nebal Maysaud
Text by their Teta, Samira Ghanem

English Translation for *Ya Qamar Mawjoud*:
The moon exists in the highest sky.
It's power comes from God which was given.
Around the stars, like the moon, it's drawn.
And the sky goes around it in its time.
With the rain, with the sky, with the clouds, with the air.
And the rain, the snow, and the ice together...
From God's power, he drew the universe.

CONCERT 6
Saturday October 23, 8pm - Kobacker Hall

BGSU Collegiate Chorale
Richard Schnipke, director

Augusta Read Thomas..... *The Rub of Love* (1995)

Jake Runestad..... *The Hope of Loving* (2015)

I. Yield to Love

II. Wild Forces

III. Wondrous Creatures

Daniel Schultz, tenor

IV. The Heart's Veil

V. My Soul Is a Candle

Kierstyn Hale, soprano; Tajj Crowder, baritone

VI. The Hope of Loving

Jocelyn Hagen..... *Hands* (2017)

Payton Gehring, soprano; Nickolas Martz, tenor

INTERMISSION

Bowling Green Philharmonia
Emily Freeman Brown, director

Cynthia Lee Wong..... *Fates and Furies* (2002)

I. Fates

II. Furies

Gity Razaz..... *Metamorphosis of Narcissus* (2011)

Shulamit Ran

..... *Yearning for Solo Violin and Strings with cello obligato* (1995/2016)

Caroline Chin, violin

Brian Snow, cello

Augusta Read Thomas..... *Galaxy Dances, a tone poem* (2004)

Jake Runestad is an award-winning and frequently-performed composer of “highly imaginative” (*Baltimore Sun*) and “stirring and uplifting” (*Miami Herald*) musical works. He has received commissions and performances from leading ensembles and organizations such as Washington National Opera, VOCES8, the Swedish Radio Symphony, the Netherlands Radio Choir, the Dallas Symphony Orchestra, the Santa Fe Desert Chorale, Seraphic Fire, the Louisiana Philharmonic Orchestra, the Philippine Madrigal Singers, and more. *The Hope of Loving*, the first album of Jake’s music, recorded by Craig Hella Johnson and Conspirare, received a 2020 GRAMMY award nomination. Jake’s visceral music and charismatic personality have fostered a busy schedule of commissions, residencies, workshops, and speaking engagements, enabling him to be one of the youngest full-time composers in the world. Considered “one of the best of the younger American composers” (*Chicago Tribune*), Jake Runestad holds a Master’s degree in composition from the Peabody Conservatory of the Johns Hopkins University where he studied with Pulitzer Prize-winning composer Kevin Puts, in addition to formative mentoring from acclaimed composer Libby Larsen. A native of Rockford, IL, Mr. Runestad is currently based in Minneapolis, MN. Find out more at: JakeRunestad.com



Jocelyn Hagen composes music that has been described as “simply magical” (*Fanfare Magazine*) and “dramatic and deeply moving” (*Star Tribune, Minneapolis/St. Paul*). She is a pioneer in the field of composition, pushing the expectations of musicians and audiences with large-scale multimedia works, electro-acoustic music, dance, opera, and publishing. Her first forays into composition were via songwriting, still very evident in her work. The majority of her compositions are for the voice: solo, chamber and choral. Her melodic music is rhythmically driven and texturally complex, rich in color and deeply heartfelt.

In 2019, choirs and orchestras across the country are premiering her multimedia symphony *The Notebooks of Leonardo da Vinci* that includes video projections created by a team of visual artists, highlighting da Vinci’s spectacular drawings, inventions, and texts. Hagen describes her process of composing for choir, orchestra and film simultaneously in a Tedx Talk given at the Walker Art Center in Minneapolis, now available on YouTube. Her dance opera collaboration with choreographer Penelope Freeh, *Test Pilot*, received the 2017 American Prize in the musical theater/opera division as well as a Sage Award for “Outstanding Design.” The panel declared the work “a tour de force of originality.”

In 2013 Hagen released an EP entitled *MASHUP*, in which she performs Debussy’s “Doctor Gradus ad Parnasum” while singing Ed Sheeran’s “The A Team.” She is also one half of the band *Nation*, an a cappella duo with composer/performer Timothy C. Takach, and together they perform and serve as clinicians for choirs from all over the world.

Hagen’s commissions include *Conspirare*, the Minnesota Opera, the Minnesota Orchestra, the American Choral Directors Associations of Minnesota, Georgia, Connecticut and Texas, the North Dakota Music Teachers Association, *Cantus*, the Boston Brass, the Metropolitan Symphony Orchestra and the St. Olaf Band, among many others. Her work is independently published through JH Music, as well as through Graphite Publishing, G. Schirmer, Fred Bock Music Publishing, Santa Barbara Music Publishing, and Boosey and Hawkes.

Born in New York, **Cynthia Lee Wong** has attracted international acclaim for her “shamelessly beautiful” music and devotion toward “not only the avant-garde audience, but...all music lovers” (*Süddeutsche Zeitung*). Wong has composed for a range of genres, including music for orchestra, chamber ensemble, dance, voice, narrator, musical theater, and piano improvisation.

Her music has received praise for its “original[ity]” (*Miami Herald*), “buzzing excitement” (*Peninsula Reviews*), “sheer, oscillating textures” (*The New York*



Times), “elegant and communicative grace” (*Il Giornale di Vicenza*), “impressive energy and drive” (*The Boston Globe*), and “unsettling...dark, eerie...highly individual sound universe” (*The San Diego Union-Tribune*).

Commissions include *Unity in Diversity* (2020) for Assabet Valley Mastersingers and *In A Blink of An Eye* (2020) for River Oaks Chamber Orchestra. *Unity in Diversity*, for chorus and orchestra, features texts by American poet Sara Teasdale (first woman to win a Pulitzer Prize in Poetry), English poet William Wordsworth, and Bengali writer Rabindranath Tagore (first Asian to win the Nobel Prize). Premieres of both works have been rescheduled due to COVID-19.

In 2016, Wong’s futuristic comedy *No Guarantees* with librettist Richard Aellen received funding from OPERA America’s Opera Grants for Female Composers program, supported by the Virginia B. Toulmin Foundation. In 2018, five scenes from *No Guarantees* received sold-out performances as a work-in-progress by Opera Theater Workshop and Nevada Conservatory Theatre at University of Nevada, Las Vegas.

Past commissions and premieres include works for the Bavarian Radio Symphony Orchestra, Portland Symphony, Orchestra del Teatro Olimpico, Santa Fe Chamber Music Festival, Tanglewood Music Festival, La Jolla Music Society, New York State Music Teachers Association, Mivos Quartet, and Tokyo String Quartet.

