

# New Horizons Music Festival

Truman State University. November 2, 2013.

# Welcome.

I am incredibly honored to be directing this year's music festival, and that you are here to attend these concerts. This will be a great day of music!

The New Horizons Music Festival began fifteen years ago, facilitated by the industry and imagination of Dr. Warren Gooch, my colleague in composition here at Truman. Dr. Gooch guided what has been known as the New Music Festival, with an accompanying composition contest, every year, establishing a tradition here at Truman for which he is justifiably proud. This tradition rests in large part of the generosity of the ensemble directors, faculty, and students of the Music Department who have leant their time and talents to the vision of the composers featured on the festival.

But it is not so much of a sacrifice. We at Truman believe in the vitality and relevance of contemporary music—we do our small part, presenting contemporary music on concerts throughout the year. We particularly get a charge from this festival and the opportunity it provides to feature our musicians performing this music in such a concentrated format.

As this year's director, I have made a couple of big changes to the Festival—the name change highlights this. We expanded the offering from two concerts to six, and have included dedicated concerts of improvisation and electronic music. Also, we are offering all of the concerts on Saturday to better accommodate our out-of-town guests.

This year we are especially honored to have the opportunity of hosting Dr. Paul Chihara, chair of Visual Music at U.C.L.A. As you will learn from reading his biography on the last two pages of this booklet, Dr. Chihara is a composer of international reputation, and we are very excited to have the opportunity to work with him during our festival. He is also a mentor of mine and a good friend and has graciously accepted our invitation to compose a new work for our Symphony Orchestra, creating *The Truman Dances* (yes we think it's a great title too).

Today you will experience many exciting recent works, including two other compositions by Dr. Chihara and *Mothership*, the YouTube symphony by Mason Bates. Along with these larger works, to warm your ears up, we have a concert of 45 minutes of improvisation led by Timothy AuBuchon. Following this, a concert-length work for string quartet and electronics in surround sound by Theodore Moore. The remaining 3 concerts include our large ensembles with a mixture of chamber music and solos. Finally, don't forget to head over to the Art Gallery to experience our continuously playing exhibition of new fixed-media works presented in conjunction with new prints by Nicholas Naughton.

You're going to love it!

*Charles Gran*  
2013 NHMF Director



*Sigma Alpha Iota*  
INTERNATIONAL • MUSIC • FRATERNITY

The Epsilon Pi chapter of Sigma Alpha Iota, the women's international music fraternity, welcomes you to New Horizons Music Festival! Our chapter is comprised of nearly sixty women who share a sincere dedication to music. This year marks a special year for our involvement with the festival, as this is our first year to take a lead organization role for the event. We know you are in for a treat!

One of Sigma Alpha Iota's main objectives is the advancement of American composers through new commissions, performances of their works, and concert attendance. The New Horizons Music Festival at Truman State University is such an opportunity. We are very pleased to welcome Dr. Paul Chihara as our guest composer this year.

On behalf of the Women of the Epsilon Pi chapter of Sigma Alpha Iota, I welcome you all to the New Horizons Music Festival. We are so glad you are here to share this music with us!

Sincerely,

*Lynnea Wootten*  
President, Epsilon Pi Chapter  
Sigma Alpha Iota

# Acknowledgements

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The Women of SAI!

Lynnea Wooten

Thank you one and all!  
*Dr. Gran*

# Gallery Concert

October 28 - November 2

## TSU Art Gallery

Curated by Robert Martin

*Staring at the Sun*.....Andrew Cole

*Blue*.....Madelyn Byrne

*Shadows*.....Nicoletta Andreuccetti

*Language*.....Josh Goldman

*Shahida*.....Kala Pierson

*Gaia*.....Kirsten Volness

*In This World Nothing Is Certain*...Christopher Danforth

*Not One Would Care*.....Jessica Rudman

*The Decider, in His Own Words*.....Samuel Pellman

*du coeur*.....Cara Haxo

*Bologna*.....Paul Thomas

*NYCDizMIX*.....Arthur Gottschalk

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### *Staring at the Sun*, Andrew Cole

This work was written during the Spring of 2008 for the After Now Music Series in Baltimore. It is for 4 channels and incorporates a large number of field recordings as well as samples from orchestral instruments used. While the piece is primarily concerned with space and environment, it also features with several fixed-media cliques. Listening to the piece reminds me of staring at the sun, we are at first filled with warmth and fullness, but eventually spots in our vision will emerge that are as mundane or outlandish as our imaginations.

*Blue*, Madelyn Byrne

This work was originally composed for 60x60 and selected for their EMM and Athena mixes. It is inspired by a collaboration with artist Lily Glass. This collaboration uses environmental elements, and Blue is intended to evoke a cold and desolate Winter landscape.

*Shadows*, Nicoletta Andreuccetti

Shadows are one of the main figures that inhabit our inner space, a place where it is not possible to cast a glance. This darkness hides what does not coincide with the values of consciousness: what is devalued, denied, removed, undeveloped. As a metaphor for change, alternating density and rarefaction, shadow acts in the realm of invisibility, symbolizing the continuous micro-transformations of personal experience. As a herald of diversity, shadow is the guardian of the dimension of inexpressibility. Sounds, suspended between light and shadow, between the light of the shadow and the shadow of the light, slowly build spaces. Sound, revealing and negating itself, fills the musical scene, vanishing, finally, in nature. This dialectic of full and empty spaces opens interaction with the other, the invasion of otherness that constructs new and changing identities, unique in their slipperiness.

*Language*, Josh Goldman

This is a stereophonic sound structure composed entirely of human vocal sounds (produced without the use of human vocal cords). I am performing all of the sonic material.

*Shahida*, Kala Pierson

Arabic for "she who witnesses", this work is made from three types of acoustic-only sound sources: unprocessed vocals by my collaborator Sukato; minimally processed shimmering sounds made from my voice saying "shhh"; and minimally processed metallic sounds and changing-harmonics I recorded using a piano's strings, keys, and metal frame. As of fall 2013, *Shahida* has been performed in Australia, Japan, New Zealand, Spain, and the U.S., and it was broadcast on New Zealand national radio.

*Gaia*, Kirsten Volness

"Gaia" is the theory that the earth is essentially a living thing, all of whose components have a dynamic relationship with other life systems. Present in both spiritual and scientific realms, a constant across the many different views of Gaia is that balance must be maintained for life to continue. Inspired by this concept of interrelated change, the piece seeks to explore a similar evolutionary dynamic, highlighting the repercussions that arise when human actions threaten the earth's balance.

*In This World Nothing Is Certain*, Christopher Danforth

I composed this around sampled audio—a mix of various Catholic prayers including the Lord's Prayer, a Hail Mary, and the Guardian Angel Prayer—found on an answering machine tape. As I worked with the devoted words from the recording, I began to explore the role of religion in my own family. I was raised in an agnostic household and never experienced Sunday mornings at church or after-school confirmation classes. My grandfather was a successful investment banker and my father has a degree in economics and is in the insurance business. The traditions of organized religion were faint and muted in my childhood. But the importance of fiscal responsibility and balancing a check book were learned by observing my father's Sunday morning ritual (his body hunched over in prayer to a calculator with giant gray buttons) of organizing our family's finances. I began to experiment with editing or muting most of the audible prayer in my samples. What is left are gasps, slurps and breaths which I combined with the clicks, pops and thuds of the answering machine to echo the sounds of my father and his fingers on the calculator keys those Sunday mornings.

*Not One Would Care*, Jessica Rudman

This work is a response to Sara Teasdale's poem "There Will Come Soft Rain", which depicts an eerily tranquil vision of a post-apocalyptic world where nature regains control. The work uses a combination of synthesized sounds (created in Tassman) and stock sound effects to depict a cataclysmic climax followed by a long winding down. Sounds associated with human society dominate the opening sections, yet are gradually replaced by abstract and non-human sounds. Even the choice of medium for the work—electronics with no live performers—is directly related to the content of the poem.

*The Decider, in His Own Words*, Samuel Pellman

On March 19, 2008, the fifth anniversary of his decision to launch the "operation for Iraqi liberation," George W. Bush went to the Pentagon and delivered a speech. As expected, he stuck with his story.

*de cour*, Cara Haxo

Du cœur is French for "of the heart"—the electronic sounds work together to create a living, sonic organism. The piece opens with a heartbeat motif that crescendos as the sounds come alive, and that links the various sounds to one another. The additional sighs and pulsations used in the composition further suggest its "aliveness." While writing this piece, I aimed to have one idea flow seamlessly into the next, so that the whole work would feel like a single, connected being.

*Please note that there is an extended moment of silence about halfway through the piece.*

*Bologna*, Paul Thomas

Simply put, this is a short piece about things being processed on a number of different levels and (on one level) the people who eventually enjoy these things.

