

Faculty Artist Series

C O L L E G E
O F
M U S I C A L
A R T S
B O W L I N G
G R E E N
S T A T E
U N I V E R S I T Y

presents

Kevin Bylsma,
piano

with

Chelsea Cloeter, soprano
Jennifer Goode Cooper, soprano
Sujin Lee Mathey, soprano
Elizabeth Pearse, soprano
Jane Schoonmaker Rodgers, soprano
Ellen Strba Scholl, mezzo soprano
Christopher Scholl, tenor
Geoffrey Stephenson, tenor
Lance Ashmore, baritone
Sean Cooper, bass baritone

Wednesday, January 16, 2013

8:00 p.m.

Bryan Recital Hall

Moore Musical Arts Center

BGSU College of Musical Arts
BOWLING GREEN STATE UNIVERSITY

**46TH ANNUAL
CONCERTO CONCERT**

featuring the
**BOWLING GREEN
PHILHARMONIA**

EMILY FREEMAN BROWN,
music director and conductor

Sunday, February 3, 2013
3:00 p.m.
Donnell Theatre
Wolfe Center for the Arts

PROGRAM

Piano Concerto No. 1, Op. 1 Sergei Rachmaninov
(1873-1943)

I. Vivace

Akira Kaku, *piano*
Robert Collins, *conductor*

Concerto for Clarinet John Corigliano
(b. 1938)

I. Cadenzas

John Georgeson, *clarinet*
John James Pearse, *conductor*

Brief Pause

Concertino da Camera Jacques Ibert
(1890-1962)

- I. Allegro con moto
- II. Larghetto, poi animato molto

Noa Even, *saxophone*
Robert Collins, *conductor*

Vier letzte Lieder Richard Strauss
(1864-1949)

- I. Frühling
- II. September
- III. Beim Schlafengehen
- IV. Im Abendrot

Elizabeth Pearse, *soprano*
John James Pearse, *conductor*

Emily Freeman Brown, *music director and conductor*
Robert Collins, John James Pearse, *Master's assistant conductors*
Lydia Dutciuc, Yoo Bin Lee, *orchestra librarians*

Sunday, February 3, 2013
3:00 p.m.

Donnell Theatre
Wolfe Center for the Arts

Liz Pearse
Soprano
assisted by
Jon Fielder
Sound Diffusion, Live Electronics

from the studio of Dr. Jane Schoonmaker Rodgers

– program –

They Wash Their Ambassadors in Citrus and Fennel (1994) **Jon C. Nelson**
(b. 1960)

Vous, l'inaccessible (2012) **Jon Fielder**
(b. 1986)

now our grief is put away (2010) **Robert McClure**
(b. 1985)

– brief pause –

Lonh (1996) **Kaija Saariaho**
(b. 1952)

La fabbrica illuminata (1964) **Luigi Nono**
(1924-1990)

Thursday, February 7, 2013

8 p.m.

Bryan Recital Hall

Moore Musical Arts Center

*Presented to the Graduate College of Bowling Green State University in partial
fulfillment of the requirements for the degree of*

DOCTOR OF MUSICAL ARTS

*Audience members are reminded to silence alarm watches, pagers, and cellular phones before the
performance. As a matter of courtesy and copyright law, no unauthorized recording or
photographing is allowed in the hall. The Moore Musical Arts Center is a nonsmoking facility.*

ANDREW MARTIN SMITH
COMPOSER

assisted by
Robert Collins, conductor
Angelica Dunsavage, conductor
John James Pearse, conductor

from the studio of Dr. Mikel Kuehn

Sunday, February 17, 2013
4:00 p.m.
Bryan Recital Hall
Moore Musical Arts Center

Presented to the Graduate College of
Bowling Green State University
in partial fulfillment of the requirements
for the degree of
DOCTOR OF MUSICAL ARTS

— PROGRAM —

Dataflow*	John James Pearse, conductor	2011
For Thy Steadfast Love	Angelica Dunsavage, conductor	2012
November 5, 2012*	ADVerb: Sipkje Pesnichak, oboe Andrew Martin Smith, clarinet Jamie Leigh Sampson, bassoon	2013
Animans	Liz Pearse, soprano Spencer Prewitt, clarinet Noa Even, alto saxophone	2011
Amalgamation	Matthew Younglove, alto saxophone Stephanie Titus, piano	2010
Nexus*	Jamie Leigh Sampson, bassoon I-Chen Yeh and Stephanie Titus, piano	2011
Ordinis*	Robert Collins, conductor	2010
Aditus	Andrew Martin Smith, live electronics	2009

* denotes world premiere performance

Sunday, February 17, 2013

4:00 p.m.

Bryan Recital Hall

Moore Musical Arts Center

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Annual Cadre Concert

Re:Visions of the Sirens



Featuring Quince Contemporary Vocal Ensemble

Friday, March 8th @ 8 pm.

Sherwood

1312 S. Michigan Ave.

Credits

Quince Contemporary Vocal Ensemble:

Kayleigh Butcher - Mezzo-Soprano

Amanda DeBoer Bartlett - Soprano

Elizabeth Pearse - Soprano

Aubrey von Almen - Mezzo-Soprano

Kenn Kumpf - Conductor

Chace Wall - Director

Danny Hynds - Projection (*Atmosphere XIII*)

Jillian Hansen-Lewis - Graphic Design

About Cadre

Cadre is a student organization designed to offer opportunities to student composers beyond the standard academic program at the Columbia College Music Department. In all its activities, Cadre is dedicated to the furthering of an overall appreciation for music within an artistic community. Cadre is a recognized student organization at Columbia College, Chicago.

Tonight's Program

SWARMS - Danny Hynds

Magdalene - Amanda Breslow

Far from the Tree - Keegan Meuris

Veils - Chace Wall

Chanting Atmosphere - Monte Weber

Shards - Jacob Egli

The BGSU Department of Theatre and Film
in collaboration with the College of Musical Arts, and
Bowling Green Opera Theater present...

THE MERRY WIDOW

BY FRANZ LEHÁR

Conductor: Emily Freeman Brown
Musical Preparation: Kevin Bylms
Stage Director: Ronald E. Shields
Additional Dialogue: Ronald E. Shields
Choreography: Samantha Martin
Costume Design: Margaret McCubbin
Set Design: Bradford Clark
Lighting Design: Keith Hofacker

ACT I

The Pontevedrian Embassy in Paris, June 1914

10-Minute Intermission

ACT II

Later that evening at the Embassy

Short Pause

ACT III

Midnight at Maxime's Restaurant, Paris

CAST

Baron Mirko Zeta (Pontevedrian Ambassador to France).....Geoff Stephenson
Valencienne (Zeta's young French wife)..... Claire Chardon
Hanna Glawari (The Merry Widow)..... Liz Pearce
Count Danilo Danilovitch (Zeta's Private Secretary)..... Blake Bard
Camille de Rosillon (Valencienne's secret admirer)..... Patrick Conklin
Vicomte Cascada (Parisian Playboy)..... Benjamin Laur
Raoul de St. Brioché (Parisian Playboy)..... Rory Wallace
Bogdanovitch (Special Military Attaché)..... Tyler Dohar
Sylviane (married to Bogdanovitch)..... LeTara Lee
Kromow (Pontevedrian Diplomat)..... Benjamin Goldsberry
Olga (married to Kromow)..... Patty Kramer
Pritschitsch (Retired Pontevedrian General)..... Dean Moore II
Prascowia (married to Pritschitsch)..... Kirsten Crockett
Madame Njegus, Embassy Social Secretary..... Natalie Golz
Haille Kazoff Ruedi (Head of Embassy Security)..... Neil Powell
Zinka Milanova (Pontevedrian Diva)..... Grace Hirt
Renee (Leader of the Grisettes)..... Brigid Randolph
Robert Camion (Announcer for the Cabaret of Love)..... Christopher Jackson
Chorus and Dancers..... Brittany Belew, Sarah Dudley, Leah Gesouras,
Amy Grams, Lara Harrison, Stephanie Jabre,
Rachel Kowalski, Rebekah Kroesing, Maegan Pollowois,
Jacquelyn Stearns, Lauren Cornwell, Grace Hirt,
Anthony Ferrer, Chris Jackson, Michael Moysenko,
Xin Shao, Steven Stillwell,
Grisettes..... Brigid Randolph, Cassie Utt, Jailyn Harris,
Taylor Martin, Aubree Clase,
Jessica Davis, Madeline Harts
Can-Can Girls at Maxim's..... Krysta Bartman, Lauren Maurer,
Samantha Martin