A graduate of the accelerated 5-year B.M./M.M. program at Juilliard, Wong received her Ph.D. as an Enhanced Chancellor’s Fellow at the Graduate Center, City University of New York. She studied composition with Samuel Adler, Milton Babbitt, David Del Tredici, David Olan, and Larry Thomas Bell, as well as piano with Tatyana Dudochkin, Frank Levy, and Martin Canin. Wong was also a participant in the BMI Musical Theater Workshop.

As an educator, Wong has taught at Baruch College, City University of New York, University of Nevada, Las Vegas, the Southwestern University of Finance and Economics in China, and the New England Conservatory Preparatory School. She was also Master Teacher at National YoungArts Week 2018 and Artistic Director at YoungArts Miami Classical Instrumental 2019 program.

Shulamit Ran has been awarded most major honors given to composers in the U.S., including the 1991 Pulitzer Prize for her Symphony. Her music has been performed worldwide by leading instrumental and vocal ensembles including the Chicago Symphony, the Philadelphia Orchestra, the Cleveland Orchestra, the Israel Philharmonic, the New York Philharmonic, the American Composers Orchestra, the Mendelssohn, Brentano, Pacifica, Daedalus, Spektral, and Juilliard Quartets, Chanticleer, and Ars Nova Copenhagen, to name a few. She served as Composer-in-Residence for Daniel Barenboim with the Chicago Symphony Orchestra between 1990 and 1997, and with the Lyric Opera of Chicago in 1994-1997, where her residency culminated in the performance of her first opera *Between Two Worlds (the Dybbuk)*. Maestros Daniel Barenboim, Pierre Boulez, Christoph Von Dohnanyi, Gustavo Dudamel, Zubin Mehta, Yehudi Menuhin, and various others, have conducted her works. The recipient of five honorary degrees, she is an elected member of the American Academy of Arts and Letters and the American Academy of Arts and Sciences. Ran, who is the Andrew MacLeish Distinguished Service Professor Emerita at the University of Chicago, has recently completed *Anne Frank*, a full-scale opera on a libretto by Charles Kondek, to be premiered by the Indiana University Opera and Ballet Theater at the Jacobs School of Music in the spring of 2023.



“Hailed by the *New York Times* as “ravishing and engulfing,” **Gity Razaz’s** music ranges from concert solo pieces to large symphonic works. Pulitzer Prize-winning composer John Corigliano writes “Gity Razaz is a unique composer. She is on her way to becoming a major force in contemporary music.” In 2019, the American Academy of Arts and Letters awarded her the Andrew Imbrie Award that “is given to a composer of demonstrated artistic merit in mid-career.”

Upcoming projects include a commission from BBC Symphony Orchestra under Sakari Oramo for the prestigious Last Night of the Proms 2021 and Houston Grand Opera. Ms. Razaz's music has been commissioned and performed by Seattle Symphony, Ballet Moscow, Washington National Opera, National Sawdust, former Kronos Quartet cellist Jeffrey Zeigler, cellist Inbal Segev, and recent projects have included a piece for Brooklyn Youth Chorus, violinist Francesca dePasquale and Philadelphia Chamber Music Society, and sextet Latitude 49 with support from Chamber Music of America

Ms. Razaz's full-length ballet, *The Kreutzer Sonata*, was written for Ballet Moscow and has received regular performances ever since its world premiere in Moscow in June of 2017. She was the composer-in-residence for the inaugural season of Brooklyn's ground-breaking National Sawdust and Chautauqua Opera Company in 2017. Her first short opera was commissioned by Washington National Opera and premiered at the Kennedy Center. Her music for cello and electronics was included in the opening of Seattle Symphony's Octave 9 in March 2019.

Her compositions have earned numerous national and international awards, such as the Jerome Foundation award, the Libby Larsen Prize in 28th International Search for New Music Competition, the Milwaukee Symphony Orchestra Composer Institute, Juilliard Composers' Orchestra Competition, three ASCAP Morton Gould Young Composer awards, ASCAP Plus Award, Juilliard's Palmer Dixon Award for the outstanding composition of the year. In 2016, Ms. Razaz was offered the Paul & Daisy Soros Fellowship for New Americans.

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This work was commissioned and premiered by Chanticleer, in 1995 Louis Botto, Music Director. The work is dedicated to Chanticleer with admiration and gratitude. The world premiere performance of this work is presented in honor of Nancy Shafman and Mark Kagan on the occasion of their wedding.

The Rub of Love

Anonymous Greek poet

Once while plaiting a wreath
I found Eros among the roses.
I grabbed him by the wings
and dipped him in the wine
and drank him down.
Now inside my limbs
he tickles me with his wings.

The Hope of Loving

"How will you ever find peace unless you yield to love?"

With all of the inequality, violence, and pain in our world, I continue to dwell on the importance and impact of love — love shown to others and love shown to oneself. When considering the focus for this Seraphic Fire commission, I didn't necessarily choose the topic of love, it was a calling.

I am a hoarder of poetry and one of my favorite collections is "Love Poems From God" — mystical poems by Daniel Ladinsky inspired by famous writers from around the world. This book is a composer's dream with colorful, powerful, and succinct writings that talk of living fully, deep spirituality, self-contemplation, and love. When starting my work on this new composition, I opened Ladinsky's book to find a treasure trove of quaint parables and sage advice for us all as we seek meaning in our human condition. "The Hope of Loving" uses a

selection of writings inspired by spiritual mystics throughout history to explore the idea of love and its manifestation in our lives.

The work begins with the string quartet playing a descending sequence of a single musical interval — the perfect fourth. This interval appears throughout the work as a musical motive but also a sign post; acting as a sort of character or embodiment of love. The string quartet, soloists, and chorus serve equal roles throughout the work in bringing these mystical words to life. In each of the six movements, I have endeavored to capture various ways we, as humans, respond to and act on our idea of love; hopefully creating opportunities for introspection and realization.

Love is our most valuable resource, our most precious possession, our doorway into fostering compassion. May you consider these texts and this music with an open mind and ask yourself, “to whom can I give more love in my life?” For it is through love, both given and received, that our world can change.

Hands was commissioned by the International Federation of Choral Music for the World Choral Symposium in Barcelona, Spain (July 2017). It received a beautiful premiere by the Vocal Art Ensemble of Sweden under the direction of Jan Yngwe.

Soloists and choir are to sing on neutral syllables throughout, decided upon by the conductor. The conductor is encouraged to choose vowels and syllables that reflect the choir’s native language. These vowels/syllables may change throughout the piece. Lyrical lines should be sung without consonants, with one exception: singers are allowed to sing a slight “H” at the beginning of phrases in the higher register. Rhythmic lines can be sung with a subtle consonant. For example: “da, da, da.”

Fates and Furies

A prelude to the second movement, Fates is comprised of two sections. The first section introduces the main motives of the piece in the form of intertwining melodies, while the second provides depth and color to those melodies. Despite the expressive freedom of the piece, the harmonies in the strings maintain a latent tension. After a brief clarinet solo, Fates moves *attacca* into the second movement.