*NYCDizMIX*, Arthur Gottschalk

I had the honor of working with the late Dizzy Gillespie on a number of occasions, including a Fantasy Records release featuring Gillespie and legendary tenor man Arnett Cobb. Many of the trumpet sounds heard in this piece came from the out-takes of that session; others were provided by trumpeter Reynaldo Ochoa. These sounds were assembled, edited, and layered with the Gillespie fragments into a ProTools environment; each layer was then heavily processed and staggered in relation to other layers - creating a momentary glimpse of the Ür-trumpet.

# Concert I

1:30pm | OPPH

A concert of improvisation.

## The TSU All-Stars

Andrew Robson, flute

Joel Gordon, saxophone

Tori Simkins, saxophone

Charles Miller, trumpet and synthesizer

Alex Davis, horn

Daniel Yung, cello

Anthony Roberson, bass

Adam Marroquin, piano

Julian Gibson-Cornell, percussion

Nate McDonald, percussion

Timothy AuBuchon, saxophone and director

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The TSU All-Stars (name changed to protect privacy) is a group of Truman students who are exploring freely improvised music. They have agreed to forgo the comfort and predictability of the written page, limitations of genre, or any pre-planning at all for that matter. This is *highly dangerous* music whose performance in public should not be attempted without at least a "rehearsal" or two. —T.A.

# Concert II

2:45pm | OP 2350

*Gilgamesh & Enkidu*.....Theodore Moore

*I. The Fall of Enkidu*

*II. The Dark*

*III. Lament*

*IV. The Silence was Deeper than Before*

*V. The Flood, the River*

*Epilogue. Names and Monuments*

Erik Rohde, violin

Sam Rudy, violin

Benjamin Davis, viola

Lars Krogstad Ortiz, cello

Theodore Moore, SuperCollider

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Gilgamesh is the King of Uruk and a tyrant to his people. He is half God and half man and inhabits an orderly domain. Enkidu is half animal and half man and he lives in nature. He frees animals from traps and inhabits a world of chaos. The following is the storyline of the piece, outlined by each movement:

## I. “The Fall of Enkidu”

After being tricked into leaving his natural world, Enkidu learns of human suffering and tyranny. He confronts and fights Gilgamesh, but ultimately they decide that they are equals and should be friends.

## II. “The Dark”

Together they go into the forest to defeat the Gods’ beast, Humbaba, who terrorizes the people of Uruk. They are victorious, however, Enkidu is badly wounded during the battle. The Gods’ are angry at Humbaba’s demise and decide to punish the two by sentencing Enkidu to death.

## III. “Lament”

At the loss of his best friend, Gilgamesh’s world collapses. The Orderly domain over which he reigned now appears chaotic and frightening. Not knowing how to proceed, Gilgamesh struggles with anger and uncertainty.

#### IV. “The Silence was Deeper than Before”

Gilgamesh decides that he must bring Enkidu back to life in order to return his world to the way it was before. He walks alone for days in silence and darkness in search of a wise man that survived the great flood and therefore will know the secret to eternal life.

#### V. “The Flood, the River”

The wise man struggles with the decision, but finally agrees to tell Gilgamesh where to find eternal life. Gilgamesh rushes to a specific river, ties stones to his feet, and walks to the bottom where he finds a plant with the power that he is seeking.

#### Epilogue. “Names and Monuments”

On his way home, a serpent steals the plant and sheds its skin in its place. Gilgamesh is distraught but continues home. Upon arrival, he is heartbroken to find that no one remembers his best friend Enkidu; he also finds that in his absence his people have built great monuments and walls around the city. Gilgamesh decides that in the face of uncertainty and chaos, life is not meant to be restored, but to be overcome through continuous creation and recreation of meaning.

SuperCollider is an open source programming language for real time audio processing and synthesis. Each of the string players is equipped with a microphone, which relays their sounds to the SuperCollider software written by the composer. The composer then controls and cues different sounds and processes from the software in response to the string players’ performance.  
—T.M.

# Concert III

4:00pm | OPPH

*Maï*.....Ryo Noda  
Tori Simkins, saxophone

*River*.....Shelley Washington  
Chelsea Lundberg, flute  
Katie Barthel, flute  
Patricia Spencer, flute  
Kenna Bogue, clarinet  
Eian Zellner, trumpet  
Emily Killian, trumpet  
Melissa Camp, horn  
Casey Dillon, trombone

*The Clock Ticks towards the Wire*.....Edwin Fattig

*Wind Machines Quartets*.....Robert Martin

*I. Weathervanes*

*II. Whirligig of the Relentless Dancing Bears*

*III. Sliding Gears*

Erik Rohde, violin

Sam Rudy, violin

Benjamin Davis, viola

Lars Krogstad Ortiz, cello

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*Maï*, Ryo Noda

This composition takes its impetus from traditional Japanese music for the Shakuhachi, a bamboo flute with five finger holes. The performance style includes many pitch bends and wide octave leaps found in that style.

*River*, Shelley Washington

This piece evokes a journey. It suggests the movements of water and earth, and the discoveries of what is seen at the banks, beyond the shoreline, and what may lie beneath the water's surface. The piece begins at the headwaters and continues downriver, swiftly traveling over rapids, floating underwater, discovering

waterfalls, before reaching the destination. Certain moments are depicted as a halcyon and unhurried place while others display the rush of potential threat or chance. There are contrasts of grand architecture, natural and man-made, viewed from the river.

“No man ever steps in the same river twice, for it’s not the same river and he’s not the same man.”

-Heraclitus

### *The Clock Ticks towards the Wire*, Edwin Fattig

This refers to a situation with a limited time frame. For example, finishing a timed test may invoke feelings of increasing anticipation as the time remaining decreases. This piece evokes calm feelings that gradually develop into somewhat more suspenseful feelings. The piece begins with long notes unfolding as sometimes beautiful colors and gradually becomes increasingly dissonant rhythmically. It climaxes with a rhythmic crescendo, and returns to long notes unfolding into pretty colors.

### *Wind Machines Quartets*, Robert Martin

I’ve always loved wind and wind machines: sailboats, wind surfboards, kites, kite boards, hang gliders, pinwheels, whirligigs, mobiles, wind chimes, and windmills. We’ve been using wind technologies for five thousand years to travel, lift water, mill grain, make art, toys, music, and, since 1874, electricity. I’ve been awed by the megawatt wind farms that have appeared in the landscapes of Kansas, Illinois, California, and elsewhere. Desire to increase awareness of wind as part of a culture of work, play, and sustainable energy led to exploring wind machines through a series of string quartets. Each composition focuses on the characteristics of a specific wind machine and how that machine is part of various circular processes.

*Weathervanes*: In contrast to sails, windmills, turbines, and whirligigs that capture wind energy, weathervanes are designed to spill the wind until they reach a stable position that points into the wind. *Weathervane Nocturne* is a meditation on weathervanes changing direction with night wind and coming into unison with it. The nocturne shifts among degrees of transparency as patterns flow harmoniously or jumble together.

*Whirligig of the Relentless Dancing Bears*: Propeller-driven whirligigs go back at least to the medieval period in Europe. A whirligig of bears do a lumbering dance as wind activates them. “Relentless” describes the unrelenting character of a whirligig in a strong wind.

*Sliding Gears* finds its inspiration in the clockwork of gears used to translate the changeable, uncertain wind into usable energy. The whirring and grinding of gears creates its own music.

# Concert IV

6:30pm | OPPH

*The Dirge*.....Timothy AuBuchon

Nick Maluf, alto saxophone  
Joel Gordon, tenor saxophone  
Jennifer Murray, bass clarinet  
Jacob England, trumpet  
Austin Motley, trombone  
Michael Marmorstein, piano  
Hanley Coyle, bass  
Kaleb Sackett, drums

*Rhapsody*.....Warren Gooch

Lindsey Davis, saxophone  
Janet Coggins, piano

*Quartet*.....Paul Harvey

Joelle Beusterien, clarinet  
Taeyeong Jung, clarinet  
Abby Sherman, clarinet  
Cory Hogan, bass clarinet

*Sonata for Clarinet and Piano*.....Paul Chihara

Jesse Krebs, clarinet  
Dan Kubus, piano

*Mothership*.....Mason Bates

Wind Symphony I  
Daniel Peterson, director

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*The Dirge*, Timothy AuBuchon

*The Dirge* was mostly completed during a Summer Faculty Research Fellowship. I don't like talking about my music much, or more accurately I am no good at it. This particular piece incorporates guided free improvisation (GFI) as well as some funny notes, if that helps.