PROGRAM

- Scarlatini Cadences (1997)**
Brainstorm (1994).....**Sebastian Currier (b. 1998)**
Leana Melton, piano
- SPP (2000)**.....**Philippe Leroux (b. 1998)**
Jeffrey Haskler, soprano saxophone - I-Chan Yeh, piano
- Dark Wood (2002)**.....**Jennifer Higdon (b. 1962)**
Susan Nelson, bassoon - Penny Thompson Kruse, violin
Alan Smith, cello - Thomas Rosenkrantz, piano
- They Wash Their Ambassadors
In Citrus and Fennel (1994)**.....**Jon Christopher Nelson (b. 1960)**
Elizabeth Pearce, soprano
Feed media
- Rus Before Lightning (2004)**.....**Jonathan Harvey (1919-2012)**
Conor Nelson, flute - Thomas Rosenkrantz, piano
- KAS (1987)**.....**Jannis Xenakis (1913-2001)**
Noa Even, soprano saxophone - John Sampson, alto saxophone
Matthew Younglove, tenor saxophone - James Fuell, baritone saxophone
- Until the End, My Dear (2012, world premiere)**.....**Christopher YOUNG (b. 1977)**
Thomas Rosenkrantz, piano

of the Score to Diaghilev, he was a little bit surprised. He asked me only one thing, which was very offending, he asked me, "Will it last very long this way?" And I said, "That's the end, my dear." And, he was silent because he understood that the answer was serious."

Shelby Ross says de helle merrie, Dame Marie Rambert: "Hearing the way his music was being played, [Stravinsky] blazed up, pushed aside the fat German pianist, nicknamed "Kokosni" by Diaghilev, and proceeded to play twice as fast as we had been doing and twice as fast as we could possibly dance. He stamped his feet on the floor and banged his fist on the piano and sang and shouted."

Peter Weverka, conductor of the premiere: "With only Diaghilev and myself as audience, Stravinsky sat down to play a piano reduction of the entire score. Before he got very far I was convinced he was raving mad. Heard this way, without the color of the orchestra which is one of its greatest attractions, the crudity of the rhythm was emphasized, its stark primitiveness underlined. The very walls resounded as Stravinsky pounded away, occasionally stamping his feet and jumping up and down to accentuate the force of the music."

On 2nd June 1912, influential French critic Louis Laloy visited Debussy and listened to his home: "Debussy agreed to play the bass. Stravinsky asked if he could take his collar off. His sight was not improved by his glasses, and pointing his nose to the keyboard and sometimes hunching a part that had been omitted from the arrangement, he led into a waltz of sound...Debussy followed without a hitch and seemed to make light of the difficulty. When they had finished there was no question of embracing, nor even of compliments. We were dumbfounded, overwhelmed by this hurricane which had come from the depths of the ages and which had taken life by the roots."

please visit
WWW.BGSU.EDU/NEWMUSIC
for performer bios and more information



NEW MUSIC FROM
BOWLING GREEN
WED APR 3 2013 - 7:30p
LE POISSON ROUGE



PERFORMERS

Elizabeth Pearse, soprano

Conor Nelson, flute

Susan Nelson, bassoon

Noa Even and Jeffrey Heisler, soprano saxophone

John Sampen, alto saxophone

Matthew Younglove, tenor saxophone

James Fusik, baritone saxophone

Penny Thompson Kruse, violin

Alan Smith, cello

Laura Melton, Thomas Rosenkrantz and I-Chen Yeh, piano

Christopher Dietz, composer

PROGRAM NOTES

Although brought together as a set of complementary short piano pieces, *Scarlatti Cadences* and *Reveries* each have an independent genesis. *Scarlatti Cadences* was written for pianist Emma Tabetian. The outer sections take "Scarlatti-like" cadential formulas and expand upon them, creating delicate, mosaic and ephemeral textures, while the middle section evokes the persuasive drive of many a Scarlatti sonata. *Reveries*, written for pianist John Kaminaka, was written while I was in residence at the American Academy in Rome and dedicated to the then US ambassador to Italy, Ambassador Bartholomew. The piece constantly intertwines tonally ambiguous chromaticism with simple diatonic progressions in a satirical and sometimes raucous manner. It is in this combining of diverse, even opposing harmonic materials that the two pieces, *Scarlatti Cadences* and *Reveries*, come together and share a common thread. As a set, the work was premiered at the 2005 Van Cliburn Competition. *JN*

In *PPP* – a reworking for saxophone of a 1993 piece for flute and piano titled *PPF* – there is nothing resembling a conventional duet or even an improvisatory dialogue. Like two persons (or often three: saxophone, right hand, left hand) they pound delicately, and so precisely that when the saxophone breaks into its sole recognizably melodic statement, the effect is simply astounding. Surrounding this singular moment, phrases expand and contract in a manner wholly plastic, growing and shrinking before our ears. A similar emphasis on gradual or progressive change inflects both timbre and pitch as the saxophone moves smoothly from heavily sounds to clear ones or slides from one note to a neighboring one. Composer John Copaux considers the three "P's" of *Lesson's* original title to represent three passions: a strange state that is revealed only through transformation, a taming of potentially disruptive elements by retraining them rather than dismantling them, and finally an understanding that repetition that holds even greater power over the latter after it has ceased than while it is ongoing. *Lesson's* iterative processes are too varied to be logistic. Instead, a precisely coordinated, ever-changing flux – between the rapid slimmer of trills or tremolos and the carefully measured rhythmic divisions that make up most of the score – invites active, not passive hearing. As Copaux puts it, "violence [is] substantiated by the captivating force of fascination."

Dark Wood is a work that features the bassoon... a wonderful instrument that does not have a tremendous amount of chamber literature. I wanted to create a work that features the bassoon prominently, but also respects it within the framework of a true chamber dialogue (along with its partners, the violin, cello, and piano). Since much of the literature for this beautiful instrument is slow moving, I made the conscious decision to explore its virtuosic abilities. While there is slow music within the piece, there is an emphasis on real "bite" within the language, rhythm, and tempo. The title refers to the beauty of the bassoon's wood. *Dark Wood* was commissioned in 2001 by St. Luke's Chamber Ensemble, with funds provided by The Jerome Foundation. *JN*

They Wash Their Ambassadors in Citrus and Fennel is based on a poem by Robert Gregory and is dedicated to Joan La Barbara, who commissioned the work. The composition's incorporation of a variety of extended vocal techniques is inspired by La Barbara's use of the voice. Its formal structure is greatly influenced by both the larger design and internal form of Gregory's poem. This poem is of special interest to me because of its many internal cross-references. These recurring referential structures are similar to musical ideas that I have explored in recent works. The computer-generated tape was created in Sweden's national Electronic Music Studio (EMS) where I was in residence as a Guggenheim Fellow in the fall of 1994. Much of the material on the tape is derived from Joan La Barbara's voice. I am indebted to her for providing me with rich source material. I thank Robert Gregory for allowing me to set his poem. I am also grateful to the Guggenheim Foundation and EMS for providing me with the necessary resources to realize this composition. *JN*

Rain Before Lightning was prompted by the experience of exposure to close lightning, and running fast before it in wild exhilaration, aware that it could kill at any moment. The flute, with its vital connection to turbulent storm-wind, is also close to human breath, breath is emotion. The acoustic structure of the flute's tube determines how the turbulence is channeled into musical sound, and canonic melodies channel further the musical sound's embodiment as structure. I would like to thank Sophie Chereau, Isabelle Carré and Tony Roth for advice on the flute, and Claude Samuel for suggesting I write for the distinguished Concours Rampal. *JN*

During the mid-1980s, during his unceasing quest for new forms of sound and expression for conventional instruments, Iannis Xenakis came to know the Rascher Saxophone Quartet and was immediately fascinated by their possibilities and the distinctive sound of the saxophone, which he began working intensively to interpret. This led to several "rehearsals" and colloquies between the composer and the interpreters, who immediately tried out the ideas which Xenakis had suggested and which gave impetus to the creative musicians' voyage of discovery. In 1987 the composer presented his finished *XAS* to the group. The title reflects, on the one hand, the name of the instrument's inventor, but at the same time it also includes the three main letters of the composer's last name. Lastly the inverted letter "S" (displayed in the title on the score) reflects the fundamental symmetry of the work.