Furies is a perpetual motion movement from the beginning to the end. A barely-controlled ferocity characterizes the majority of the movement. Indeed, it is the oppressed nature of the Furies’ rage that makes it so dangerous and deadly as it boils beneath the surface. Furies has six sections – the first featuring the main motives of the piece in accented and long notes; the second being a brief fugato; the third consisting of a long buildup and climax; the fourth comprised of asymmetrical fragments; the fifth being a recapitulation; and the sixth serving as a coda.

I first encountered the story of Narcissus in the prologue to *The Alchemist*, a novel by the Brazilian writer Paulo Coelho. Many years later, I saw ***The Metamorphosis of Narcissus***, a painting by Salvador Dali that captures Narcissus’ myth in eerie and haunting double imagery. These sources have inspired me to re-tell the story of Narcissus in a version of my own: a musical drama reflecting on the internal and psychological transformation of Narcissus, beginning with his obsessive self-infatuation, moving through his drowning in the pond that reflected his image, and ending with his rebirth as the narcissus flower.

Yearning

When violinist Edna Michell first spoke to me about the theme of her project to honor the late Lord Yehudi Menuhin on the occasion of his 80th birthday, I found its core idea more than a little daunting: in tribute to Menuhin’s own life and aspirations, compose a short Romance-type piece that would allude to themes such as love, beauty of spirit, and humaneness. The invitation lay dormant for a while. The moment of illumination came sometime later, while working on my opera based on S. Ansky’s great early 20th century play *Between*

Two Worlds (The Dybbuk). I became intrigued by the thought of a piece which would be expressive of the search, the yearning, longing, desire for such elusive qualities.

In *The Dybbuk*, Khonnon yearns in vain for his beloved, Leya. He dies when it becomes clear that his love is to remain unrequited. Khonnon's death is only the first step in the journey to fulfill the great longing of the doomed would-be lovers. I used a phrase out of Khonnon's opening soliloquy in my opera as a compositional point of departure, though – once I began to write – *Yearning* took on a life of its own.

The work had its first public performance, with Lord Menuhin conducting, in New York City on August 1996 as part of the first Lincoln Center Festival, and was dedicated to Edna Michell and her dream. I later adapted the work into *Soliloquy*, a piano trio, and more recently by the invitation of the Lincoln Center Chamber Music Society, to the chamber string ensemble version to be heard on this occasion.

Galaxy Dances opens in the lowest register of the orchestra in a timeless, floating, and gradually rising tune, which for a brief moment unfolds an impression of the massive, enduring universe. A timeless galaxy is upon us but steadily this music reaches upward and gains momentum, pushing through majestic, fanfare-like music, until it arrives at a driving, relentless dance. This is Galaxy Dance I: punchy repeated rhythms propel the dance while a counter tune flings hits against the forceful rhythm; all the while, brass fanfares challenge the flow, always asymmetrically, and with great passion. This “drama” is briefly interrupted by a florid and fiery solo in the clarinet, before it returns and surges to its final climax. Galaxy Dance I is over.

Immediately a Second Dance begins. This is also rhythmic in nature, and starts in a unison rhythm between the piano and the horns, with accents thrown in by the lower strings, in intense down-bow strikes. The earlier alarming clarinet solo (from Galaxy Dance I) now reappears in transformed guise played by the violins and oboes above the energized, lower, rhythmic pulse. The motor rhythms are never the same twice, imparting a restless energy.

Galaxy Dance III is characterized by a long trumpet solo, against which the orchestra passionately spins a web of counterpoints. It is worth stating here that the core of this entire composition's soul is found not primarily in rhythm or harmony, but in counterpoint – not simply in its conventional musical sense as the art of combining melodies, but in a rhetorical sense as the evocation of opposition. Counterpoint, I believe, is much more than a matter of texture or technique: it is this music's central metaphor.

The concertmaster, in a long violin solo, controls Galaxy Dance IV. This dance is expressive, graceful and colorful, always employing the orchestra in a wealthy tapestry of sounds supporting the soloist. When the violin solo ends we hear a brief rise from the lowest registers of the orchestra before Galaxy Dance V begins. This final dance features the cello section and the timpani in a funky, insistent, asymmetrical groove. A coda, in the lowest register of the orchestra, suggests close, but is overwhelmed by yet another blazing big bang.

Faculty Performers

Emily Freeman Brown is Music Director and Conductor of the Bowling Green Philharmonia and Opera Theater at Bowling Green State University in Ohio and author of the recently released *Dictionary for the Modern Conductor* (Rowman & Littlefield). In 2016 she was made Professor of Creative Arts Excellence at Bowling Green State University.

The first woman to receive a doctorate in orchestral conducting at the Eastman School of Music, Ms. Brown has appeared as conductor with orchestras in the United States, Europe, Central Asia and South America including the Rochester Philharmonic, the Charlotte Symphony Orchestra, the Syracuse and Toledo Symphonies, the Dayton Philharmonic, the Cincinnati Chamber Orchestra, the Cleveland Chamber Symphony, Eastman Virtuosi, Skaneateles Music Festival, Chicago Civic Orchestra, the Göttinger Symphonie Orchester (Germany), the Latvian National Symphony Orchestra, the National Symphony of Chile and the Bartók Ensemble, both in Santiago, the Sibiu State Philharmonic Orchestra (Romania), the Macedonia National Symphony Orchestra, the National Soloists Orchestra in Astana, and Conservatory Symphony Orchestra of Almaty (Kazakhstan), the American Festival of the Arts (Houston), Interlochen and Chautauqua summer music institutes and the all-state orchestras in Texas, Iowa, Ohio, Missouri, Washington and Minnesota. Dr. Brown was in residence at the School of Music at the University of North Texas, conducting the School's Symphony Orchestra and leading classes in orchestral conducting. She taught a summer conducting course at the Free University of Berlin for nine years in addition to conducting master classes at the Conservatory of Music in Riga, Latvia, Santiago, Chile and many others.

Ms. Brown has recorded for Naxos, Albany and Opus One Records including seven disks with the Bowling Green Philharmonia under the title *The Voice of the Composer; New Music from Bowling Green* that have been featured in an internationally syndicated radio program. She served as Associate Conductor of the Eastman Philharmonia and Conductor for the Eastman Opera Theater and was a winner of the internationally known Affiliate Artists' Conductor's Program. In the summer and fall of 2017 she will conduct the Brandenburgisches Staatsorchester Orchestra in a series of recordings for Linn Records.

In addition to her recent book Dr. Brown has published articles in the *BACH* journal and the *Journal of the Conductors Guild*. She served as President of the Conductors Guild, Inc. from 2003 to 2005.

Ms. Brown studied conducting and cello at the Royal College of Music in London, England where she was twice winner of the Sir Adrian Boult Conducting Prize. Her major teachers have included Leonard Slatkin, Herbert Blomstedt, Franco Ferrara, David Effron and James Dixon.