*Rhapsody*, Warren Gooch

*Rhapsody* for alto saxophone and piano is a single-movement work in five distinct sections. The opening section (*Marcato*) is forceful and angry in

temperament. This section is followed by a contemplative extended cadenza that takes on the nature of a dialogue between the two instruments. The third section (*Cantabile*) features a modal melody that I wrote many years ago. Next, a “perpetual motion” section leads to an energetic scherzo that includes a partial return to the opening *Marcato* section. *Rhapsody* was composed in 2003 for Randall Smith and Patrice Ewoldt, who premiered the work that summer at the World Saxophone Congress held in Minneapolis. The piece is published by Dorn Publications, Inc.

#### *Quartet for 3 B-flat Clarinets and Bass Clarinet*, Paul Harvey

Harvey is a prolific author, composer and arranger, with many books to his name concerning the clarinet and saxophone. Hundreds of his musical publications are in print. He has conducted performances of his own works in Britain, the USA, Belgium and Holland. In 2002 he was presented with a Lifetime Achievement Award by the International Clarinet Association. This clarinet quartet, in four contrasting movements, has quickly become a standard in the ensemble’s repertoire.

#### *Sonata for Clarinet and Piano*, Paul Chihara

This sonata was composed over a twenty year period of gestation, development and eventual ecstasy. It began in 1990 as a sonata for viola and piano for my violist wife Carol, as a teaching aid for composing in the classical sonata form. But in the course of composing this little sonatina, I was taken very sick and found myself in St. Luke’s Hospital in New York for most of the next two years. While there I continued to work on the piece in my hospital bed, without piano or viola, and often under the influence of medication. The dreamy world of musical association resulting from this process created a very personal and autobiographical journey into the music that I love. For example, the opening theme in the first movement (which recurs throughout the entire sonata) is based on the harmonic progression of the main theme of the Brahms First Violin Sonata in G Major. The theme of the trio section of the Menuetto is a reference to the heart-breaking Sonata in E minor by Mozart, his only sonata for violin and piano in a minor key, and composed in Paris on the unexpected and tragic death of his mother. And running throughout the three movements of the Sonata are fleeting references to the song “Born to be Together” from my Broadway show *Shogun*. I created a clarinet version of the Sonata simultaneously with the viola original, and the clarinet version was the first performed, by Gary Gray and Walter Ponce in Los Angeles.

#### *Mothership*, Mason Bates

The mothership floats high above, an orchestra pulsing rapidly with a heart of techno. At several moments in the piece, various soloists dock, with the mothership, dropping in with solos both virtuosic and lyrical. The work was commissioned by Michael Tilson Thomas and the YouTube Symphony, which premiered the work in March 2011 at the Sydney Opera House in Australia.

# Concert V

**7:30 Pre-concert talk with Dr. Chihara**

**8:00pm | OPPH**

*Klarheit*.....Michael Bump  
Michael Bump

*Devil Sticks:*

*Equilibristics for Five Clarinets*.....Scott McAllister  
Emily Mehigh, E-flat clarinet  
Luis Viquez, clarinet  
Kenna Bogue, clarinet  
Marlene Jaime, clarinet  
Jennifer Murray, bass clarinet

*Retrato VI*.....Eddie Mora  
Jesse Krebs, conductor  
Luis Viquez, clarinet  
Emily Mehigh, clarinet  
Jennifer Murray, bass clarinet  
Daniel Yung, piano  
Grace Fitter, double bass  
Cody Brockman, percussion

*Ami*.....Paul Chihara  
Janet Coggins, piano  
Lok Ng, piano

*The Nice Model*.....Charles Gran  
Brian Kubin, cello  
Charles Gran, vocoder

*Truman Dances*.....Paul Chihara  
TSU Symphony Orchestra  
Sam McClure, director

*Klarheit*, Michael Bump

Premiere performance; commissioned by Living Sound Publications, and a consortium of the Western Kentucky University, University of Kentucky-Lexington, and Ohio University-Athens.

*Devil Sticks: Equilibristics for Five Clarinets*, Scott McAllister

This piece was commissioned by the Buffet Summer Institute in 2009 and was inspired by the composer's fascination with street performers of devil sticks—a form of gyroscopic juggling or equilibristics, consisting of manipulating one stick (“baton”) between two other sticks held one in each hand.

*Retrato VI*, Eddie Mora

This begins with two persistent themes, which shift from the clarinets to the piano, supported by the contrabass and a colorful set of percussion. A second section amuses the listener with a sarcastic theme that uses the Cha-Cha dance. This evolves into an improvisational section, which then cleverly turns into a fugato. The piece ends with the themes of the first section being used to create an exciting finish. I utilized Afro-Latin American melodies and rhythms mixed with overloaded harmonies in a contemporary scheme. *Retrato VI* is one of a series of compositions with this title. The definition of the word “retrato” seems somewhat difficult to translate, the closest definition being “image” or “self-portrait.”

*Ami*, Paul Chihara

*Ami* was composed in 2008 for the wedding of my dear friends, the great French pianist Pascal Roge and his virtuoso wife Ami, and is in the tradition of the loving and affectionate duos for four hands immortalized by Mozart and Schubert, Faure, Debussy and Ravel, among my favorite composers. The five little movements suggest a story of courtship, dancing and musical theater, with touches of ragtime, blues, and movies ... all leading, of course, to a happy ending. And the national musical inflections are overtly French, Japanese, and American.

*The Nice Model*, Charles Gran

The Nice Model is a hypothesis  
And not all scientists are convinced it's true

Everyone now agrees that at least  
Some planets migrated

Whether that set off  
A violent solar-system-wide paroxysm  
Is up for debate

Charting the composition  
And orbits  
Of distant planets

Should reveal  
Whether and how

The key to testing  
The Nice Model  
Is Map-making

There is a faint risk  
Of apocalypse  
The Sun incinerating the Earth

None of this  
Is what you would expect  
From planets  
Born in a spinning disk  
Around a star

The sound of an instrument evokes time, and maybe place. A vocoder suggests progressive rock of the 1970s and pop and funk of the following decade; the cello is mostly associated with romanticism. For many, outer space has a heroic tradition, especially in our exploration of it. In *The Nice Model* the cello evokes the mystery and grandeur of space and the vocoder, the technological wizardry created in humanity's struggle to control it or, in this case, explain it.

A vocoder works by modulating a steady sound source, often a synthesizer rich in harmonics and noise, with the signal of a voice speaking or singing. Often the modulation is done by talking; I sing in this performance because it allows for certain harmonics to be reinforced. On a level, the text of this work was selected and metered because of the way it sounds when spoken (or sung). The phrases are mostly from "It All Began in Chaos" by Robert Irion (*National Geographic*, July 2013). I have also edited the verse to highlight the uncertainty in both the specific history of the Solar System and the scientific community's ambivalence to the model's ability to explain aspects of it. Here is a description, edited, by David Jewitt of U.C.L.A.:

The Nice Model (named after the observatory in Nice, France) is founded on two aspects of the Solar system deduced in the past couple of decades from observations of the Kuiper Belt. The heavily populated mean-motion resonances in the belt strongly suggest that the orbits of the planets have migrated. The Nice Model asks, "what would happen to the Solar system if its most massive planets, Jupiter and Saturn, entered 2:1 mean motion resonance"? The model makes few observationally testable predictions (because, with many parameters, a wide range of outcomes can be reached). So, although it is attractive in terms of its ability to fit the data, we do not know how to determine its correctness.

The score has been designed to be performed either with live accompaniment (the vocoder) or with a recording of the accompaniment, what has historically been called “tape.” Because of this, you will notice that many of the solo cello phrases end with longer values to accommodate the uncertainty (again) of how much time is needed until the vocoder next is heard. The Nice Model is third in a series of pieces I have written for Truman faculty, including *Tick-Tock* (2011) for oboe (Elaine AuBuchon) and drum machine, and *Sensing Angels* (2010) for clarinet (Jesse Krebs) and electronic processing.

*Truman Dances*, Paul Chihara

This three movement dance suite for orchestra was written this year (2013) for the orchestra at Truman State University. Like most of my music (discounting my film work) it was composed for special friends in affectionate situations. The three movements invoke the spirit of Japan, Ipanema (!), and the America. The second movement is a Bossa Nova composed for Christine Gran, the lovely and talented wife of Professor Charles Gran, my former doctoral student at UCLA. The outer movements are tributes to my memory of being brought up Japanese in pre-war Seattle: a gentle folk song at the beginning, and a wild festival dance to conclude.

# Special Event: Sigmund Snopek III

## After concert V | DuKum Inn (upstairs)

Sigmund Snopek III  
Michael Woods, drums, guitar, sax  
Denise Goetsch, oboe, flute, and voice  
Emily Wolfersberg, soprano

**Please join us for drinks following concert 5 at the DuKum Inn.**

Sigmund Snopek III will be performing in support of the release of Dr. Robert Mielke's latest book: *Adventures in Avant Pop* published by Naciketas Press.