Until the End, My Deare is the year leading up to the infamous premiere of *Le Sacre du Printemps* at the Théâtre des Champs-Élysées on May 29, 1913. Stravinsky was busy revising the score and working with the dancers of Diaghilev's Ballets Russes, choreographer Nijinsky and conductor Pierre Monteux. Below are a few accounts of Stravinsky's attempts to express the scope of his grand orchestral vision via the piano during that time.

(Stravinsky, in his own work, 1961 interview) "When I composed the first part of the *Sacre*, Diaghilev invited me to Venice. And when I played this beginning

(Continued on back of program)

Toronto Electroacoustic Symposium

August 14-17, 2013

A co-presentation of:
New Adventures in Sound Art, Toronto
and The Canadian Electroacoustic Community (CEC)
la Communauté électroacoustique canadienne (CEC)

6 PERFORMANCE NOTES CONT'D

Aug 16th 2pm Programme: *Records of A Fractured Past* (2012) by Jeffrey Roberts
Vous l'inaccessible (2012) by Jon Fielder
SIMPLE (2013) by Adam Tindale
Supersonic Aortae (2013) by Nick Collins
kernel_panic (2011) by Jerod Sommerfelt

August 16, 8pm, \$15/\$10

Sound Travels Concert Places Real & Imagined part 1

Wychwood Theatre, 601 Christie Street #176

The first night of a two night listening journey that slips in and out of reality and imagined space. Featuring works by Francis Dhomont and Barry Truax alongside artists emerging on the international scene for a thematic evening program curated on the theme of Sonic Geography.

Aug 16th Programme: *ES6* by Devin Ashton-Beaucage
Velo by David Ikard
Annapurna-Pastoral One Hundred Springs by Iain Armstrong
Poetic Cartography: Rainforest by Samuel Dunscombe
CPH Pender Music by Francis Dhomont
Pendlerdrøm by Barry Truax
Chants Migratoires by Julian Hoff

Program notes for *Places Real & Imagined Part 1*

ES6 by Devin Ashton-Beaucage

ES6 was conceived in 2009, in Montreal. The prime objective of the piece was to explore spatialization. Recordings of small and discrete sounding objects were made to contrast with much wider and recognizable soundscapes taken from Quebec's Charlevoix region. By trying to smoothen the transitions between these two very different sources, the piece became a sort of study of morphological comparisons. The piece attempts to associate very small sounds, recorded up close, with much wider sounding sources. *ES6* is available on the Deep Wireless 9 online album at <https://soundcloud.com/naisa/devin-ashton-beaucage-es6>

Velo by David Ikard

Velo is a fixed media piece composed entirely of sounds from a bicycle or sounds that might be heard while riding a bicycle in a rural setting. The calm development section represents that moment during a vigorous workout when the body's endorphins have kicked in and the rider feels as if time has slowed down and is completely isolated from the rest of the world. Eventually the listener is transported back into reality, only to find that it is not the same reality that he departed from.

Annapurna-Pastoral One Hundred Springs by Iain Armstrong

Opening - Ascent - One Hundred Springs - Turning the Wheel of Dharma - Closing

'Annapurna Pastoral' is a meditation on the Himalayan soundscapes of Annapurna. The work a loose narrative of a pilgrimage to Muktinath (also known as Chumig Gyatza the site of 'One

soundSCAPE

Concert 13

soundSCAPE composers' concert

July 12, 2013 | 12:00

Auditorium Città di Maccagno

Skin Edge Vanissa Law

Jessica Tang, percussion
Christopher Saboto, percussion
with fixed media

giggle - "go home yankee" Danny Wood

Chelsea Cruchra, flute
Mark Fewer, violin
Hannah Mayer, cello
Greg Samek, percussion
Linda Yin, piano

Ehisa Daniel J. Choi

Chelsea Cruchra, flute
Alethea Coombe, violin
Hannah Mayer, cello
Dylan Greene, percussion
Greg Samek, percussion
Laura Ventreghia, piano
John J. Pearse, percussion

Dialogue for Three Bastards Devon Yasamine Toyotomi

Katherine Woolsey, oboe
Yi-wen Chen, clarinet
Tim Ruedeman, tenor saxophone

The Wonderful Musician Richard Yates

Jesse Nacho, flute
Katherine Woolsey, oboe
John Horgeshimer, tenor saxophone
Greg Samek, percussion
Cheryl Duvall, piano

Rage/Net Brian Heim

Liz Pearse, soprano
John J. Pearse, percussion
with fixed media

Tightrope Annie Hui-Hsin Hsieh*

Tony Arnold, soprano
Lisa Cella, flute
Mark Fewer, violin
Matthew Gould, guitar
Ajayn Huang, percussion
Thomas Rosenkrantz, piano

* recipient of the 2011 soundSCAPE composition prize

Concert 6 & 7

Composers' Concert and Institute Recital

July 8, 2013 | 21:00

Auditorium Città di Maccagno

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- one David Collier
Thin Edge New Music Collective
Ilana Waniuk, violin
Solomiya Moroz, flute
Olivia Steimel, accordion
Cheryl Duvall, piano
- Voice Toru Takemitsu
Naomi Johnson, flute
- Préludes Henri Dutilleux
I. D'ombre et de Silence
II. Sur un même accord
Stephanie Titus, piano
- Phase Change Jason Charney
Katie Woolsey, oboe
- East Wind Shulamit Ran
Jessie Nucho, flute
- of The World Sean Ellis Hussey
Liz Pearce, soprano
John J. Pearce, percussion

Concert 9

Faculty Concert

July 9, 2013 | 21:00

Auditorium Città di Maccagno

Manoalchadia Chaya Czernowin

Tony Arnold, soprano
Liz Pearce, soprano
Lisa Cella, flute

Aphasia..... Mark Applebaum

Aiyun Huang, percussion

Until the End, My Dear..... Christopher Dietz

Thomas Rosenkranz, piano

Thirteen Ways of Looking at a Blackbird Lukas Foss

Tony Arnold, soprano
Lisa Cella, flute
Aiyun Huang, percussion
Thomas Rosenkranz, piano

Institute Recital 4

Let the Music Ring

July 12, 2013 | 18:00

Auditorium Città di Maccagno

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Scrivo in Vento Elliott Carter
Chelsea Czuchra, flute

The Great Octopus Paul Richards
Arden Armbruster, guitar

While Liquid Amber Chaya Czernowin
Naomi Johnson, flute
Jessie Nucho, flute
Chelsea Czuchra, flute

Natural Durations 24 Karlheinz Stockhausen
Laura Ventemiglia, piano

Two Pieces for Solo Flute Daniel J. Choi
Naomi Johnson, flute

Big Scary Numbers Jenn Kirby
John J. Pearse, speaker
Liz Pearse, speaker
Viola Yip, speaker

Lattice Anna Höstman
Ilana Waniuk, violin
Cheryl Duvall, piano

Parable Vincent Persichetti
John Horgeshimer, alto saxophone

Laconisme de l'aile Kaija Saariaho
Solomiya Moroz, flute

Concert 12

soundSCAPE composers' concert

July 11, 2013 | 21:00

Auditorium Città di Maccagno

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Brahms Sketch II Michael Mathieson-Sandars

Christopher Salvito, percussion
Jessica Tsang, percussion

Perspective:

Or the Ritual Killing of the Artist K. Lynn Pierce

Naomi Johnson, flute
Alethea Coombe, violin
Hannah Mayer, cello
Dylan Greene, percussion
Laura Ventemiglia, piano

Deviate Zach Seely

Jessie Nucho, flute
Katherine Woolsey, oboe
John Horgeshimer, alto saxophone
Dylan Greene, percussion
Linda Yim, piano

Ouch Laura Staffaroni

Liz Pearse, soprano
John J. Pearse, percussion
with fixed media

Institute Recital 2

Let the Music Ring

July 10, 2013 | 18:00

Auditorium Città di Maccagno

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Alonette, duet for solo clarinet Cassandra Venaglia
Yi-wen Chen, clarinet in B-flat

Sk'elep Jason H. Mitchell
fixed media

Gravity David Lang
After Gravity David Lang
Linda Yim and Stephanie Titus, piano 4-hand

Rebonds B Iannis Xenakis
Greg Samek, percussion

La Fabbrica Illuminata Luigi Nono
Liz Pearse, soprano
with fixed media

Branches John Cage
Jessica Tsang, percussion
Christopher Salvito, percussion
Dylan Greene, percussion
John J. Pearse, percussion
Aiyun Huang, percussion