Kevin Bylsma is an accomplished pianist and vocal coach; well known in the Midwest for his work in art song, opera and oratorio; as head of music preparation for Toledo Opera, he had coached productions of Tosca, The Tales of Hoffmann and The Magic Flute; served as music director of the Department of Community Programs for the Michigan Opera Theatre from 1993–97 and was vocal coach, accompanist and chorus master for OPERA!Lenawee from 1992–97; other music directing credits include the Lyric Chamber Ensemble of Detroit and the Papagena Opera Company of Ann Arbor; has appeared throughout the United States, Canada and Europe as an organist, pianist and accompanist; in summer 1996, he toured Germany, Poland and the Czech Republic with tenor Robert Mirshak; most recently he has appeared in master classes and recitals with soprano Diana Soviero and mezzo-soprano Irina Mishura; has served as principal keyboardist with the Adrian and Greater Lansing Symphony Orchestras; winner of a number of competitive awards, including the Robert Glasgow Organ Scholarship from the University of Michigan and the Lucille Mehaffie Young Artist Award; currently serves as assistant organist at the historic Mariners' Church in Detroit, and was recently named Co-Artistic Director of Toledo Opera.

Described by the *Chicago Sun Times* as "...riveting and insightful, who lights up in passages of violin pyrotechnics," **Caroline Eva Chin** has concertized throughout the United States, Europe, and Asia in concert halls including the John F. Kennedy Center, the White House during their Christmas Festivities, New York's Carnegie and Weill Halls, and the Concertgebouw in Amsterdam. She gave her solo debut at age 12 and has since performed with several orchestras throughout the United States.

An avid chamber musician, Ms. Chin has been a member the Hudson Piano Trio, Ensemble Epomeo, and collaborated with members of the Takács Quartet, Vermeer Quartet, the Juilliard Quartet as well as with artists Gary Hoffman, Raphael Wallfisch, Colin Carr, Nobuko Imai, Charles Neidich, Piers Lane, Vladimir Mendelssohn, Roger Chase, and Abdel Rahman El Basha. She has been featured as a guest artist at the Consonances Festival in France, Schiermonnikoog Chamber Music Festival in Holland, the 2 Rivers Chamber Music Festival in the UK, the Scotia Festival in Canada, and the Newburyport Chamber Music Festival in Massachusetts.

A promoter of new music, she has performed works of composers Samuel Adler, Lisa Bielawa, Richard Carrick, Christopher Dietz, Jennifer Higdon, Mikel Kuehn, Paul Moravec, Marilyn Shrude, Alexandra Vrebelov, and a world premiere of *Triple Concerto: Da Camara* by Pulitzer Prize winning composer, George Walker. Recordings include the world premiere Elliott Carter's *Tre Duetti for Violin and Cello* on Centaur Records as well as recordings on Avie Records, Somm Records, and New World Records.

While on tour, she has given master classes at universities and colleges throughout the U.S. including Ohio University, University of Tennessee, Shenandoah College, and Brooklyn College. Ms. Chin has toured the US and Japan with tap dancer Savion Glover and performed and recorded as leader of SONYC and concertmaster of the Paragon Ragtime Orchestra. As the Artistic Director of Musica Reginae from 2007-2011, she worked to bring high quality music performances to the ethnically diverse communities of Queens.

Ms. Chin is Assistant Professor of Violin at Bowling Green State University's College of Musical Arts. She received her Bachelor of Music Degree from Indiana University's School of Music as a student of Miriam Fried and has received her Master of Music Degree from the Juilliard School as a student of Robert Mann.

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.

Laura Melton, Professor of Piano and Chair of Music Performance Studies at Bowling Green State University, has performed in Asia, Europe, South America and throughout the US. A prizewinner in several major international competitions, Melton has appeared as a soloist with the National Symphony Orchestra at the Kennedy Center in Washington, DC, the Freiburg Musikhochschulorchester in Germany, the San Francisco Chamber Players, and the International Chamber Orchestra in California. She has been featured on Südwestfunk Radio (Germany), Kol Israel, Radio Nacional de España and National Public Radio's Performance Today in celebration of the birthday of composers, John Corigliano and Samuel Adler.

Melton received rave reviews for her Naxos American Classics Series CD, *Solo Piano Works of Sebastian Currier*. Gramophone hails her as "an artist who can tame formidable technical beasts and bring colorful delineation to a multiplicity of moods and textures." *The New York Times* praises her playing as "expressive and with dexterous flair." Additional recordings include solo piano and chamber music works by Samuel Adler for Naxos, and Currier's violin and piano works for Albany Records with violinist, Yehonatan Berick.

Melton is an avid chamber musician and has appeared in several US summer festivals including Ravinia, Aspen, and Sarasota, as well as European festivals in Holland, Switzerland, Germany and Greece. She holds a bachelor's degree from the University of Maryland, where she was a student of Nelita True; a master's degree from the University of Southern California, under John Perry; and a doctorate from Rice University, where she was a graduate fellow and teaching assistant to John Perry. As a student of Robert Levin, she spent three years in Germany as a Fulbright Scholar, earning the Solisten-diplom while studying at the Staatliche Hochschule für Musik in Freiburg.

Melton's students have won numerous competitions and awards, and have been accepted into such prestigious programs as the Curtis Institute, Juilliard, Eastman, Oberlin, Peabody and the New England Conservatory. A graduate of the Interlochen Arts Academy and student of Michael Coonrod, Melton taught at the Interlochen Arts Camp for 12 summers. Prior to her BGSU appointment in 1999, Melton was on the faculty of the Idyllwild Arts Academy in California.

Nermis Mieses is the Associate Professor of Oboe at Bowling Green State University in Ohio, Principal Oboe of the Michigan Opera Theatre in Detroit, and Chair of the Gillet-Fox International Competition for Oboe. Her distinctions include being the first American to place as finalist in the prestigious Barbirolli International Oboe Competition held in 2014; first place at the 2011 First International Oboe Competition in Santa Catarina, Brazil; finalist at the 2018 Matthew Ruggiero International Woodwind Competition; and second place at the 2012 Society for Musical Arts Young Artist Competition in Ann Arbor, MI. The University of Michigan School of Music Theatre and Dance Alumni Society conferred her the 2020 Paul Boylan Award. She has appeared in solo performances with the Puerto Rico Symphony Orchestra, Michigan Philharmonic Orchestra, and toured Denmark as soloist and chamber music performer with the Thy Chamber Music Festival (2011, 2013). She has presented multiple masterclasses and recitals in Florida, Arizona, Iowa, Texas, Michigan, Nebraska, Washington DC, Indiana, Ohio, New York, Georgia, Wisconsin, Spain, Puerto Rico, and Dominican Republic; some as part of the IDRS annual conferences. Formerly principal of the Michigan Philharmonic, she has also performed with the Ann Arbor, Sphinx, ProMusica Chamber, Rochester, Lexington, and Puerto Rico Symphony as well as the National Repertory Orchestra, Sewanee Music Festival, Idyllwild Arts and FOSJA. She holds D.M.A. and M.M. degrees from the University of Michigan under Dr. Nancy Ambrose King.