In *Adventures in Avant Pop*, Bob Mielke analyzes the lives and work of seven extraordinary musical artists who have been, Mielke argues, ahead of their times. Each of the musicians discussed in this book has contributed in his or her own way something unique and abiding to the world of popular music. The musicians discussed in the book are: Yoko Ono, Frank Zappa, Neil Young, Joni Mitchell, James Brown, Sun Ra, and Sigmund Snopek III. Dr. Mielke, a professor of American literature at Truman, is a lifelong collector and appreciator of pop music.

Information about Snopek III can be found in the performer biographies portion of this program.

# Composer Biographies

**Nicoletta Andreuccetti**, versatile musician, with a variety of interests ranging from musicology to psychology of music, to composition, studied at the Conservatory of Cagliari for the piano, at the Scuola Civica in Milan and Pescara Academy of Music for composition, and at the Florence Conservatory for electronic music. Later, he studied with the pianist K. Bogino and with the composers M. Bonifacio, A. Solbiati, H. Dufourt, S. Sciarrino, B. Mantovani. Ivan Fedele. A collaboration with the *Neue Vocalsolisten Stuttgart* at Achantes Festival 2009 (Metz, France) allowed her to establish an international profile with the composition *S'i fosse foco*, based on the text of Cecco Angiolieri's famous sonnet. In the same year she won first prize at the *International Electroacoustic Music Competition MUSICA NOVA* in Prague with *L'altro canto* for female voice and electronics, which was recorded by Barbara Zanichelli for Nova Music Edition. In 2011 her music was selected for the *ISCM World New Music Days Festival 2011* (Music Biennale Zagreb) and broadcast by national radio, resulting in considerable acclaim and audience exposure. The festival *SuoniRiflessi 2011* dedicated to her the concert on female creativity with the world premiere performance of the song for voice and piano, on a poetic text by Alda Merini, *Di pensieri di stelle di poesia*, performed by Giulia Peri and Matteo Fossi. In March 2012, she won first prize at the *Utrecht Dutch Harp Composition Contest* with *Mouvements*, piece also selected for the *International Gaudeamus Music Week 2012* and performed Gwyneth Wentink. The *56. Festival of Contemporary Music of the Biennale di Venezia* (2012) has commissioned to her the work *Figurazioni dell'invisibile* for the GIARDINO SONORO, Architecture Sonora's sound interactive installation. In May 2013, was composer in residence in the Steinhardt Department of Music and Performing Arts at New York University for the realization of *Dall'oscuro II*, for bass clarinet and live electronics, performed at the Frederick Loewe Theatre in New York. In August 2013, Lecce Symphonic Orchestra commissioned to her a piece inspired by Gesualdo's works for the fourth centenary of his death.

Saxophonist and composer **Tim AuBuchon** lived in the Chicago area for six years where he was an active performer and educator. His groups performed at such venues as the Velvet Lounge, the Empty Bottle, and the Chicago Cultural Center. He was selected to attend the David Liebman Saxophone Masterclass in 1997. He was a finalist in the 1998 North American Saxophone Alliance Jazz Solo Competition. Professor AuBuchon received his master's degree from Northwestern University, where he was a graduate assistant in jazz. He received his bachelor of music degree in composition from the University of Missouri-Columbia. He is a former faculty member at Benedictine University and Moraine Valley Community College and has performed with Randy Brecker, John Abercrombie, and Tim Hagans, and numerous others. The debut CD of the Tim

AuBuchon Quartet, *Bluz fer Mo*, received favorable reviews including the following from Marshall Vente on the Jazz Institute of Chicago web page: "In a world of a thousand tenor players Tim stands out with a mature sound and an exceptional concept for improvising....The program is as exciting and personal. (Tim's compositions) show great depth and imagination." Professor AuBuchon has also performed and recorded with Radio Improved, a collective jazz and improvised music group. David Liebman, master saxophonist who performed with Miles Davis and Elvin Jones, had this to say about their album *Jump In*: "This is really a wonderful two horn group, with intelligent compositions and a well rehearsed rhythm section. In this rather difficult instrumentation, Radio Improved is making some real music. Highly recommended."

**Mason Bates** writes music that fuses innovative orchestral writing, imaginative narrative forms, the harmonies of jazz and the rhythms of techno. Frequently performed by orchestras large and small, his symphonic music has been the first to receive widespread acceptance for its expanded palette of electronic sounds, and it is championed by leading conductors such as Riccardo Muti, Michael Tilson Thomas, and Leonard Slatkin. He has become a visible advocate for bringing new music to new spaces, whether through institutional partnerships such as his residency with the Chicago Symphony, or through his classical/DJ project *Mercury Soul*, which has transformed spaces ranging from commercial clubs to Frank Gehry-designed concert halls into exciting, hybrid musical events drawing over a thousand people. In awarding Bates the Heinz Medal, Teresa Heinz remarked that "his music has moved the orchestra into the digital age and dissolved the boundaries of classical music."

Bringing classical music to new audiences is a central part of Bates' activities as a curator. With composer Anna Clyne, he has transformed the Chicago Symphony's MusicNOW series into an imaginative concert experience drawing huge crowds, with cinematic program notes and immersive stagecraft. Another new take on new music is *Mercury Soul*, which embeds sets of classical music into a fluid evening of DJing and immersive stagecraft. Sold-out performances from San Francisco's famed Mezzanine club to Miami's New World Symphony have brought a new vision of the listening experience to widespread audiences. A collaboration with director Anne Paterson and Maestro Benjamin Shwartz, it returns to Chicago's Metro with members of the Chicago Symphony, as well as to a new space designed by the San Francisco Symphony. Bates was recently awarded the Heinz Medal in the Humanities.

**Eddie Mora Bermúdez** was born in San José, Costa Rica in 1965, and received his musical education both at the University of Costa Rica and the Moscow Tchaikovsky Conservatory, studying composition and violin performance. He graduated from the Tchaikovsky Conservatory in 1992. Among Mr. Mora's composition awards include the esteemed "Aquileo J. Echeverría" Award from Costa Rica's National Association of Composers (ACAM). His works have been performed by the Costa Rica Symphony Orchestra as well as by numerous musical ensembles in Canada, the US, Holland, and Russia. He has participated

in a number of contemporary music festivals in Mexico, Russia and Costa Rica. Mr. Mora has thus far recorded his original music on three CDs, featuring many of the works included here at the Classical Archives. In addition, he has made a recording of "100 Years of Costa Rican Classical Music" for violin and piano. He is the founder of the chamber string ensemble Camerata Latinoamericana, and is the co-founder of the duet Mora/Duarte. Mr. Mora is also the Artistic Director of the Symphony Orchestra of Heredia (Costa Rica). He currently teaches composition at the University of Costa Rica.

**Dr. Michael R. Bump** is Professor of Percussion Studies at Truman State University. His teaching/performing positions have included the Ohio State University, University of Mississippi, Asheville Symphony, Sewanee Music Festival, Columbus Symphony, Memphis Symphony, Chicago City Ballet, and ProMusica Chamber Orchestras, among others. Michael served as percussion coordinator and arranger for the Memphis Blues Drum and Bugle Corps, as well as instructor/arranger for the Phantom Regiment and the University of Illinois Indoor Drumline. He has given solo performances on international stages including PASIC, as well as featured timpani soloist/clinician at the Midwest Band & Orchestra Clinic, MENC, World Saxophone Congress, University of the West Indies (Trinidad), and Percussive Arts Society State chapter events. He has served as PAS chapter president in both South Carolina and Mississippi, and as a member of the New Music/Research Committee, organized and hosted PAS International Convention "Focus Days" in 1995, 2007, and 2012. Michael is an artist-clinician for the Pearl/Adams Corporation, Innovative Percussion, Inc., Evans Drumheads, and Sabian Ltd., and has works for percussion published by Arrangers Publishing Co., Studio 4 Productions, Media Press, and Music for Percussion, Inc. He has also written articles for Percussive Notes Journal and The Instrumentalist.

**Madelyn Byrne** is an active composer of both acoustic and electro-acoustic music. Some recent pieces include *Joyce Settings -- Rain Has Fallen* and *Winds of May* (for SATB choir with piano accompaniment, composed for the Palomar College Chamber Singers), *In A Winter Landscape* (for bass flute and computer, commissioned and recorded by Peter Sheridan for MOVE Records), *Arrival* (computer music with video art by Lily Glass, recorded to DVD for Everglade Records), and *Northern Flight* (for piano and computer, recorded by Peter Gach for Innova Records).

Madelyn's music has been presented in a variety of venues throughout Europe, Asia, Australia, and North America. This year's performance sites include California, Illinois, New York, Oregon, Connecticut, Australia, and the United Kingdom. Her piece for Peter Sheridan has been broadcast several times on Australian Public Radio.