Concert 10

Music of Quell and Visconti

July 10, 2013 | 21:00

Auditorium Città di Maccagno

Dan Visconti, composer-in-residence

Michael Quell, guest composer

Rave Up Dan Visconti

Mark Fewer, violin
Laura Ventemiglia, piano

Atremia Michael Quell

Arden Armbruster, guitar
Zach Seely, guitar
Matt Gould, guitar
Keenan Comartin, guitar
Allan J. Yzereef, guitar

Drowning with Others Dan Visconti

Liz Pearse, soprano
Stephanie Titus, piano

Bewegungsbilder Michael Quell

Arden Armbruster, guitar
Keenan Comartin, guitar
Allan J. Yzereef, guitar

Lonesome Roads Dan Visconti

Mark Fewer, violin
Hannah Mayer, cello
Linda Yim, piano

Ann Arbor Festival of Song presents the Twentieth Annual
WEEK AFTER ART FAIR
SONG FEST

TUESDAY-FRIDAY, JULY 23-26, 2013
KERRYTOWN CONCERT HOUSE



TUESDAY JULY 23, 8:00PM

Big Music, Big Voices:
200 Years of Verdi & Wagner

WEDNESDAY JULY 24, 8:00PM

The Britten Century

THURSDAY JULY 25, 8:00PM

Francis Poulenc:
Dead for 50 Years, but Still Kickass

FRIDAY JULY 26, 8:00PM

My Big Fat Cabaret Night
Songs from Classical to Jazz to Broadway to Pop and more

Twentieth Annual Week After Art Fair Song Fest

TUESDAY JULY 23, 8:00PM

Big Music, Big Voices: 200 Years of Verdi & Wagner



Richard Wagner (1813 - 1883)

Dich, teure Halle (*Tannhäuser*)
Jenny Cresswell, soprano

Mein Herr und Gott (*Lohengrin*)
Timothy Bruno, bass

Selections from *Wesendonck Lieder*

Der Engel
Stehe still!
Schmerzen
Träume

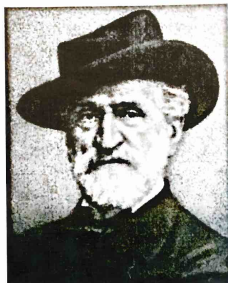
Leslie Helene Smith, soprano

Walters Prealied (*Die Meistersinger von
Nürnberg*)

Bryan Pfaltzgraff, tenor

Senta's Ballad (*Der Fliegende Holländer*)
Jenny Cresswell

Five-minute Pause



Giuseppe Verdi (1813-1901)

Ella giammai m'amo (*Don Carlo*)
Timothy Bruno

Deh, pietoso, oh addolorata
Brindisi
Leslie Helene Smith

In solitaria stanza
Non t'accostare all'urna
Ave Maria
Liz Pearce, soprano

Va, pensiero (Chorus of the Hebrew Slaves from
Nabucco)
Company & Audience

Twentieth Annual Week After Art Fair Song Fest
WEDNESDAY JULY 24, 8:00 PM

The Britten Century



Sonetto XVI: *Si come nella penna*
(*Seven Michelangelo Sonnets*)

Bryan Pfaltzgraff, tenor

Oliver Cromwell
Tit for Tat (Tit for Tat)

Lance Ashmore, bantone

Two Duets:
Mother Comfort
Undemeath the Abject Willow

Emily Benner & Jane Schoonmaker Rodgers, sopranos

From *Die schöne Müllerin* (Franz Schubert, 1797-1828)
Eifersucht und Stolz
Die liebe Farbe
Die böse Farbe
Trockne Blumen
Der Müller und der Bach
Des Baches Wiegenlied

Christopher Scholl, tenor

Folk song settings

The Miller of Dee

Jane Schoonmaker Rodgers, soprano

At the mid hour of night
Dear harp of my country
The last rose of summer

Caroline Helton, soprano

A Charm of Lullabies

A Cradle Song

Lorraine Yaros Sullivan, mezzo-soprano

The Highland Balou
Sephestia's Lullabye

Laura Reaper, mezzo-soprano

A Charm
The Nurse's Song

Ellen Strba Scholl, mezzo-soprano

And farewell to ye, old Rights O' Man (*Billy Budd*)

Lance Ashmore, baritone

INTERMISSION

Give him this orchid (*The Rape of Lucretia*)

Lorraine Yaros Sullivan, mezzo-soprano

The Choirmaster's Burial (*Winter Words*)

Bryan Pfaltzgraff, tenor

Canticle II: Abraham and Isaac

Jane Schoonmaker Rodgers, soprano
Christopher Meerdink, tenor

On This Island

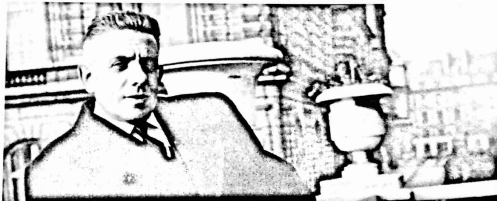
Let the florid music praise!
Now the leaves are falling fast
Seascape
Nocturne
As it is, plenty

Liz Pearce, soprano

Twentieth Annual Week After Art Fair Song Fest

THURSDAY JULY 25, 8:00PM

Francis Poulenc: Dead for 50 Years, but Still Kickass



Quatre poèmes de Guillaume Apollinaire (1931)

L'anguille
Carte postale
Avant le cinéma
1904

Christine Amon, mezzo-soprano

Cinq poèmes de Max Jacob (1931)

Chanson bretonne
Le Cimetière
La Petite servante
Berceuse
Souric et Mouric

Caroline Helton, soprano

From Huit chansons polonaises (1934):

La Couronne
Le Départ
Le Dernier Mazour
Le Drapeau blanc

Leslie Smith, soprano

Ce doux petit visage (1939)

Liz Pearce, soprano

**QUINCE CONTEMPORARY VOCAL
ENSEMBLE**

COLOR FIELD ENSEMBLE

August 18, 2013

8:30PM

Constellation

Chicago, IL

QUINCE CONTEMPORARY VOCAL ENSEMBLE

Kayleigh Butcher
Amanda DeBoer Bartlett
Liz Pearce
Aubrey von Almen
Assisted by Austin Wulliman, violin

Chanting Atmospheres
SAUH II
*Resident Songs**
so evenings die
Three Madrigals
Hommage

Monte Weber
Giacinto Scelsi
Jonathan Sokol
Morgan Krauss
Max Grafe
David Grant

COLOR FIELD ENSEMBLE

Amanda DeBoer Bartlett, soprano
Karl Larson, piano
James Fusik, saxophone
Owen Weaver, percussion

*Ipsum Dolorum**
*Diasporas**
*i will learn to love a person***

Ryan Carter
Ravi Kittappa
Christopher Cerrone

*World Premiere

** This commission has been made possible by the Chamber Music America Classical Commissioning Program and with generous funding provided by The Andrew W. Mellon Foundation and the Chamber Music America Endowment Fund.

Quince Contemporary Vocal Ensemble specializes in experimental vocal repertoire that is changing the paradigm of contemporary vocal music. Described as "a new force of vocal excellence and innovation" by The Brooklyn Rail, Quince continually pushes the boundaries of vocal ensemble literature. Quince has recently been seen on Vicky Chow's Contagious Sounds Series, a periodic's John Cage Festival in Chicago, on the Philip Glass: Music with Friends benefit concert at the Issue Project Room in Brooklyn, and at the Bemis Center for Contemporary Arts in Omaha, NE.

Learn more: www.quince-ensemble.com

Violinist J. Austin Wulliman has been featured on concert series at the Museum of Contemporary Art, Pritzker Pavilion in Millennium Park, Harris Theater, the Chicago Cultural Center, the Green Mill, Live on WFMT and on NPR's Performance Today. Austin is a member of Ensemble Dal Niente and the Spektral Quartet, which is an ensemble in residence at the University of Chicago, where he teaches violin and chamber music as well as playing in the faculty new music ensemble.

Formed in 2009 by members James Fusik, Amanda DeBoer, and Karl Larson, **The Color Field Ensemble** is dedicated to the creation, performance, and promotion of contemporary classical music. We perform and present music of the 21st century by living composers from diverse artistic frameworks, focusing on multi-disciplinary experiences and works, which reflect the interrelationship between the visual and performing arts. By producing and performing in concerts across the country, including the yearly Color Field Festival in Madison, WI, The Color Field Ensemble seeks to unite artists, composers, and presenters with new audiences and encourage cross-cultural conversations between different cities.