Bruce Moss began his versatile and distinguished career at York Community High School in Elmhurst, IL, where for eleven years he led an exemplar program as director of bands and music department chair. Among the many highlights of his public-school teaching career was the honor of a performance with his students and the Chicago Symphony Orchestra. Additionally, both the band and orchestra from York were independently selected to perform at the MENC national conference in 1981. After completing his doctorate in 1989, Moss has continued this reputation at the collegiate level with Director of Bands appointments at St. Cloud State University, Eastern Illinois University, and Bowling Green State University. He has also taught at the College of DuPage and the VanderCook College of Music.

Moss was selected to conduct a concert with the Wheaton Municipal Band in Illinois in 1979. That single performance led to his selection as the band's music director and conductor, beginning an unprecedented 40-year tenure with the ensemble. Many of the highlights of Dr. Moss's leadership with the Wheaton Municipal Band include performances at prestigious music festivals and conferences, as well as appearances by notable guest conductors, soloists, and composers from all over the world. Under his direction, the Wheaton Municipal Band has come to be regarded as one of the finest organizations of its type in the world today. They have performed twice at the prestigious Midwest International Band and Orchestra Clinic, and were featured with the United States Marine Band in the PBS *American Experience* Series documentary "If You Knew Sousa."

Moss serves as conductor of the Toledo Symphony Orchestra Summer Concert Band, and is Music Director of the Ohio Ambassadors of Music – a bi-annual European concert tour for high school honor band, choir, and orchestra students. He has served on the board of directors for the American Bandmasters Association, the College Band Directors National Association, the National Band Association, and Kappa Kappa Psi, and holds honorary memberships in numerous professional organizations. He is a published author and has been a music reviewer for *The Instrumentalist* magazine and a contributor to the *Teaching Music Through Performance in Band* series.

Moss holds honorary memberships in numerous professional organizations and remains active as a clinician, conductor, and adjudicator throughout the United States and abroad. Most recently, he was honored as the Ohio Music Education Association's 2017 Outstanding Educator of the Year.

Moss earned his B.S. and M.S. degree from the University of Illinois, his Ph.D. from The Ohio State University, and his conducting teachers have included Harry Began, Craig Kirchhoff, and John P. Paynter.

Internationally active horn soloist, Grammy Award winning chamber musician, and masterclass clinician, **Andrew Pelletier** enjoys an extremely busy life of solo playing, orchestral performance, and mentoring developing musicians. On his solo performing, John Henken of the *Los Angeles Times* wrote, "gleaming, handsome playing. Pelletier is a soloist who seems capable of anything on his instrument." *Fanfare Magazine* called him "Phenomenal...undeniably in tune with what he plays" and the *American Record Guide* has praised his "full sound and playing with authority and imagination." The First Prize winner of the 1997 and 2001 American Horn Competition (America's only internationally recognized competition for the horn), he has appeared as a Featured Artist at the International Horn Society Annual Symposia of 2009 and

2014, and has appeared as a solo artist at the Symposia of 1997, 2003, 2005, 2013, 2016, 2017, 2018, 2019, and 2021. He is in regular demand for artistic residencies and clinics at universities and music schools, and these solo tours have taken him to 30 US states, Australia, Belgium, Brazil, Canada, China, England, and Mexico.

Dedicated to new music and the collaboration between performer and composer, he has commissioned and premiered over 50 new works for the horn as a solo voice, by such noted composers as Samuel Adler, Meredith Brammeier, Carson Cooman, David Crumb, Fernando Daddos, Christopher Dietz, Randall Faust, David Gillingham, Joseph Landers, Katherine Likhuta, Anne McGinty, Roger Reynolds, Corey Ryan, Karlheinz Stockhausen, and Kerry Tur er. As a chamber musician, he performs with Southwest Chamber Music in California (with whom he won the 2005 Grammy award for Best Classical Recording, Small Ensemble), the Motor City Brass Quintet in Detroit, and has performed with the Empire Brass Quintet, Detroit Chamber Winds and Strings, and with Chamber Music at the Scarab Club, Detroit. As an orchestral performer, he is the principal horn of the Michigan Opera Theatre at the historic Detroit Opera House, and has performed as guest principal horn for the Los Angeles Philharmonic (under Music Director Gustavo Dudamel), the Detroit Symphony, the Toledo Symphony and Toledo Opera, ProMusica Chamber Orchestra of Columbus, and the Windsor (Canada) Symphony. He is the former principal horn for the Ann Arbor Symphony, Santa Barbara Symphony, Ann Arbor Ballet Theatre, Columbus Bach Ensemble, Long Beach Camerata, Maine Chamber Ensemble, and Portland (Maine) Ballet. He has also performed for over five seasons with the Portland (Maine) Symphony Orchestra, and is a founding member of the Portland Opera Repertory Theatre (now Opera Maine), with whom he performed for three seasons. He spent almost a decade as an active free-lance performer in Los Angeles and can be heard on film soundtracks as *Battle: Los Angeles*, *Your Highness*, *Lethal Weapon 4*, *The X-Men*, *Frequency* and TV movies for Lifetime TV and the SyFy Channel. A Lifetime member of the International Horn Society and the British Horn Society, he is dedicated to service to the horn community, and has served the International Horn Society in a variety of ways over the years: as President (2018-2021), host/coordinator of the 53rd Annual International Horn Society Symposium (2021), Advisory Council member, Coordinator of Scholarships and Competitions, member of the Digital E-Newsletter committee, and Ohio Regional Coordinator. His pedagogical articles have been published by the International Horn Society, the Norwegian Horn Society, the New England Horn Society, the Texas Bandmaster's Association, and the New York Brass Conference. He holds a B.M. degree, Summa Cum Laude, from the University of Southern Maine, and an M.M. and the D.M.A (voted Outstanding Graduate of the Class for both degrees) from the University of Southern California. His primary mentor was James Decker, with additional studies with John Boden, David Jolley, trumpeter Roy Poper, Michael Thompson and Gail Williams. He has recorded for MSR Classics, Cambria Master Classics, Centaur Records, ToneQuest Recordings, Koch International, and Delos labels.

Since 2004, Pelletier is very proud to serve as the Professor of Horn of the College of Musical Arts at Bowling Green State University, in Bowling Green, Ohio, where he also serves as the Coordinator of the Brass Area. He was named a Professor of Creative Arts Excellence at BGSU in 2020. He has previously taught at the Portland (Maine) Conservatory of Music, Moorpark College, Ventura Community College, and the University of Southern California. Andrew Pelletier plays exclusively on horns by Paxman of London, England, and mouthpieces by PHC London.

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.