Additional past honors include selection for a wide range of new music festivals: The International Computer Music Conference (five times), The Aries New Music Festival, The Australasian Computer Music Conference, Electronic Music Midwest, Western Illinois University's New Music Festival, Imagine II, and

Merging Voices among others. Tracks from her CD with Peter Gach are played once a month, on average, on WQXR and Q2. Madelyn has also been the recipient of annual ASCAP Plus Awards, honorable mention in the "Suoni di Legno" competition, and winner of the Friends and Enemies of New Music Composition Competition.

Madelyn completed her DMA in Composition at The Graduate Center in 1999. Her composition teachers include Charles Dodge, John Corigliano, and David Olan. The compositions for her dissertation were done while she was a guest composer at Columbia University's Computer Music Center.

The bio for **Paul Chihara** is on the last pages.

**Andrew Seager Cole** is a composer, guitarist, and media artist. His work explores the intersection of eco-acoustics, folk and popular music, and technology with traditional concert music. Andrew's works have been performed at festivals worldwide, including June in Buffalo, the International Computer Music Conference, the Society of Electro-Acoustic Music USA Conference, the National Flute Association Convention, and the North American Saxophone Alliance. His works have been played by a wide assortment of performers including members of Ensemble Surplus, Eighth Blackbird, and the Da Capo Chamber players. Recent commissions include a concerto for double bassist Jeremy Baguyos and the University of Nebraska Omaha Symphonic Winds, a work for orchestra and electronics for the Hopkins Symphony Orchestra, and a live electronic work for coloratura soprano Bonnie Lander. Andrew's works have been recorded on the OCD Media, Vox Novus, and the Music from SEAMUS CD Series. Awards include the 2008 National Association of Composers USA Young Composer's Competition, the Prix d'Ete Competition, and the Robert Hall Lewis and Otto Ortman Awards. He holds a BA in philosophy and music from Goucher College, MM's in computer music and composition from Peabody Conservatory, and is currently working on his dissertation at University of Missouri, Kansas City where he was a Doctoral Chancellor's Fellow. Andrew is currently living in Wellington, New Zealand where he is studying eco-acoustics and multichannel electronics on a Fulbright Fellowship.

**Christopher Danforth** is an electronic and acoustic music composer and instrument inventor living in Cambridge, MA. He studied composition under Henry Gwiazda and received a BA in Music from Minnesota State University, Moorhead. He has won awards from the Jerome Foundation, the American Composers Forum, the American Music Center and Meet the Composer. In 2012 he was awarded an Artist Fellowship for Composing by the McKnight Foundation. His music has been presented at various festivals around the country including the The MATA Festival, Santa Cruz Fringe Festival, Electronic Music Midwest Festival and the Cal State Fullerton New Music Festival. His compositions have been featured on advertising campaigns, interactive websites and skateboarding videos. With his ensemble, The Danforths, he has performed across the United

States at venues including the First Avenue Main Room, Le Poison Rouge and the Knitting Factory.

**Edwin Fattig** graduated from University of Nebraska Kearney in 2011 with a Bachelor of Music. He studied classical and jazz guitar under Greg Sales, Music Business under Dr. James Payne, and music composition under Dr. Darleen Mitchell. He performed in the Jazz Rock Ensemble under the direction of Dr. James Payne, the University Men's Chorus under the direction of Dr. David Bauer, and the New Music Ensemble under the direction of Dr. Darleen Mitchell. He also played guitar professionally in and around central Nebraska with a few different groups between 2008 and 2012. He currently pursues the Master of Arts at Truman State University which will be completed in May of 2014. In his time at Truman, he studied composition with Dr. Warren Gooch, Dr. Charles Gran and Mr. Tim Aubuchon. He also performed in the Jazz Ensemble and combo. In 2010, received an undergraduate research fellowship awarded by University of Nebraska Kearney to complete a chart for big band. Edwin Fattig received an assistantship at Truman State University in 2012-13, and 2013-14. His music has been performed on New Music Festivals, composition studio recitals, and local venues. He is president of the Mostly Live Composers Society. He also leads the rhythm section in the Truman State University Jazz Ensemble.

**Josh Goldman** composes / improvises / performs music, using acoustic and electronic sources, for various ensembles and settings. Much of his music combines sound and visual elements. His compositions and performances have been presented at a number of international festivals and conferences. He has received awards from Miso Music Portugal, Institut International de Musique Electroacoustique de Bourges, Accademia Musicale Pescarese, Madrid Abierto, Delaware Valley Arts Alliance, Ministerio de Cultura de la Junta de Andalucia, ASCAP and others. He has been an Artist-in-Residence at the Kimmel Harding Nelson Center for the Arts, the Virginia Center for the Creative Arts, the Ucross Foundation and others. Mr. Goldman holds degrees from New England Conservatory of Music (BM in music performance) and Brooklyn College, CUNY (MM in music composition). Currently, he is pursuing a doctoral degree in music composition at the University of Cincinnati College-Conservatory of Music.

**Dr. Warren Gooch's** music has been widely performed throughout North America, as well as Europe, Asia and Latin America. His work has been recognized by the National Federation of Music Clubs, Minnesota Orchestra, American Choral Directors Association, Music Teachers National Association, Percussive Arts Society, International Trumpet Guild, College Music Society, Music Educators National Conference, the Composers Guild, Composers and Songwriters International, Collegiate Band Directors National Association, American Composers Forum and numerous other organizations. He has been the recipient of over thirty composition awards and paid commissions. Approximately thirty of his works are published by Southern, Dorn, Kjos,

Alliance, Flammer, Ensemble, Plymouth, and other publishers. *Clockwork* for orchestra is available on compact disk, recorded by the Slovak Radio Orchestra under the direction of the late Robert Black (PARMA Recordings).

A native of Duluth, Minnesota, Gooch received his doctorate from the University of Wisconsin. He studied with Stephen Dembski, Joel Naumann, Thomas Wegren, Mary Mageau, Eric Stokes and others, representing the varied aesthetic philosophies and stylistic positions of composers such as George Crumb, Milton Babbitt, Howard Hansen, and Nadia Boulenger. This broad background has informed Gooch's own diverse and comprehensive style.

Gooch's work as music theorist has been recognized by the College Music Society, and Gooch has authored a manual in the Benward/White Music in Theory and Practice textbook series published by McGraw-Hill. Professional affiliations include BMI, Society of Composers, American Composers Forum, Phi Mu Alpha Sinfonia, Pi Kappa Lambda, College Music Society, Music Theory Midwest, Macro Analysis Creative Research Organization, Music Teachers National Association, Music Educators National Conference, Christian Fellowship of Art Music Composers, Wisconsin Alliance for Composers, Iowa Composers Forum and others.

Gooch chairs the Theory-Composition Area and coordinates the Master of Arts in Music program at Truman State University. In 2012, he was named the Truman State University Educator of the Year and in 2013, he received the Governor's Award for Excellence in Education from the State of Missouri. He is also actively involved in church music.

**Arthur Gottschalk**, a man whose music has been described as “rapturous, argumentative, and prickly” (Gramophone Magazine), and “fascinatingly strange” (BBC Music Magazine), is Professor of Music Composition and Theory at Rice University's Shepherd School of Music. With the number of compositions in his catalog now approaching two hundred, his music is regularly performed domestically and overseas, and his works are recorded and distributed on Navona, New Ariel, Crystal Records, Summit, Capstone, Beauport Classical, ERMMedia, AUREcordings, Golden Crest, MSR Classics, Ablaze Records, Naxos, Edipan (Italy), and Delage (France). His works are published by Subito Music, Shawnee Press, European American Music Distributors, Alea Publishing, Trevco Music, Potenza Music, Delage Musique, and The Spectrum Press. His book, *Functional Hearing*, is published by Scarecrow Press, a division of Rowman and Littlefield. Dr. Gottschalk has worked in diverse areas of music, including composing and arranging music for feature films, television scores, numerous industrial films and commercials, music publishing, and artist management. He continues to work as an expert in music copyright cases and as a forensic musicologist. His *Concerto for Violin and Symphonic Winds* won the First Prize of the VVX *Concorso Internazionale di Composizione Originale* (Corciano, Italy), and he has been awarded the prestigious Bogliasco Fellowship for additional work in Italy. Further awards include the Charles Ives Prize of the American Academy of Arts and Letters, composer residencies at the famed Columbia-Princeton Electronic Music Center and at the Piccolo Spoleto Festival, and annual awards from the

American Society of Composers, Authors, and Publishers since 1980. In 2013 he was appointed as Judge for the Grawemeyer International Award in Music Composition. A student of renowned American composers William Bolcom, Ross Lee Finney, and Leslie Bassett, Professor Gottschalk carries on this important lineage by producing students who compose original and innovative music in various forums throughout the world.