Learn more: www.colorfieldensemble.com

KERRYTOWN CONCERT HOUSE

Parisian Soirée

2013-14 Season Opener
~ Champagne Gala ~

Saturday, September 28, 2013 at 8pm



Contact KCH

734-769-2999

415 N 4th Ave, Ann Arbor

kch@kerrytown.com

kerrytownconcerthouse.com

KERRYTOWN CONCERT HOUSE

Parisian Soirée

Saturday, September 28, 2013 at 8 pm

Performers listed in order of appearance. Program announced from stage.

Maria Bessmeltseva, violinist

Michele Cooker, piano

Brandy Hudelson, flute

Kevin Bylsma, piano

Jane Schoonmaker -Rogers, soprano

Elizabeth Pearse, soprano

Priscilla Johnson, violin

Allison Halerz, piano

Monica Swartout-Bebow, mezzo soprano

Roger Chard, baritone

Maurita Holland, piano

Deanna Relyea, mezzo soprano

Shahida Nurullah, jazz singer

Rick Roe, piano

Marion Hayden, bass

Grand Finale!

MUSIC AND THE PHYSICAL WORLD

Friday, October 19 – 2:30 pm, Kobacker Hall

Four Dawns Over Bard's Isle (2012, world premiere).....Daniel S. Godfrey

I. red sky on glass

II. scud and spindrift

III. shrouds, whispers

John Sampen, soprano saxophone

BGSU New Music Ensemble, Christopher Dietz, conductor

Serenity (1919)

Sunrise (1926).....Charles Ives

Amanda DeBoer Bartlett (Serenity) and Elizabeth Pearse (Sunrise), soprano

Ioana Galu, violin - Karl Curtis Larson, piano

Serenity Meditation (2011, world premiere).....Kyle Gann

BGSU New Music Ensemble, J.J. Pearse, conductor

Threads (2011).....Trevor Matthews

Maria Bessmeltseva, violin

Jeffrey Anderson Tara Hill, Elizabeth Johnson and Aaron Mancini, clarinet

Winner of the 2011 BGSU Competitions in Music Performance, Composition Division

Ocean Calling I: Waves and Currents (2012).....Meira Warshauer

Laura Melton and Robert Satterlee, piano

Program Notes:

Four Dawns over Bard's Isle, a chamber concerto for soprano saxophone and fifteen players, was written for John Sampen and the BGSU New Music Ensemble. Bard's Isle represents with one name a number of granite monoliths along the central Maine coast – off-shore islands of two or three square miles – that have haunted my imagination through the years, and that jut into the horizon, remote and forbidding. Viewed against the sky at dawn when looking out to sea, such an island will seem to change its character depending on the state of air, water and light; and yet it remains – as it has for millennia – fundamentally immutable, nature's theme with variations. The titles of the four movements (played without pause) are my entry (as the composer) into four such variations, visually and musically. The role of the soloist, as I think of it, is as an observer, one whose emotions are driven by the mystery observed.

Serenity Meditation: Serenity (1919) is one of my favorite songs by Charles Ives, and one of the rare pieces in his output in which his mysticism achieved the state of a timeless continuum. I've always regretted its brevity, and the two perfunctory chords that bring it to a premature conclusion. One day it occurred to me to take the song's material and stretch it out over a longer period of time. I also added in a few motives from his last composed song, *Sunrise* (1926), which has a similarly aimless feel. I like to think I extracted what was Feldman-like from Ives's two most Feldmanesque pieces, and turned it into something Gannian.

MUSIC AND THE PHYSICAL WORLD

Saturday, October 20
2:30 pm, Bryan Recital Hall

"Adams' Choice"

Piece for Four Pianos (1962).....Morton Feldman
Karl Curtis Larson, Stephanie Titus, Jeff Manchur and Yen-Lin Goh, pianos

Seismicity (1998).....Jim Altieri
BGSU Trombone Ensemble, William Mathis, director
Collin Griebing, Jennifer Shinska, Melissa Hildebrandt and Alex Lowe

Madrigals of the Rose Angel (1973).....Harold Budd
Quince Contemporary Vocal Ensemble
Amanda DeBoer Bartlett, Elizabeth Pearse, Kayleigh Butcher and Aubrey von Almen
Sarah Modene, harp - Yen-Lin Goh and Brendan Jacklin, pianos - Kara Barker, soprano

She Was a Visitor (1967).....Robert Ashley
Performers from the DMA Program in Contemporary Music
Elizabeth Pearse, C.R. Kasprzyk, Noa Even, Mark Cook, Zeca Lacerda, Elise Roy,
Stephanie Titus, Jeff Manchur, Mary MacKinnon, Kalindi Bellach, James Fusik,
Matthew Younglove, Andrew Martin Smith and Spencer Prewitt

The City the Wind Swept Away (1982).....Jim Fox
Kai-Wei Chen and Vladimir Gebe, violins - Kyla Witt, viola - Xinya Zhou, cello
Michiko Saiki, piano
Peter Deal, Collin Griebing, Jennifer Shinska and Alex Lowe, trombone
Evan Williams, conductor

THE 34TH ANNUAL BOWLING GREEN NEW MUSIC FESTIVAL

SATURDAY, OCTOBER 19 -2:30 pm, Bryan Recital Hall

Cornell Set (2011).....Joseph Klein

- I. Gorge Dweller: Evensong I (Tacey M. Atsitty)
 - II. Elegy for a Car (Clayton Pityk)
 - III. What is Broken (Benjamin Garcia)
 - IV. In Mid-Autumn: Shanxi Province 2007 (Elizabeth Lindsey Rogers)
- Elizabeth Pearse, reader

Cornell Set - In the spring of 2010, I was contacted by poet and Cornell University English Professor, Alice Fulton — whose poems I had set to computer music several years earlier — about undertaking a similar project with the second-year MFA poetry students in Cornell's Creative Writing Program. A dozen poems were submitted for consideration, from which four — each by a different poet — were selected for this collection. The poems were chosen for their contrasting content and style, allowing for a variety of approaches in the computer music setting as well. Specific references in the text provided the impetus for many of the processed sounds (e.g., cars and dogs in the Pityk poem, birds and rain in the Garcia poem); in some cases, the text reading itself provided the source material (this occurs to some degree in each setting, though the computer music in the Atsitty poem is based entirely on a reading of the text by the poet). *Cornell Set* was commissioned by the Creative Writing Program and the Department of English at Cornell University. The work was first performed by poets Tacey M. Atsitty, Clayton Pityk, Benjamin Garcia, and Elizabeth Rogers on 15 April 2011 at Cornell University.

Wunderkind (2012).....Timothy Roy

Jeffrey Manchur, toy piano

Building Fractures (2012).....Carter John Rice

Elizabeth Pearse, soprano
Elise Roy, flute
Stephanie Titus, piano

*winner of the 2012 BGSU Competitions in Music Performance-Composition Division

Cardinal (2013, world premiere).....Marcos Balter

Ryan Muncy, baritone saxophone

- BRIEF PAUSE -

Voices and Piano (1998-).....Peter Ablinger

- I. Hanna Schygulla
- II. Bitter Holiday

Thomas Rosenkranz, piano

The View from Dead Horse Point (2001).....John Drumheller

Matthew McBride-Dalme, viola

North Star Boogaloo (1996).....George Lewis

Zeca Lacerda, percussion

Wunderkind is a well-known German term historically applied to a person who possesses an extraordinary talent or brilliance (particularly musical) at an early age. The creative impetus for this work was the desire to explore the intellectual workings of a developing child prodigy, the electronic component used to expand the palette of such a restricted instrument while representing the mind's ear of the child. The opening cadenza begins clumsily as the "child" seemingly explores the instrument for the first time. Musical ideas begin to mature, congeal,

and find meaning. The fixed media playback begins after two minutes of solo, and a complex and harmonically-saturated sound world emerges from and interacts with performed gestures, meant to be perceived as imagined musical structures, astonishingly advanced for a mere child. All of the sounds in the fixed media were created by recording and processing my own toy piano. *Wunderkind* was awarded First Prize in the 2013 Prix Destellos competition, mixed media category.

Building Fractures, for soprano, flute, piano, and two-channel electronics, is an exploration of building and breaking musical ideas. The live performers work together to create a sonic world that will inevitably be broken by the electronic sounds. Each new section begins with a different sound world that the performers build with a constantly growing rate of attack.