Terri Sánchez is a Miyazawa Performing Artist and the newly appointed Assistant Professor of Flute at Bowling Green State University. Legendary flutist Paula Robison writes, "Sánchez has a beautiful presence as a player, and her sparkling clear sound spins out and fills the air with poetry." After Sánchez premiered his new work for flute and piano, *Archetypes*, composer George Chave wrote, "her ability to pull the audience in and take them along for the ride is a true joy. Terri is a musician's musician." She is the author of *The Aspiring Flutist's Practice Book Series* published by Carolyn Nussbaum Music Co. and her recent compositions include *The Walrus and the Carpenter* and *The Red Queen* for flute/narrator and piano as well as *Scarborough Fantasy* for Solo Flute. She performs on a Miyazawa Classic Rose Silver flute.

Sánchez is a laureate of many national competitions: 1st Prize, National Flute Association Orchestral Audition Competition, 2nd Prize, NFA Young Artist Competition (along with "Best Performance of the Newly Commissioned Work"), 1st Prize, San Diego Flute Guild Artist Gold Competition, 2nd Prize, Myrna W. Brown Artist Competition, 2nd Prize, Upper Midwest Flute Society Young Artist Competition and Finalist, Walfrid Kujala Piccolo Competition. She also performed with the SMU Meadows and UNT Symphony Orchestras as a winner of both university concerto competitions.

An advocate for musician self-care and positive practice sessions, Sánchez is dedicated to creating resources for musicians that help them release practice anxiety and discover their true potential in the practice room. She has given numerous presentations based on these topics at National Flute Association Conventions, flute festivals and universities across the country. Each summer, she performs and teaches as a faculty member for Froot Fire, week-long summer masterclasses for beginner through advanced high school flutists. Sánchez was the flute professor for the University of Texas at Arlington from 2013-2021 where she was also the founder and creative director of the Maverick Flute Choir, a unique flute ensemble that sought to engage and inspire audiences with an unconventional fusion of classic, contemporary, original, and collaborative musical works, often fused with a wide variety of other artistic mediums. Under her guidance, the MFC wrote and performed four original “musical plays” at local, state and national festivals and conventions: *Take a Chance*, *The Princess & The Dragon*, *As the Fog Descends Upon Us*, and *I Dream of Flute Choir*. Recently, she created two online courses for flutists and teachers of all levels, *Fall in Love With Your Flute* and the *Flute Teacher Superhero Course*.

Sánchez received her Doctor of Musical Arts degree in Flute Performance, with a secondary emphasis in Music Education, from the University of North Texas, where she worked as a Teaching Fellow and Flute Choir conductor. She earned her Master’s degree at Southern Methodist University and her Bachelor’s degree at the University of Colorado at Boulder. Her past flute instructors include Leticia Ledesma, Helen Blackburn, Jean Larson-Garver, Alexa Still, Kara Kirkendoll Welch, Deborah Baron, Terri Sundberg and Elizabeth McNutt. She is especially grateful to her two mentors, Claire Johnson and Gabriel Sánchez.

Pianist **Robert Satterlee** has developed a reputation as an accomplished and versatile solo recitalist and chamber musician. He plays regularly throughout the United States, delighting audiences with his incisive and imaginative performances. He has appeared on the Dame Myra Hess Memorial Concerts in Chicago, San Francisco’s Old First Concert Series, the Schubert Club in St. Paul, Minnesota, the Music Teachers National Association national conferences, the Quad Cities Mozart Festival and many colleges and universities.

He regularly performs in China, including concerts in Beijing, Shenyang, Chengdu, Guangzhou, Tianjin and Nanjing. Satterlee has played concerts at the new Romanian-American Festival in Romania, the World Piano Conference in Serbia and at the Interlochen Arts Center in the United States. He was a featured performer at the Piano Plus Festival and the Corfu Festival in Greece and has also performed in Sweden, Holland, Germany, Thailand and Kenya. He has been heard in radio broadcasts throughout the United States, most notably on Minnesota Public Radio and WFMT in Chicago.

Music of our time plays an important role in Satterlee’s performing activity, and he has given premieres of several works. In June of 2004 he was invited to perform at the Music04 festival in Cincinnati, where he shared a program with the composer and pianist Frederic Rzewski. In 2006 he toured the US with a program of the composer’s works, including a new piece specially written for the tour, and has released a CD of his works on the Naxos label. The CD has garnered glowing reviews, and was selected by the New York Times as one of the outstanding classical recordings of 2014. His most recent CD, with music of Rzewski and William Albright, was released on the Blue Griffin label February 2015.

Satterlee’s avid interest in chamber music has led him to collaborate with members of the Chicago, London, Philadelphia and Detroit Symphony Orchestras in chamber music performances, and he was co-artistic director of Chamber Music Quad Cities, an organization presenting a concert series and music festival in Iowa and Illinois.

Satterlee was appointed in the fall of 1998 to the piano faculty of Bowling Green State University in Ohio. He teaches at the Interlochen Arts Camp in the summer. He has been awarded prizes in many competitions, among them honors in the St. Louis Symphony Young Artists Competition. He holds degrees in piano from Yale University, Peabody Conservatory, and the University of Missouri-Kansas City Conservatory of Music.

Richard Schnipke serves as Associate Professor of Choral Activities at Bowling Green State University. His duties at BGSU include conducting the Collegiate Chorale and Men’s Chorus, as well as teaching graduate courses in choral repertoire and conducting. Previously, Dr. Schnipke held faculty positions at Xavier University and The Ohio State University and spent 15 years as a public school choral director. He holds degrees from Bowling Green State University and Ohio State University, and has done additional graduate studies at the University of Cincinnati College-Conservatory of Music.

Choirs under Schnipke’s direction have sung for conferences of the Ohio Music Education Association, the Ohio Choral Directors Association, and the American Musicological Society, as well as national seminars of the Intercollegiate Male Choruses organization. Dr. Schnipke also frequently presents at state, regional, and national conferences on the incorporation of Dalcroze Eurhythmics in the choral rehearsal.

As a vocalist, Schnipke performs regularly as a professional chorister and has served as tenor section leader for Cincinnati’s Vocal Arts Ensemble (Grammy Award winner, Craig Hella Johnson, music director). Dr. Schnipke also currently serves as Vice/Past-President of the Ohio Choral Directors Association.