**Dr. Charles Gran** joined the music faculty at Truman State University in 2008, where he teaches in the Theory and Composition area. He was born and raised in Southern California, where he received a B.Mus. in composition from California State University Fullerton, and Ph.D. in composition from The University of California, Los Angeles in 2004. He has written for various combinations of voices, instruments, and media as well as libretti and lyrics, and has a long association with theater and dance. Recent compositions includes solo pieces, works with electronic elements, as well as works for theater. He is currently leading student research in music synthesis with Electronic Music Working Group, now in its second year. Prior to joining the music faculty at Truman, he taught at Santa Monica College and Occidental College, both in Southern California. More information about Dr. Gran and his work can be found at [campdeedly.com](http://campdeedly.com).

**Paul Harvey** was born in Sheffield in 1935 and started playing the clarinet at the age of 11. He went on to become a member of the National Youth Orchestra, and then gained a scholarship to go the Royal College of Music in 1952, where he studied clarinet with Frederick Thurston and Ralph Clarke, and also composition with John Addison. After doing his National Service with the Band of the Irish Guards from 1953-56, Paul took the position of bass clarinet with the Scottish National Orchestra from 1958 and subsequently became a member of the Bournemouth Symphony Orchestra. Most of his saxophone work was with the BBC Symphony Orchestra during the 1960s and 1970s. During this time he also became a pioneer of the contrabass clarinet on the soundtracks of many horror films, mainly with the National Philharmonic Orchestra. Paul was also co-founder and leader of the London Saxophone Quartet, a group with which he played from 1969-1985. As a teacher, Paul Harvey served as professor of clarinet at Trinity College of Music during the 1970s. He was also professor of clarinet and saxophone at the Royal Military School of Music, Kneller Hall from 1969, retiring as senior professor in 1995.

Harvey is a prolific author, composer and arranger, with many books to his name concerning the clarinet and saxophone. Hundreds of his musical publications are in print. He has conducted performances of his own works in Britain, the USA, Belgium and Holland. In 2002 he was presented with a Lifetime Achievement Award by the International Clarinet Association.

**Cara Haxo** (b. 1991) earned her bachelor's degree in composition *summa cum laude* at The College of Wooster in Ohio, where she studied acoustic composition, orchestration, and counterpoint with Jack Gallagher, electronic composition with

Peter Mowrey, and piano with Laura Silverman. She is the recipient of the 2013 National Federation of Music Clubs Young Composers Award and the 2013 International Alliance for Women in Music Ellen Taaffe Zwilich Prize and was awarded second prize in the 2012 Ohio Federation of Music Clubs Student/Collegiate Composers Contest. Her works have been premiered by the PRISM Quartet, the Wooster Symphony Orchestra, the Eleventh Hour Saxophone Quartet, and members of The Wooster Chorus. A native of Haydenville, Massachusetts, Haxo is currently pursuing a graduate degree in composition at Butler University in Indianapolis, where she studies with Michael Schelle. She ultimately hopes to teach at the college level and to collaborate with other artistic disciplines, such as theatre and dance. Recordings of Haxo's works can be heard at [chaxomusic.weebly.com](http://chaxomusic.weebly.com).

**Dr. Robert J. Martin** studied composition with Herbert Brun. His interests in composition, cybernetics, and learning resulted in an interdisciplinary doctoral thesis in music and educational psychology at the University of Illinois completed under Herbert Brun and Heinz von Foerster. He has composed works for instrumental, vocal, and choral groups. Dr. Martin is professor emeritus at Truman State University, a long time advocate of new music, and a member of the Society of Composers, the Iowa Composers Forum, and the American Society for Cybernetics.

**Scott McAllister** was born in Vero Beach, Florida, in 1969, and completed his doctorate in composition at the Shepherd School of Music at Rice University. McAllister has received numerous commissions, performances, and awards throughout the United States, Europe, and Asia. He has also been featured at the Aspen, Chautauqua, and The Prague/American Institute Summer Festivals. McAllister has received awards, performances, and/or commissions from ASCAP, The American Composers Orchestra, The Rascher Quartet, I Musici de Montreal, Charles Neidich, The Verdehr Trio, Jacksonville Symphony, Da Camera, The Ladislav Kubik Competition, The United States New Music Ensemble, The President's Own Marine Band, The Florida Arts Council, and The Florida Bandmaster's Association. Scott McAllister's music is recorded on Summit Records, Naxos, iTunes and Centaur labels and his music can be found at [Lydmusic.com](http://Lydmusic.com). Scott McAllister is currently Professor of Composition at Baylor University.

**Theodore Moore** is a composer, sound designer, and music educator living in Minneapolis. His work focuses on live electronic processing with live performers using the digital signal processing programming language SuperCollider. Many of his pieces have been performed across the country, including Decorah, IA (Luther College); Berkeley, CA (Festival of Contemporary Music); Dublin, NH (The Walden School); Chicago, IL (Access Contemporary Music); Kirksville, MO (Truman State University); Richmond, KY (Eastern Kentucky University); and Minneapolis-St. Paul, MN (Cedar Cultural Center). As a sound designer, Ted has worked with Nautilus Music-Theater (St. Paul) on *Joan of Arc*, *Europera 5*, and

*The View From Here*; Freshwater Theater Company's *Better or Worse*; and Savage Umbrella's original productions, *Care Enough*, *Emma Woodhouse is NOT a Bitch*, *Rain Follows the Plow*, and *Leaves*. Ted has taught music in a variety of capacities, notably at The Walden School's Young Musicians Program (Dublin, NH), Dorian Summer Music Camps (Decorah, IA), and Art Institutes International in downtown Minneapolis. Ted's composition teachers include Brooke Joyce, Warren Gooch, and Charles Gran. Currently Ted is the Artistic Co-Director of Spitting Image Collective, a composer collective that enriches the contemporary music community of Minneapolis-St. Paul. Contact him at [www.tedmooremusic.com](http://www.tedmooremusic.com).

**Ryo Noda** is a Japanese saxophonist and composer. Mr. Noda studied at Osaka College of Music with Arata Sakaguchi, Northwestern University with Frederick Hemke, and the CNRM with Jean-Marie Londeix. Other works include: *Improvisation I, II, & III*, *Phoenix* (1988), *Gen* (1990), *Murasaki No Fuchi* (saxophone duet), *Requiem* (Shin-en), (1979) for Solo Tenor Saxophone and *Sketch* (1973) for Saxophone Quartet.

**Samuel Pellman** has been creating electroacoustic, microtonal, and other unusual sorts of music for nearly four decades, since his undergraduate study at Miami University in Ohio and his doctoral study at Cornell. Many of his works can be heard on recordings by the Musical Heritage Society, Move Records, and innova recordings. Recently his music has been presented at the International Symposium of the World Forum for Acoustic Ecology in Melbourne, Australia, IRCAM in Paris, the SCOPE Festival in Basel, the KYMA International Sound Symposium in Vienna, the International Astronautical Congress in Capetown, South Africa, the Musicacoustica Festival at the Central Conservatory for Music in Beijing, the WOCMAT festival in Taiwan, and the ICMC in Perth. Pellman is also the author of *An Introduction to the Creation of Electroacoustic Music*, a widely-adopted textbook published by Cengage. At Hamilton College, in Clinton, NY, he teaches music theory and composition and is co-director of the Studio for Transmedia Arts and Related Studies (STARS).

**Kala Pierson** (b. 1977) is an American composer and sound artist. Her music's "seductive textures and angular harmonies" (Washington Post) are "intricately structured, both mathematical and lyrical" (Dnevnik). Much of her music includes text (whether sung by voices or used in other ways), and she focuses on texts of cultural and political significance by living writers, producing works of "marvelous political power" (Louis Andriessen). Her pieces have been performed and installed in more than 25 countries on six continents and in festivals including Musica Viva (Portugal), Tanglewood (USA), International Computer Music Conference (USA), and the International Congress on Art and Technology (Brazil). Trained at Eastman School of Music and Bard College at Simon's Rock, she focuses on long-term projects including Axis of Beauty (setting texts by living Middle Eastern writers since 2004, in an ongoing answer to "Axis of Evil")

wartime propaganda) and *Illuminated* (setting texts about sex and sexuality by living writers from a wide range of world cultures).

**Jessica Rudman's** music has been presented across the USA and abroad on festivals such as the Omaha Symphony New Music Symposium, Composers Now, N\_SEME, and the IAWM International Congress. Honors include winning the 2013 Boston Metro Opera's Advocacy Award, the 2012 NewMusic@ECU Orchestra Composition Competition, and the 2012 College Music Society National Convention Student Composition Award. Ms. Rudman has taught at Central Connecticut State University, The Hartt School, and Baruch College. She is currently pursuing a Ph.D. at the City University of New York as a student of Tania León.

**Paul Thomas** received his PhD in composition from the University of North Texas. His wide range of compositional interests include writing for performer and electronics, acoustic chamber music, group improvisation, and creating ways to explain new music to middle schoolers. Paul plays accordion in the improvisation ensemble *Impulse* and is an adjunct theory and composition instructor at Dallas Baptist University.