Voices and Piano, written for Nicolas Hodges, is an extensive cycle of pieces, each for a single recorded voice, mostly of a well-known celebrity, and piano. The cycle is still in progress and should eventually include about 80 pieces/voices (around 4 hours of music). The work is always meant to occur as a selection from the whole. At present I like to write works where the whole should not be presented at once. The whole should remain the whole, and what we hear is just a part of it.

I like to think about *Voices and Piano* as my song-cycle, though nobody is singing in it: the voices are all spoken statements from speeches, interviews or readings. And the piano is not really accompanying the voices: the relation of the two is more a competition or comparison. Speech and music is compared. We can also say: reality and perception. Reality/speech is continuous, perception/music is a grid which tries to approach the first. Actually the piano part is the temporal and spectral scan of the respective voice, something like a coarse gridded photograph. Actually the piano part is the analysis of the voice. Music analyses reality.

THE MIDAMERICAN CENTER FOR CONTEMPORARY MUSIC PRESENTS

THE 34TH ANNUAL



BOWLING GREEN



NEW MUSIC FESTIVAL

OCTOBER 16-19, 2013 / COLLEGE OF MUSICAL ARTS
BOWLING GREEN STATE UNIVERSITY

Michigan Opera Theatre Orchestra

Violin I
Charlotte Merckson,
Concertmaster+
Laura Leigh Roelofs,
Assistant
Concertmaster+
Velda Kelly+
Boyan Johnston+
Andrew Wu +
Beth Kirton +
Molly Hughes+
Emily Barkakati+
Kevin Filewych +
Daphna Raz
Tracy Dunlop
Judith Teasdale
Jenny Wan

Violin II
Victoria Haltom*+
Daniel Stachyra +
Henrik Karapetyan+
Anna Weller+

Janet Sullins
Elizabeth Rowin
Constance Markwick
Tamara Sherman

Viola
John Madison*+
Scott Stefanko+
Kathleen Grimes+
Barbara Zmich+
James Greer
Julianne Zinn
Catherine Franklin

Cello
Nadine Deleury*+
Diane Bredezen+
Sarah Cleveland+
Stefan Koch
Andrew McIntosh
Daniel Thomas
Andrea Yun
Eugene Zenzen
Irina Tikhonova

Bass
Derek Weller*+
Clark Suttle+
Jean Posekany
Robert Stiles
Aaron Keaster

Flute
Amanda Sparfeld*+
Laura Larson+
Helen Near

Oboe
Nermis Miseses*+
Sally Pituch+

Clarinet
Brian Bowman*+
J. William King+

Bassoon
Pawel Wnuk*+
Roger Maki-Schramm

Horn
Andrew Pelletier*+
Carrie Banfield+
Susan Mutter
Tamara Kosinski
Dave Denniston
Anthony Cleeton

Trumpets
David Ammer*+
Gordon Simmons+

Trombone
Greg Near+
Brian Pokorney
David Jackson
Michael Steiger
Gary Hellick

Tuba
Phillip Sinder
Neal Campbell

Timpani
Terry Farmer

Percussion
John Dorsey*+
David Taylor

Harp
Patricia Terry-Ross*+

Keyboard
Jean Schneider

* Principal
+ Michigan Opera
Theatre Core
Orchestra

Detroit Federation of
Musicians Local #3
American Federation of
Musicians

Michigan Opera Theatre Chorus

Brandy Adams
Gregory Ashe
Ryan Banar
Blake Bard
Monique Bates
Heidi Bowen Zook
Alaina Brown
Fred Buchalter
Elizabeth Cedroni
Alexandria Clark

Darren DeWitt
Joseph Edmonds
Rebecca Engelhard
Michael Fowler
Kurt Frank
Yvonne Friday
Conda Green
Paul Grosvenor
Marlene Inman Reiley
Richard Jackson, Jr.

Crystalynn Jass
Kirkpatrick
Deanna Johnson
Yongmin Kim
Annie Klark
Audrey Kline
Jerrold Lee
Adrian Leskiw
Bradley Lieto
Brad Miller
Elizabeth Mitchell

David Moan
Marla Moore
Pette Moore
Sasha Noori
Paolo Pacheco
Liz Pearse
Ed Pember
Jessica Pistor
Kate Rosen
Bradley Schick

Branden C. Sharperson
Hood
Tami Snyder-Knutson
Terrence Stewart
Morris Thomas
Paolo Pacheco
Tiffanie Waldron
Justin Watson
Norma Weber
Tamara Whitty
Craig Wickham
Jeff Wilkinson

Rackham Symphony Choir (The Flying Dutchman)

Charlie Arnett
Michael Boettcher

Joseph Dluzniewski
Drew Gale
Donald Gay

Arthur Jones
Wendy Keebler
Gary Lindell

Alan Sebastian
William Steiner
Patricia Stewart

Brett Thompson
Arthur White

CONSERVATORY *of* MUSIC

Guest Recital

Liz Pearse, soprano
Karl Larson, piano

Tuesday, January 14, 2014
8:00 p.m.

BW
BALDWIN
WALLACE
UNIVERSITY

Chamber Hall
Kulas Musical Arts Building
96 Front Street
Berea, Ohio

PROGRAM

Harawi (1945)

Olivier Messiaen
(1908-1992)

1. La ville qui dormait, toi (The City That Slept, You)
2. Bonjour toi, colombe verte (Hello There, You Green Dove)
3. Montagnes (Mountains)
4. Doundou tchil
5. L'amour de Piroutcha (Piroutcha's Love)
6. Répétition planétaire (Planetary Repetition)
7. Adieu (Farewell)
8. Syllabes (Syllables)
9. L'escalier redit, gestes du soleil (Staircase Retold, Gestures of the Sun)
10. Amour oiseau d'étoile (Love Star-bird)
11. Katchikatchi les étoiles (Katchikatchi the Stars)
12. Dans le noir (In the Dark)

BIOGRAPHIES

Soprano **Liz Pearce** finds joy in variety, reflected in performances spanning from medieval chamber works to world premieres of operatic and solo literature. 2013 proved Liz's busiest season to date, with performances around North America and Europe - including her (le) poisson rouge solo debut, and appearances at the Toronto Electroacoustic Symposium and the soundSCAPE Festival, where she was voted "Outstanding Performer."

A fearless contemporary musician, Liz has sung several cornerstone works of 20th century literature, including *Pierrot lunaire* and *Ancient Voices of Children*. As one-fourth of Quince Contemporary Vocal Ensemble, she has frequented several new music series - Permutations, Contagious Sounds, Color Field Festival, Frequency Series, and the MACCM New Music Festival.

On the recital stage, Liz has received critical praise for her interpretations of repertoire from Schubert to Schoenberg, Britten to Babbitt. In addition, her love for opera has led to leading roles in *Le nozze di Figaro*, *The Merry Widow*, and *Don Giovanni*, among others. She currently performs with Michigan Opera Theatre Chorus, and has performed with Toledo Opera, BGSU Opera, and IU Opera Theatre.

Brooklyn based pianist **Karl Larson** is a specialist in the music of our time, consistently presenting adventurous programs. Karl has premiered many solo piano and chamber pieces, including substantial works by David Rakowski, Ken Thomson, Robert Horstein, and Ravi Kittappa. He is also well versed in the modern canon, having recently presented concerts featuring the music of Olivier Messiaen, Morton Feldman, Pierre Boulez, and György Ligeti.

Karl is a founding member of the Color Field Ensemble, Bearthoven, and is the curator for NYC Permutations, a new music fundraising concert series. Larson has collaborated with many notable musicians from around the country, including Tristan Perich, Ethel, Eve Beglarian, the Eco Ensemble, and members of the Bang On a Can All-Stars, Ensemble Signal, Eighth Blackbird, the California E.A.R. Unit, Ensemble Dal Niente, the Mivos Quartet, and the Sleeping Giant Composers Collective. He has been featured on WQRX's Hammered!, the Contagious Sounds Series, the Frequency Series, the Red Note New Music Festival, the Ball State New Music Festival, and the Bowling Green State University New Music Festival. Karl holds a DMA in Contemporary Music from Bowling Green State University.

