Previously as a Doctoral Conducting Associate at the University of South Carolina, he conducted Olivier Messiaen’s *Couleurs de la Cité Celeste*, which resulted in his dissertation, a conductor’s guide for the complex chamber work. Michael also served as an Assistant Producer on the USC Wind Ensemble’s recently released Summit Records recording titled *Dynasty*.

His public school teaching experience includes serving as a band director at Flower Mound High School and Leonard Middle School, both in Texas.

Michael holds membership in College Band Directors National Association, IGEB (International Society for the Research and Promotion of Wind Music), IMTE (Instrumental Music Teacher Educators), Ohio Music Educators Association, Phi Mu Alpha Sinfonia, Kappa Kappa Psi (Honorary), Tau Beta Sigma (Honorary), and Pi Kappa Lamda.

Effie Papanikolaou is Associate Professor of Musicology at the College of Musical Arts at Bowling Green State University. Her lectures and publications (from Haydn and Schumann to Liszt and Mahler) focus on the interconnections of music, religion, and politics in the long nineteenth century, with emphasis on the sacred as a musical *topos*. Other research interests include music and film, and dance studies. Her work has been published in musicological and interdisciplinary studies journals, and her essays have appeared in several edited book collections. Recent publications include two separate book chapters, one on Mahler’s Eighth Symphony and another on the British reception of Ken Russell’s biopic *Mahler*. Forthcoming publications include a journal article on “Spontini and Musical Politics in Berlin,” a book chapter assessing the music in *Blade Runner 2049*, and an essay on dance and music aesthetics.

Professor Papanikolaou has presented papers at numerous national and international conferences, both musicological and interdisciplinary in scope. In the past 20 years she has contributed hundreds of program notes to professional ensembles and concert events, and select liner notes for CD publications. She is also a frequent pre-concert lecturer on chamber and symphonic music. Since 2015 she has presented the pre-performance talks at the Toledo Opera, and she has appeared as guest lecturer at the Toledo Museum of Art and the Toledo Symphony. She holds a B.A. in English Philology and Literature from the University of Athens, Greece; Music Theory Degrees from the National Conservatory of Athens; and Master’s and Ph.D. degrees in Historical Musicology from Boston University.

Presentations by

**DR. MICHAEL KING** | Olivier Messiaen’s Lesser Known Works for Winds Written Post-Saint Francois d’Assise

**DR. EFTYCHIA PAPANIKOLAOU** | Of Holograms, Wolves and Ducks: Eclectic Soundscapes in *Blade Runner 2049*

**WEDNESDAY, OCTOBER 24, 2018**
**8 P.M. | BRYAN RECITAL HALL**
**MOORE MUSICAL ARTS CENTER**

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Olivier Messiaen's Lesser Known Works for Winds Written Post-Saint Francois d'Assise

by Dr. Michael King

The process of writing Saint Francois d'Assise took a toll on Messiaen. After refusing the initial commission he labored over his opera from 1975 to 1983. Deteriorating health and increasing depression would affect his remaining compositional output. However, just a year after the opera premiered Pierre Boulez initiated communication with Messiaen regarding a work for the Ensemble Intercontemporain. This paper explores the two interesting and underperformed works for winds and percussion that followed: Un Vitrail et des Oiseaux and La Ville De’En Haut.

A brief overview of Messiaen’s opera Saint Francois d’Assise reveals characteristics also prevalent in his final two works for winds. He chooses to devote a great majority of the opera’s running time to orchestral music and utilizes a large orchestra with similar winds and percussion to La Ville. His use of color chords is significant throughout and generally symbolic in nature, similar to Un Vitrail. Birdsong, also prolific in both late wind works provides the musical context for the themes attached to the characters.

Intricate study of Un Vitrail et des Oiseaux and La Ville De’En Haut suggests that La Ville may be a re-composition of Un Vitrail. Both works exhibit the same musical and theological subject matter. The first work has a clearly functional title and is only religious through subtext and implication, while the second work utilizes biblical verses and clearly focuses on the Celestial City. In addition, Messiaen’s referral to the “invisible aspect” of Un Vitrail may indicate that heaven is part of the subject matter, which is then fully realized in La Ville. As far as Messiaen’s compositional footprint Post- Saint Francois d’Assise, both works alternate between color chorales and birdsong. The chorales share melodic material while the birdsongs utilized and instruments that represent them are strikingly similar and sometimes identical between the two works. For example, the two birds that repeat in La Ville play the most prominent role in both works. In addition, although not exclusively present, the nightingale may also be represented in La Ville by the presence of the total chromatic chord in the Grandiose Color Chorale Summons.

Of Holograms, Wolves and Ducks: Eclectic Soundscapes in Blade Runner 2049

by Dr. Efthychia Papanikolaou

Blade Runner 2049 was undoubtedly one of the most anticipated sequels in the past years. In the original Blade Runner (1982), Ridley Scott had engaged Vangelis to compose the film’s soundtrack, and his signature style produced the perfect analog to the neo-noir look that dominated Scott’s dystopian future. The soundtrack for Denis Villeneuve’s 2017 sequel was entrusted to Hans Zimmer (Inception, Interstellar) and Benjamin Wallfisch (Hidden Figures, It). Their music was praised for its power and versatility and, as both composers have admitted, the synthesized soundscape pays a candid homage to Vangelis’s landmark soundtrack.

In this presentation I offer only a broad appreciation of the soundtrack’s nondiegetic music. Instead, I concentrate on the ubiquitous use of Peter’s theme from Sergei Prokofiev’s music for Peter and the Wolf. The 5-second theme appears numerous times as a diegetic ringtone, an alert used to activate Joi, the holographic Digital Companion of Blade Runner Agent K. The theme’s disruptive orchestral strings do not seem to encode otherness—in an overwhelmingly bleak atmosphere and melancholy nondiegetic sonic backdrop, they rather help highlight the ambiguity inherent in Joi’s character.

The film carries a vast symbolic narrative and visual imagery, and intertextual and hermeneutic possibilities abound. In this presentation I place the use of the theme in the film’s diegesis and investigate how the choice of Prokofiev’s music encodes the narrative with significant associations related to the origin of the fairy tale, Soviet politics, and beyond. Ultimately, not unlike other sci-fi films, Blade Runner 2049 partakes of a familiar cinematic trope, whereby fragments of the aural landscape tend to ground the narrative in the present.