Christopher Scholl, coordinator of voice faculty; returned to the United States in 1997 after 20 years in Europe, where he enjoyed a highly successful career in opera, oratorio and recitals; bachelor's degree from Ithaca College and master's degree from the Eastman School of Music; additional study at the Conservatory of Music in Luebeck, Germany; has performed throughout Europe in cities such as Munich, Mannheim, Kiel, Rostock, Paris, Marseilles and Trieste; collaborated with conductors such as Jiri Kout, Klauspeter Siebel, Wolfgang Sawallisch, Gerard Oskamp and Carlos Kleiber, as well as working with stage directors Klaus von Wangelin, Uwe Schwarz and Jean-Pierre Ponnelle; operatic repertoire embraces music from the baroque to the 20th century and Broadway; roles include Anastasio in Vivaldi's *Giustino*, Tamino in Mozart's *Die Zauberflöte* and Frank in the world premiere of Bialas's *Auf der Matrazen Gruft* (On the Grave of Mattresses), an opera about the life of the German poet Heinrich Heine; in operetta he has portrayed such characters as Barenky in Johann Strauss's *Der Ziegeunerbaron* and Eisenstein in *Die Fledermaus*; has also performed numerous oratorios and song recitals throughout Germany and Europe; performed Haydn's Maria Theresa Mass at Bluffton College as well as Handel's *Messiah* with the Toledo Choral Society and with the Mennonite Choral Society in Bern, Indiana.

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 in 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.

Kenneth Thompson currently serves as professor in the College of Musical Arts at Bowling Green State University. His responsibilities include conducting ensembles in the band area, teaching graduate and undergraduate conducting and repertoire and working closely with music education students. Additionally, he serves on the conducting staff of the Detroit Symphony Orchestra's Wu Family Academy where he directs the DSO Civic Wind Symphony and the CYE Philharmonic Orchestra. A graduate of Limestone College (SC) with a double major in music education and trumpet, Thompson received a master's degree in music education and doctorate in conducting from The University of Iowa. Previous professional appointments include Artistic Director and Conductor of the Toledo Symphony Youth Orchestras and associate conductor of the St. Louis Wind Symphony and Chamber Winds. He has conducted performances of numerous world premieres, commissions and for multiple professional conferences, radio broadcasts and recordings.

With publications in the *Journal of the World Association of Symphonic Bands and Ensembles*, *Journal of Band Research*, *Journal of the National Association of College Wind and Percussion Instructors*, *School Band and Orchestra Magazine*, *Journal of the Australian Band and Orchestra Directors Association*, *The Instrumentalist*, *Bandmusic PDF Archives* and the *BCM International Web Archive*, Dr. Thompson maintains a reputation as both a scholar and performer. He has appeared as a guest conductor, lecturer or clinician for the International Society for Music Education, the National Conference of the College Band Directors National Association, the National Conference of the MENC, the Midwest International Band and Orchestra Clinic, the Texas, Michigan, North Carolina, South Carolina, Iowa, West Virginia, Ohio and Missouri Music Educators Association conferences, the Missouri Bandmasters conference, the Midwest Composers Symposium and the Iowa Center for New Music. In high demand as a guest conductor and lecturer, Thompson maintains an active schedule with engagements throughout the United States, Canada, Malaysia, Singapore, Japan and China.

DMA and Guest Performers

Ecuadorian flutist, **Claudia Daniela Aizaga Chávez**, holds degrees from the University of Northern Iowa and Louisiana State University and is currently pursuing a doctoral degree in Contemporary Music at Bowling Green State University. She has won prizes in various competitions including the “Música Maestro” competition in Ecuador and the LSU Concerto Competition. Claudia currently serves as a flute teacher through the Civic Youth Ensembles at the Detroit Symphony Orchestra as well as “El Sistema” at the FOSJE foundation in Ecuador for the last eight years.

Rachel Boehl is from Long Island, New York. She received her Bachelor’s of Music degree from the Manhattan School of Music and Master’s of Music degree from University of California, Los Angeles. She has performed in venues such as Alice Tully Hall, Carnegie Hall, Koussevitsky Shed and Seiji Ozawa Hall on the Tanglewood Grounds, the Kennedy Center, and Barge Music. She has also played with the Manhattan School of Music’s Jazz program at the Apollo Theater and Dizzy’s Club Coca-Cola in Jazz at Lincoln Center.

Sandra Coursey is in her second year of BGSU’s DMA in Contemporary Music program, with a specialization in piano performance. Recently, she was awarded first place in the 2021 Dr. Marjorie Conrad Art Song Competition along with mezz-soprano Katherine Pracht-Phares, and first place in the Douglas Wayland Chamber Music Competition as a member of the chamber quintet, Newphonia. She received her Master of Music in Piano Pedagogy from Bowling Green State University and Bachelor of Music in Piano Performance from Oklahoma City University.

Deux Saisons

Planning interesting and audience involved events, with a lean towards contemporary chamber music, is classically trained soprano **Keri Lee Pierson’s** primary focus. In 2021, Keri Lee was awarded a grant from the FL Department of State to tour and educate on New Music around Northeast Florida. Some of her more unique performances include a premiere event in Orlando called DUSK to DAWN, and her interactive performances: Music & Meditation, iPlay: An Audience Perspective on New Music, and a music and wine pairing event.

Dr. Christopher Schoelen is an award-winning classical guitar performer and teacher. He interprets, arranges, and teaches music ranging from the Renaissance to contemporary music. In 2019 he completed his Doctor of Musical Arts degree (D.M.A.) in guitar performance from the University of South Carolina and was the winner of numerous academic scholarships and obtained a minor in music theory. With a passion for his instrument, Christopher has achieved numerous awards, released two solo guitar albums, performed internationally, and has developed a formidable teaching presence in his communities, as well as online. He has lived, taught and performed throughout the United States, Italy, Spain, and most recently the oldest city in the U.S., St. Augustine, FL.

Shelly Du has served as principal second harpist of the Oklahoma City Philharmonic and as acting principal harpist of the Sarasota Orchestra in Florida. A winner of the American Harp Society Anne Adams Awards, she holds degrees from the Oberlin Conservatory and the Cleveland Institute of Music.

Mickey Emch’s solo performances include Haber’s *Scene X: The Voice Imitator*, Mendelsohn’s *Elijah*, Muhly’s *Object Songs*, Donna Elvira in *Don Giovanni*, and Anne Truelove in *The Rake’s Progress*, and performed in Constantidines’ *Rosanna* in recital at Carnegie Hall and with Red Shift Choir of Louisiana.

Nicholas Fox is a performing percussionist/teacher, received degrees from the University of Wisconsin at Whitewater and Northern Illinois University. He is a founding member of the percussion duo Undue, who finished a concert tour in 2015 including performances/masterclasses at seven universities in four states. Fox recently finished a Midwest tour as a solo performer with concerts at universities throughout Wisconsin, Illinois, and Minnesota.

Born in Azerbaijan, **Humay Gasimzade** is pursuing her DMA in the Contemporary Music Program (Piano) at Bowling Green University and currently studies with Dr. Robert Satterlee. She recently received her Master of Music degree in the Contemporary Performance Program (Piano) at Manhattan School of Music where she studied with Anthony de Mare, Christopher Oldfather and Margaret Kampmeier.

Pablo Gómez-Estévez (b. 1991) is a composer and pianist from Santiago, Dominican Republic. He is pursuing a doctoral degree in Composition from Bowling Green State University. He received a Masters in Composition from BGSU, and a Bachelor of Arts from Luther College. His music combines elements from Caribbean genres infused with jazz harmonies and contemporary composition techniques.