PROGRAM NOTES

Composed in 1945, Olivier Messiaen's *Harawi* is a twelve-song cycle based around the themes of love and death (*Tamour and la mort*). Demanding the height of virtuosity from both performers, the cycle is representative of Messiaen's style during the 1940s. Standing alongside such works as the *Quatuor pour la fin du temps*, *Vingt Regards sur l'Enfant Jésus*, and *Turangalila Symphony*, *Harawi's* lush, vibrant musical language is reminiscent of Debussy, Stravinsky, and Wagner, all the while remaining unique and unmistakably Messiaen. The cycle features Messiaen's own symbolist text in which he assembles a surreal mosaic of Andean mythology, cosmic mystery, birdsong, and onomatopoeic sounds.

The song cycle was genre of personal significance to Messiaen. *Harawi* was preceded by *Poèmes pour Mi* (1936) and *Chants de terre et de ciel* (1938), both of which were dedicated to Messiaen's first wife, Claire Delbos. Messiaen composed *Harawi* as Delbos's mental health deteriorated. Her illness required institutionalized care, and she died in a sanatorium in 1959. Scholars have often speculated that Messiaen's decision to write a song cycle based around the concepts of love and death as Delbos health declined is representative of his grief over the loss of his wife.

THE UNIVERSITY OF TOLEDO
Department of Music

presents

All Mozart Concert

Featuring
**The University of Toledo
Symphony Orchestra—John Pearse, Conductor**

**Opera Ensemble Soloists
Dr. Denise Ritter Bernardini, Director**

**Da Capo Vocal Ensemble &
Concert Chorale—Dr. Stephen Hodge, Director**

Saturday, February 15, 2014, 3 p.m.
Doermann Theatre—University Hall

UTmusic



**COLLEGE OF VISUAL AND
PERFORMING ARTS**
THE UNIVERSITY OF TOLEDO

Program

Die Zauberflöte (The Magic Flute) Wolfgang Amadeus Mozart
Act I (1756-1791)

Overture

No. 1 Zu Hilfe! Zu Hilfe!

Tamino—Sasha Noori

The Three Ladies—Kim Buehler, Molly Bock, Nadia Oselsky, Nnenne Edeb

No. 2 Der Vogelfänger bin ich ja

Papageno—Devon Desmond

No. 3 Dies Bildnis ist bezaubernd schön

Tamino—Sasha Noori

No. 7 Bei Männern welche Liebe fühlen

Pamina—Liz Pearce, Papageno—Devon Desmond

No. 8 Zum Ziele führt dich diese Bahn

Three Child-Spirits—Kristen Fandrey, Sonjia Fry, Dakota Ulrich

Wenn Tugend und Gerechtigkeit

UT Ensemble

Ave Verum Corpus, KV 618

Jubilate Deo, KV 117

Gladys Rudolph, Accompanist

Requiem in D minor, K. 626

Requiem and Kyrie

Dies irae

Tuba mirum and Liber scriptus (quartet/solos)

Rex tremendae

Recordare and Ingemisco (quartet/solos)

Confutatis

Lacrimosa

Requiem Soloists—Dr. Denise Ritter Bernardini, Kim Buehler, Molly Bock, Sean Cooper

NOA EVEN
SAXOPHONE

assisted by

Liz Pearse, soprano

Elise Roy, flute

Gunnar Owen Hirthe, bass clarinet

Michiko Saiki, piano

Stephen Klunk, drum set

from the studio of Dr. John Sampen, Distinguished Artist Professor

Friday, February 21, 2014, 8:00 p.m.

Bryan Recital Hall

This recital is presented in partial fulfillment of the requirements for the degree of
DOCTOR OF MUSICAL ARTS

Audience members are reminded to silence alarm watches, pagers, and cellular phones before the performance. As a matter of courtesy and copyright law, no unauthorized recording or photographing is allowed in the hall. The Moore Musical Arts Center is a nonsmoking facility.

- PROGRAM -

Nucleus (2007)

Alex Mincek
(b. 1975)

Stephen Klunk, drum set

Anubis et Nout (1983/1990)

G rard Grisey
(1946-1998)

Un lieu verdoyant - Hommage a G rard Grisey (1999)

Philippe Leroux
(b. 1959)

Liz Pearse, soprano

- INTERMISSION -

free improvisation

Elise Roy, flute
Michiko Saiki, piano

Nishi Asakusa (2006)

Fran ois Ross 
(b. 1945)

Michiko Saiki, piano

We Speak Etruscan (1992)

Lee Hyla
(b. 1952)

Gunnar Owen Hirthe, bass clarinet

Quince Contemporary Vocal Ensemble

March 7 & 8, 2014
7:00pm
HERE Arts Center
145 Sixth Ave.
New York, NY 10013

Aubrey von Almen, mezzo
Amanda DeBoer Bartlett, soprano
Kayleigh Butcher, mezzo
Liz Pearse, soprano

Hommage (2012).....David Grant
so evenings die (2012).....Morgan Krauss
Decantations (2011).....Ravi Kittappa
The Body Electric (2011).....Jamie Leigh Sampson
“What’s thought of as a boundless” (2008).....Tristan Perich
with special guest, Elisabeth Halliday, soprano
Communiqué (2012).....Anthony T. Marasco
Squarepushers (2012).....Amanda Feery
Le Salève (2012).....Jonathan Sokol
Three Madrigals (2012).....Max Grafe
Magdalene (2013).....Amanda Breslow

**This production is a part of SubletSeries@HERE: Co-op, HERE's curated summer rental program, which provides artists with subsidized space and equipment, as well as technical support.*

Élise Roy

flute

assisted by

Elizabeth Pearse, soprano, Gabriella Roderer, flute

Michiko Saiki, piano, Stephanie Titus, piano

Matthew Younglove, alto saxophone

from the studio of Dr. Conor Nelson

Sonatine (1946)

Pierre Boulez
(1925-)

Inflorescence IV (2011)

Josh Levine
(1959-)

Crack (Hyperresonance I) (2001)

Mikel Kuehn
(1967-)

Interlude~ dilation (Flutescape II)

coalescing (Flutescape III) (2013)*

Elise Roy
(1988-)

the future of terror (2014)*

Kurt Isaacson
(1986-)

/5...iodine dribbling from our wounds (blue; dahlia 2)

/10...a nebula made from nylons wound around nails (white; dahlia 3)

* *world premiere*

Tuesday, March 18, 2014

8 p.m.

Bryan Recital Hall

Moore Musical Arts Center

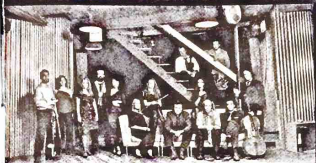
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DOCTOR OF MUSICAL ARTS

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Bienen School of Music
NORTHWESTERN UNIVERSITY

INSTITUTE
FOR NEW MUSIC



NUNC

NORTHWESTERN UNIVERSITY
-NEW MUSIC CONFERENCE



April 26-27, 2014



à portée de soufflé

MATTHIAS KRÜGER
(1987-)

NORTHWESTERN UNIVERSITY SAXOPHONE QUARTET

So Evenings Die (2012)

MORGAN KRAUSS
(1985-)

Le Salève (2011)

JONATHAN SOKOL
(1981-)

QUINCE CONTEMPORARY VOCAL ENSEMBLE

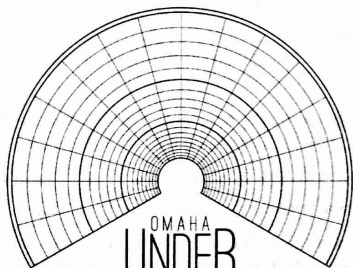
Flurries (1997)

BRIAN FERNEYHOUGH
(1943-)

ENSEMBLE DAL NIENTE

Please silence all electronic devices, including pagers, cellular telephones, and wristwatch alarms.