**Kirsten Volness** is a composer, pianist and educator who grew up outside a small town in southern Minnesota — a place that fostered in her a keen interest in the outdoors and the wonders of nature. The magic to be found in the natural world informs and inspires her creative work as do various spiritual philosophies, social and environmental issues.

She has received commissions from the BMI Foundation, ASCAP/SEAMUS, the Kansas City Electronic Music and Arts Alliance, and World Future Council Foundation and performers such as Hotel Elefant, NOW Ensemble, Colorado Quartet, REDSHIFT Ensemble, and Ann Arbor Symphony Orchestra. She collaborates often, writing songs for Exilkabarett and Erik Ehn's Tenderloin Opera Company, as a founding member of the interdisciplinary performance group *Awesome Collective*, an affiliated artist of *Sleeping Weazel*, and pianist for new music ensemble *Hotel Elefant*. She was recipient of the 2010 Fellowship in Music Composition from the Rhode Island State Council on the Arts and a 2011 grant from the Composer Assistance Program of the American Music Center (New Music USA). Her electroacoustic work has been performed at numerous festivals including *Bourges*, *SEAMUS*, *NYCEMF*, *Electronic Music Midwest*, *NoiseFloor*, and *Third Practice*. Her acoustic work has been featured at festivals presented by the American Composers Alliance, *Midwest Composers Symposia*, and the *Montréal and Edinburgh Fringe*.

Kirsten teaches privately and as adjunct composition faculty at the University of Rhode Island. She is on the board of directors for the non-profit Boston New Music Initiative and produces new music/multimedia concerts in New York and New England. Kirsten earned composition degrees from the University of Michigan (DMA, MM) and the University of Minnesota (BA, *summa cum laude*). Some of her past teachers include Evan Chambers, William Bolcom,

Betsy Jolas, Bright Sheng, Michael Daugherty, Karen Tanaka, and Judith Lang Zaimont.

**Shelley Washington** is a recent graduate of Truman State University with a Bachelor of Arts in Music. Currently she is pursuing the Masters of Arts in Education. In her undergraduate studies, Ms. Washington studied saxophone with Dr. Randall Smith and took composition lessons with Dr. Warren Gooch. She was also a member of the Truman State University Wind Symphony, under the direction of Daniel Peterson, the Truman State University Jazz Ensemble, under the direction of Tim AuBuchon, and the baritone saxophonist of the Auftakt Four Saxophone Quartet coached by José Zayas-Cabán. In addition to these groups, she was the public relations leader for the Truman State University Saxophone Studio.

In May 2013, Ms. Washington was awarded an Interdisciplinary Research Community Grant in which she composed the music for the new musical, "Is He Dead? The Musical!" Ms. Washington worked with Mr. Joshua E. Reinhardt to complete the work, and they recently held a workshop for their musical. It was performed in its entirety on September 28, 2013. Currently, she studies composition with Dr. Charles Gran.

# Performer Biographies

**Joelle Beusterien** is a first year music education major from Greenwood, Missouri, where she was a three time member of the All-State Band, four time member of the All-District Band, and five year member of the Kansas City Youth Symphony. She also was selected for the All-District Choir and received superior ratings for all four years at the state solo competition.

**Kenna Bogue** is from O'Fallon, Missouri, where she was named Alternate for the All-State Band and was a featured concerto soloist with her high school band. She was the clarinet section leader and received the John Philip Sousa Award, the Louis Armstrong Award, and the U.S. Marine Music Award. She is a senior music education / performance double major, who performs in the Truman Wind Symphony, and received the 2013 Louise Dye Pearce Memorial Scholarship.

**Cody Brockman** attended Lebanon Senior High School in Lebanon, Missouri. He received numerous superior ratings at district and state solo and ensemble contests. During his undergraduate degree at Truman, he played with the University Orchestra, Wind Symphony, and Clarinet Choir at MMEA. After graduating from Truman State University with a Bachelor of Arts in Music he is now a Graduate Researching/Teaching Assistant at Truman pursuing a Masters in Conducting and Music Education.

Originally from Southern California, **Janet Coggins** has been a resident of Kirksville since 1998. She received her BA in Piano Performance from the California State University in San Bernardino in 1981 and a Master of Arts degree from Truman State University in 2003. She has held the position of full-time staff accompanist since 2008.

**Hanley Coyle**, a senior chemistry student from Cedar Falls, Iowa, started playing bass in Truman's Jazz Ensemble as a freshman in the Fall of 2009. In addition to the Jazz Ensemble he has been playing in a variety of small group combos since his sophomore year. He has been playing classical and jazz bass for 12 years. During high school, Hanley was named the bassist for the Iowa All-State Jazz Band and was a member of Celebration Iowa, a vocal and instrumental ensemble composed of current high school students from across the state that spends the summer touring and performing. Hanley has enjoyed all his years at Truman especially his experience with the jazz ensemble. His experience in jazz has given him many intangible traits and life experiences that will definitely be applied after graduation.

**Alex Davis** is a junior from Blue Springs, MO, majoring in Music Education. He participated in his high school's marching band, which went to the 2009

Inaugural Parade of President Obama in Washington, DC and the 2010 Macy's Thanksgiving Day Parade in NYC. He is currently a member of the Wind Symphony II and is a member of Phi Mu Alpha. His hobbies include, but are not limited to: mountain biking, disc golf, baseball, soccer, playing guitar, as well as music in general.

**Benjamin Davis**, violist based out of Minneapolis, is an orchestral, chamber and solo performer as well as an active teacher. Davis is a member of the Quad Cities Symphony Orchestra, a substitute violist with the Des Moines Symphony and has served as substitute principal violist for the Mankato Symphony. He is an active proponent of modern art music and frequently works with composers and performers on the local, national and international spheres. In addition to his active performance schedule, Davis is the Artistic Director of the Oskaloosa Chamber Music Festival, Organizer for Classical Revolution Twin Cities and has been nominated for the position of President of the Minnesota Viola Society beginning in January of 2014. Davis holds a B.M. in Viola Performance from the University of Minnesota and has had the privilege to receive training from Bruce McLellan, Charles Miranda, Jonathan Sturm, Thomas Turner, Roland Vamos, Carol Rodland and Korey Konkol.

**Lindsey Davis** is a sophomore music major working toward her Bachelors of Arts in Music (General Concentrations) and eventually her Masters of Arts in Education. She has played with several groups since the beginning of her education at Truman, including Wind Symphony I and II, Jazz Lab and Jazz Ensemble, jazz combos including the Hungry, Hungry Combo, and the saxophone quartet The Penultimates. She is also a Jazz Studies minor, and hopes to perform in addition to teaching upon the completion of her studies.

**Jacob England** is a senior music education major with a jazz studies minor. Hailing from Wentzville, Missouri, Jacob has performed with local St. Louis musicians such as Jim Manley and Larry Smith as well as the 2010 Missouri All-State Band. At Truman State, Jacob is an active performer in ensembles such as Wind Symphony I and Jazz Ensemble. Jacob is also president of both the National Association for Music Education-Collegiate chapter and the Phi Mu Alpha Sinfonia chapter of Truman.

**Grace Fitter** is from St. Louis, Missouri, where she participated in orchestra, jazz band, pep band, and select women's chorus at Nerinx Hall High School. She received the National School Orchestra Award in 2009, and has since worked with Insight Theater Company and the St. Gabriel Players as a pit musician. She was a member of the Truman University Orchestra from 2009-2013 and has also been a member of various jazz ensembles, as well as one of the band members for the theater department's 2012 production of Spring Awakening. She received a B.A. in music education from Truman in 2013 and is currently pursuing the MAE degree.

**Julian Gibson-Cornell** is in his senior year at Truman State University and is a percussion performance major. He has played in the Truman State University Jazz Lab Band and jazz combos for several semesters, and is currently taking a jazz improvisation class on vibraphone.

**Joel Gordon** is a Junior Music Education major from Kansas City, MO. Joel studies saxophone with José Zayas Cabán and Jazz improvisation with Tim AuBuchon. At Truman, Joel participates in Wind Symphony I, Jazz Ensemble, the Normal Saxophone Quartet, as well as other small Jazz-based groups. Upon graduation, Joel plans to pursue graduate studies and enter into the field of music education and performance.

**Cory Hogan** comes from Jackson, Missouri, where he was a three time member of the All-State Band, six time member of the All-District Band, and an alternate for the All-State Choir. He is a first year music education major.

**Marlène Jaime** comes from Blue Springs, Missouri where she performed in the All-State Band, the All-District Band, and was the section leader of her high school band. She is currently a junior clarinet performance major.

**Taeyeong Jung** is from Seoul, Korea but attended high school in St. Louis, where he was a member of the All-State Band, the Honor Band of America, and received superior ratings at the state solo competition for two years. He is a first year clarinet performance major.