A staunch advocate for new music, saxophonist **Joshua Heaney** has collaborated with many composers including John Luther Adams, Marilyn Shrude, Marc Mellits, Michael Schelle, Evan Ziporyn, Viet Cuong, and has been featured with SoundNOW, Bowling Green New Music Festival, ArtsX, WABE's "Atlanta Music Scene," Virginia Center for the Creative Arts "Composer Playlist", and the Toledo Museum of Art EAR|EYE series. Currently, Joshua Heaney serves as Adjunct Professor at Heidelberg University, where he teaches saxophone, clarinet, chamber music, and performs with the faculty wind quintet. He holds degrees from Susquehanna University and Georgia State University and is completing the Doctorate (DMA) in Contemporary Music Performance at Bowling Green State University.

Otavio Manzano Kavakama is a cellist from Brazil, currently studying at Bowling Green State University, where he pursues a doctoral degree in contemporary music. His teacher is Brian Snow, and he also studied with André Micheletti and Alexander Russakovsky. Otavio is a fellow of the Aspen Contemporary Ensemble at the Aspen Music Festival and School.

David Munro is an oboist and a bold, versatile performer who explores the full range of possibilities in contemporary performance on the oboe. He performs regularly with the Diverge Trio and Newphonia Ensemble and has been featured as a solo performer at the 2019 BGSU New Music Festival and Electronic Music Midwest. David is currently working on his Doctor of Musical Arts in Contemporary Music at Bowling Green State University. His primary teachers include Nermis Mieses and Shawn Welk.

Wind Symphony

Kenneth Thompson, conductor

Flute

Mikayla Farmer
Erin Raynewater
Arianna Consolo
Elizabeth (Liz) Halsey
Olivia Nowak

Oboe

Felicity Jinnings
Martha Hudson
David Diaz (EH/2nd)

Bassoon

Robbie Dunham
Brandon Golpe
Ashley Mania

E-flat Clarinet

Rachel Krueger

Clarinet

Abby Cline
Emily Foltz*
Zoe Scott

Emilio Valle

Garrett White
Emily Carroll

Bass Clarinet

Alex Davies

Saxophones

Quentin Brown co-principal*
Margo Alibeckoff co-principal
Laney Sheehan
Elizabeth Mumford
Derek East
Kaitlyn Grella

Horn

Alex Pawsey
Kaylee Skaris
Victor Cabezas
Nick Culver
Ethan Hupp
Hannah Oprea
Phoebe Saboley*

Trumpet

Jane Kelly
Evan Foster
Matt Kennicutt
Hallie Hamilton
Sarah Deckard
Brenna Smith

Trombone

Thomas Wheeler
Lainie Roper
Brian Edmond
Derek Condo (bass)

Euphonium

Elena Markley
Andrew Barnard

Tuba

Noah Laabs#
Anderson Johnson
Kalin Mark

Piano

Yongtong Tan

Harp

Julie Buzzelli

Bass

Robert Rohwer

Percussion

Jacob Hargrove
Claire Miller
Clay Hoffner
DJ Esselburn
Anna Martin
Tate Stewart
Evan McCord

*Mark S Kelly Scholarship
#Hansen Music Fellow

Bowling Green Philharmonia

Emily Freeman Brown, conductor

Violin I

Min-Han Tsai*
Cole Habekost*
Janell Preheim*
Katrina Carrico*
Tyler Browning
Alexander Munson
Sarah Munson
Malika Brower
William Stanley
Gracie Hayes

Rotating Concertmaster*

Violin II

Janell Preheim
Katrina Carrico
Emily Cromwell
Avery Chambers
Celeste Uhl
Clarissa Yanke
Madolyn Stickle
Kyndal Davison
Meredith Post
Marissa Boisnott
Ayanna Grant
Lauren Yazumbek
Diego Ortiz
Kirby Leitz

Viola

Lesley Rudin*
Kiana Spiller
Joseph Symons
Christopher Cerere
Thomas Chafe (guest)
Joshua Thaver (guest)
Karly Rockenhauser (guest)

Cello

Adrian Tellez*
Kamryn McCrory
Elizabeth Mathiesen
Josh Lyphout
Caitlin Slusarski
Taylor Wilcoxon
Benjamin Jenkins
Joseph Miller
Celine Darr
Serenity Young

Bass

Julian Hyatt
Camden Conant
Donald Noble
Adam Har-zvi*
Robert Rohwer +

Flute

Sarah Curtiss*
Lauren Nichols*
Olivia Nowak
Halie O'Loughlin

Oboe

Allison Dana*
David Diaz Febo*
Marth Hudson
Amanda Withrow

Clarinet

Justin Brown
Abby Cline*
Emily Foltz
Jacob Wolf*

Bassoon

Brandon Golpe
Mariah Stadel*
Nick Van Norhis

Horn

Nick Culver
Michael Goss*
Ethan Hupp
Hannah Oprea
Kaylee Skaris

Trumpet

Evan Foster
Jane Kelly*
Matt Kennicutt

Trombone

Lainie Roper
Jules Shinkle
Thomas Wheeler*

Tuba

James Barr

Percussion/Timpani

Ben Hellert*
Cole Jackson
Neil Faulkner
Jacob Hargrove
Hayden Stacki
Clay Hoffner
David (DJ) Esselburn

Harp

Shelly Du
Holly Maxx

Piano

Zerui Pan

Celesta

Zhiyi Zheng

*principal player
+faculty

Collegiate Chorale

Dr. Richard Schnipke, conductor
Dr. Ariel da Costa, pianist

Soprano

Rebekah Arcuri
Madeline Depinet
Payton Gehring
Ashley Gerhard
Kierstyn Hale
Brooke Harvey
Maria Kalantzis
Andrea Kaufhold
Lindsay Osterholt
Samantha Stack
Olivia Strang
Olivia Swicegood

Alto

Maureen Berney
Rachel Krueger
*Anna Murcko
Lindsey Mutter
Chase Paczak
Brenna Smith

Joelle Stiles
Jamie Stopczynski
Kourtney Syrus
Courtney Wagner
Alyssa Wlodarczyk

Tenor

Matt Darouse
Connor Gibbs
Nolan Kelly
*Alex Kuhn
Nick Martz
Jacob Miller
Andrew Puschel
Daniel Schultz
Connor Scroggins
Steven Vilagi

Bass

Giovanni Castiglione
Ivan Cobb

Tajj Crowder
Andy Junttonen
Steven Naylor
Charlie Nykiel
*Matt Radford
Chris Schock
Matthew Steele
Ronell Warmuth

*Graduate Assistant Conductors

Graduate String Quartet

Min-Han Tsai, violin
Janell Preheim, violin
Lesley Rudin, viola
Adrian Tellez, cello

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October 12-15, 2022
with special guest composer STACY GARROP
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