2014 Festival Guide



OMAHA
UNDER
THE
RADAR

July 10 – 13, 2014

The Bancroft Street Market · House of Loom ·
Kaneko · The Slowdown · Joslyn Art Museum ·
The Omaha Conservatory of Music
The Union for Contemporary Art

www.undertheradaromaha.com



Friday, July 11

Event 2: Salty & Sweet Mix

The Bancroft Street Market • 6:00pm – 9:00pm

6:00pm - *Amplified: Classical Music Plugged In*

Hannah Mayer and Vicki Olson • Liz Pearse and Jon Fielder

7:00pm - *Rearranged: Open Form Music*

Shanna Gutierrez and Jesse Langen • James Fusik

8:00pm - *Twilight*

Philip Kolbo • The New Music Agency • Gunnar Hirthe

Event 3: A Night for Adventure & Imagination

House of Loom • 8:00pm – 11:00pm

8:00pm - Weston Olencki • Leanna Keith

9:00pm - Pesedjet • A Dozen Suns

10:00PM - Penalty Box Cat



2702 S 10th St
Omaha, NE 68108



House of Loom

1012 S 10th St
Omaha, NE 68108

\$10 – At the Door

\$15 - Friday Pass

\$30 – Festival Weekend Pass



Saturday, July 12

Workshop 1: Music Improvisation with Luke Polipnick
FREE EVENT - The Union for Contemporary Art - 11:00am

Workshop 2: Arts Entrepreneurship with Kate Campbell
FREE EVENT - Kaneko - 12:00pm

Event 4: Music for 18 Musicians
Kaneko • 1:00pm - 3:00pm

1:00pm - *Immersion*

Music by UNO Percussion Ensemble (lobby)
Sound Installation by Anthony Marasco and Dylan Lilla (2nd Floor Gallery)

2:00pm - *Music for 18 Musicians by Steve Reich* (2nd Floor)

Featuring the UNO Percussion Department led by Scott Shinbara

Event 5: Explore the World through Music
The Bancroft Street Market • 5:00pm - 7:00pm

5:00PM - Aaron Hynds • in the same breath

6:00PM - Rhymes With Opera • Ensemble 768

Event 6: A Night of Loops
Slowdown • 7:30pm - Midnight

7:30pm - Kevin Pike • UNO Percussion • Weston Olencki

8:00pm - Luke Polipnick, Dana Murray, Max Stehr • tbd. Dance Collective

9:00pm - Dereck Higgins • Aspidistra

10:00pm - KEN VANDERMARK and TIM DAISY - HEADLINERS



College of the Arts
The Hugh A. Glauser School of Music

and

Kent State University New Music
present

The Vanguard
New Music
Guest Artists Series

Quince
Contemporary Vocal Ensemble

Saturday, October 25, 2014
7:30 p.m.

Carl F. W. Ludwig Recital Hall
Center for the Performing Arts

The use of cameras and tape recorders is strictly prohibited.

A graphic of a musical staff with several notes and a treble clef, positioned diagonally on the left side of the page.

UNRULY MUSIC

October 23 and 24, 2014

7:30pm

Peck School of the Arts Recital Hall

2400 East Kenwood Blvd.

October 25, 2014

8:00pm

Helene Zelazo Center for the Performing Arts

2419 East Kenwood Blvd.

Peck School OF THE **Arts**

DEPARTMENT OF MUSIC

arts.uwm.edu/music

Friday, October 24, 2014:

Quince Contemporary Vocal Ensemble

Three Voices (1982)

Morton Feldman (1926-1987)

Quince Contemporary Vocal Ensemble
Amanda DeBoer Bartlett
Kayleigh Butcher
Liz Pearse

Program notes

Morton Feldman: Three Voices (1982)

Who'd have thought that snow falls
it always circled whirling
like a thought
 In the glass ball
around me and my bear

Then it seemed beautiful
 containment
snow whirled
 nothing ever fell
nor my little bear
 bad thoughts
imprisoned in crystal

beauty has replaced itself with evil

And the snow whirls only
 in fatal winds
briefly
 then falls

it always loathed containment
 beasts
I love evil

- Frank O' Hara

From *The Collected Poems of Frank O'Hara*, edited by Donald Allen, University of California Press (1995), p.269.

THE MIDAMERICAN CENTER FOR CONTEMPORARY MUSIC PRESENTS

**THE 35TH
ANNUAL
BOWLING
GREEN
NEW
MUSIC
FESTIVAL**

**OCTOBER 15-18, 2014 - COLLEGE OF MUSICAL ARTS
BOWLING GREEN STATE UNIVERSITY**

Composer **William Dougherty** has had his works performed and workshopped internationally by leading ensembles including the New York Philharmonic, Orchestre National de Lorraine, the BBC Singers, the London Chorus, the London Ensemble, and the Lagetti String Quartet. His music has been broadcast on BBC Radio 3 and the Financial Times podcast 'FT Science.' Dougherty has received recognitions and awards from the BMI Student Composer Awards, the PRS for Music Society, Sound and Music, the King James Bible Trust, the American Composers Forum, the Philadelphia Orchestra Association, Le Conservatoire Americain de Fontainebleau, the Institute for European Studies (Vienna), and the UK Foreign Aid and Commonwealth Office. William earned his B.M. degree in composition summa cum laude from Temple University's Boyer College of Music and Dance in 2010. As a Marshall Scholar, William earned his M.Mus in composition with distinction from the Royal College of Music, London in 2012 working with Mark-Anthony Turnage and Kenneth Hesketh. That same year, William pursued *Ergänzungsstudium* (complementary studies) with Georg Friedrich Haas at the Musik Akademie der Stadt Basel in Switzerland. In the fall of 2014, William will continue his studies as a doctoral student at Columbia University in New York.



Steven Snowden creates music for a diverse array of settings including theater, dance, film, multimedia installations, and the concert stage. He has focused much of his recent work on interdisciplinary collaboration and remains active as a performer in both acoustic and electronic music. Raised in rural Southwest Missouri, Snowden began composition studies in 2002, received his MM in composition at the University of Colorado and DMA at the University of Texas at Austin. He is a co-founder/director of the Fast Forward Austin new music organization and his works have been performed by many ensembles at numerous festivals and concert series across five continents. He has recently received awards and fellowships from the Aspen Music Festival, New Music USA, the Austin Critics' Table, Copland House, ISCM World Music Days, Future Places Portugal, MACRO, IC Hong Kong, The Mizouo New Music International Composers Festival, The National Endowment for the Arts, and the ASCAP Morton Gould Awards among others. He was also the recipient of a 2012-13 Fulbright Grant to Portugal where he researched the augmentation of interactive motion tracking systems for use in large-scale interdisciplinary collaborations. He is currently a visiting professor and composer in residence at the Hong Kong University of Science and Technology.

THURSDAY, OCTOBER 16

7:30 PM, KOBACKER HALL

Look! Be: leap (2014, world premiere)..... **Libby Larsen**

BGSU Women's Chorus
Sandra Frey Stegman, conductor

"...werden wir klar werden..." (2013, world premiere)..... **Reiko Fueting**

BGSU New Music Ensemble
Liz Pearse, soprano
J.J. Pearse, conductor

Cross Stitch (2011)..... **Tetsuya Yamamoto**

Dustin Baer, soprano saxophone
Garrett Tanner and Chris Murphy, alto saxophone
Yi-Chia Du and Gavin Goodwin, tenor saxophone
Nick Zoulek, baritone saxophone
Evan Meccarello, conductor

We Only Speak of Other Things (2013)..... **Morgan Krauss**

New Music Ensemble
Brady Meyer, conductor

To a Solitary Disciple (2011)..... **Christopher Dietz**

New Music Ensemble
Liz Pearse, soprano
Christopher Dietz, conductor

Channels Passing (1981)..... **Paul Dresler**

New Music Ensemble
J.J. Pearse, conductor



Morgan Krauss (b. 1985) is a composer currently living in Chicago. She received her Bachelor of Music in Composition at Columbia College Chicago in the winter of 2012. She is now continuing her studies in Music Composition as a Doctoral student at Northwestern University. Krauss' ambitions in her works are to produce tactile explorations based on ones physical awareness and elements of allurements. Her music is focused on the latent instability of seemingly fixed gestures where the interaction between performer and the score creates yet a third entity, often guided by improvisation and the clashing of emotional opposites. Her recent accomplishments are as follows: The New Music USA Grant, soundSCAPE Festival, first prize at the 2013 Orkest de ereprijs YCM competition, the Young Composers Workshop in Curitiba, Brazil, along with performances at Gaudeamus Muziekweek, Darmstadt, Festival of the Lakes, Color Field Festival, and NUNCI Festival. Krauss' collaborations include: French contemporary vocal ensemble Voix de Strass, loadbang ensemble, ensemble cross art, Ensemble Recherche, Myotis Kollektiv, International Contemporary Ensemble, Spektral Quartet, Ensemble Dal Niente, Ensemble 61, Quince Contemporary Vocal Ensemble, Fonema Consort, Chicago Composers Orchestra, Volta Collective, flutist Shanna Gutierrez, percussionist Jonathan Hepler, soprano Amanda DelBoer Bartlett, guitarist Jesse Langen, soprano Carrie Shaw, clarinetist Alejandro Acierito, Beethoven trio and the Aurea Silva Trio.