**Dr. Jesse Krebs** has performed throughout the United States, England, and Costa Rica. This is his ninth year teaching at Truman, where he instructs the clarinet studio, directs the Truman Clarinet Choir, and teaches Perspectives in Jazz. Dr. Krebs has been featured as a concerto soloist with the North Carolina and Central Florida Symphony Orchestras, and has performed in the clarinet sections of the Kansas City, Tallahassee, Greensboro, Fayetteville, Quincy, and Southeast Iowa Symphony Orchestras. In 2002, he was one of three American semifinalists selected for the International Clarinet Association Young Artist Competition and competed in Stockholm, Sweden. He received a Doctor of Music in clarinet performance from the Florida State University, a Master of Music from the University of North Texas, and a Bachelor of Music from the University of North Carolina at Greensboro. Dr. Krebs has been nominated twice for the Truman State University Educator of the Year Award, and was selected as a finalist in 2011.

**Dr. Brian Kubin** has been an active teaching performer for the past sixteen years and is currently an Associate Professor at Truman State University. Former principal teachers include Hans Jørgen Jensen, Tanya Remenikova and Julie Bevan. He studied chamber music and orchestral repertoire with John Sharp, John Pegis, Peter Slowik and the Vermeer Quartet. He has also participated in master classes with Steven Doane, Paul Katz, and Timothy Eddy. Past faculty

positions include Northern Michigan University, College of St. Catherine, and Gustavus Adolphus College. Dr. Kubin has performed recitals and master classes in the Midwest and Italy and has been involved in several chamber ensembles including the Keweenaw String Quartet and the Sheridan Chamber Players, which performed on the Dame Myra Hess concert series. Orchestral experience includes Kansas City Symphony, Minnesota Opera, Minneapolis Pops Orchestra, Skylark Opera, Pine Mountain Festival, Marquette Symphony, Chicago Civic Orchestra and the Quincy Symphony, where he is currently principal cello.

**Dr. Daniel Kubus** has served as a staff accompanist at Truman for more than six years. He is a sought-after instructor and performer, who has performed throughout the United States, including concert appearances in Illinois, Texas, Idaho, and New York. As a soloist, Dr. Kubus has competed in and won several competitions, including the St. Louis Young Artist Competition in 1999 and Truman State's own Gold Medal Concerto Competition in 2003. At the age of 14, Dr. Kubus performed in the Weill Recital Hall at Carnegie Hall. He has performed with many guest artists, including Boris Allakhverdyan, principal clarinetist of the Metropolitan Opera Orchestra; Lei Weng, assistant professor at the University of Northern Colorado; opera tenor Joshua Baum; and clarinetist and composer Jonathan Salter. Dr. Kubus has been selected to perform with the Truman State University Symphony Orchestra and Opera Theatre on a number of works. Dr. Kubus' instructors have included famed performer and pedagogue Jane Allen; Barbara Lieberman, former principal keyboardist for the St. Louis Symphony; Uriel Tsachor at the University of Iowa; and Jack Winerock at the University of Kansas.

Saxophonist **Nick Maluf** is a senior Music Composition major studying with Dr. Warren Gooch. He has had several works premiered at Truman and will be planning a recital sometime in the spring. He is also a member of the Upsilon Phi Chapter of Phi Mu Alpha Sinfonia.

**Michael Marmorstein** is an Undergraduate Music and Math major at Truman State University. He was a pianist in South Dakota All State Jazz Band for four years, and currently plays for an awesome jazz combo at Truman State University.

**Adam Marroquin** is a sophomore music education major. He studies trumpet with Greg Jones. He studies piano as a secondary instrument with David McKamie. He plays in Truman's Jazz Ensemble, Brass Choir and Wind Symphony.

**Dr. Sam McClure** is Director of Orchestras and Professor of Violin/Viola at Truman State University, having joined the faculty in August 1998. Dr. McClure earned degrees in violin performance from the Eastman School of Music and Ohio University and the Doctor of Musical Arts Degree in orchestral conducting from Michigan State University, where he studied with Leon Gregorian. McClure has collaborated as conductor and performer with several nationally and internationally recognized musicians, including Ruben Gonzalez, Geoffrey

Michaels, Giora Schmidt, Alberto Bogni, Gregory Sandomirsky, Kanako Ito, Oliver Steiner and Elizabeth Holowell, cellist Martin Storey, horn virtuoso and composer Sharon Moe-Miranda, and composers Menachem Wiesenberg and Eric Ewazen. The Truman State University Orchestra, under the direction of Dr. McClure, performed at the 2000, 2006 and 2010 Missouri Music Educators Association conventions and has also recently performed in Italy, France, the Czech Republic, and Austria. Dr. McClure has been a visiting artist at the Conservatorium of Music in Newcastle, Australia and the Boccherini and Puccini Conservatories in Italy, where he presented master classes and recitals and conducted the conservatory orchestras.

**Nate McDonald** is a senior undergraduate studying music education. He has played percussion in orchestra, jazz ensemble, wind symphony, jazz combo groups, drumline, percussion ensemble, and steel pan.

**Emily Mehig** attended Oakville High School in St. Louis, Missouri. She was a member of the All-State Band and the National Honor Society, and she received numerous superior ratings at district and state solo and ensemble contests. She received second place at the 2011 Missouri Music Teachers Association College Woodwinds Competition, and currently performs as a member of the University Orchestra, and as the principal clarinetist of the Truman Wind Symphony. She is a senior music education / performance double major.

**Charles Miller** is a trumpet performance major at Truman. He grew up in St. Charles, Missouri where he attended Francis Howell High School. At Truman, he has been very involved with the music department, participating in Wind Symphony, Brass Choir, Orchestra, and other ensembles. Charles has won the International Trumpet Guild Conference Scholarship Competition and Truman State's concerto competition, as well as playing in the Texas Festival Orchestra at the 2013 Round Top Summer Institute. Charles' primary teacher is Dr. Gregory Jones.

**Austin Motley** is a freshman at Truman State University. He is a graduate of Kirksville High School where he served as drum major of the Marching Band for two years. Austin was a four-year member of the Missouri All-State Band. At Truman, Austin is very active in the music department where he participates in the Marching Band, Brass Choir, and Wind Symphony. Austin plans to pursue a career in music education.

**Jennifer Murray** is from Florissant, Missouri, where she was a member of the St. Louis All-Suburban Band and the Missouri Ambassadors of Music. In high school, she received the John Phillip Sousa award and the Outstanding Senior Musician award. She served as the orchestra intern at the 2011 Lutheran Summer Music Academy, and was selected to perform in both the MMEA All-Collegiate Orchestra and All-Collegiate Band. She recently received the Truman Outstanding Music Student Award and performed with the St. Louis

Philharmonic Orchestra. She graduated from Truman with a BA in music: general concentrations and a BM in clarinet performance, and is currently pursuing the MAE degree.

Pianist **Lok Ng** earned both her undergraduate and graduate degrees in piano at the University of Nevada, Las Vegas, followed by her D.M.A. in piano performance at the University of North Texas, where she studied with Joseph Banowetz. Additionally, Lok earned a post-doctorate Professional Studies Certificate in piano at Manhattan School of Music, studying under Zenon Fishbein. Dr. Ng has been a prizewinner at several piano competitions, including second place at the Liszt-Garrison International Piano Competition, finalist at the American Prize, first place at the MTNA Young Artist piano competition in Nevada, and first place on two occasions at the UNLV concerto competition. As a performer, Dr. Ng has performed in prestigious venues in both the United States and China, and she has given guest artist recitals at music programs around the country. Dr. Ng has previously taught on the piano faculties of Skidmore College, the College of Saint Rose, and Union College, and currently she is an Assistant Professor of Music in Piano at Truman State University.

**Lars Krogstad Ortiz** was born and raised in the Twin Cities. Having grown up in a family of professional musicians, he eagerly started the cello at age four and never looked back. Lars studied with Brenda Villard and Tom Rosenberg at the University of Minnesota. He has also had many solo and chamber master classes with notable musicians, such as Janos Starker, Paul Katz of the Cleveland String Quartet and violinist Gil Shaham. After teaching for several years in Denver, Lars recently returned to Minneapolis where he is now an active teacher and chamber musician, as well as the principal cellist of the Civic Orchestra of Minneapolis.

**Daniel Peterson** has been the Director of Bands at Truman State University for 34 years. He previously had taught in public schools in Iowa for several years. His duties at Truman State University include administration of all of the University band activities including Wind Symphony I, Wind Symphony II, Concert Band, The Statesmen Marching Band, and basketball bands. He is the artistic conductor of Wind Symphony I, Concert Band and the Statesmen Marching Band.

Mr. Peterson teaches courses in Marching Band technics and Band Literature at the undergraduate level, and Advanced Instrumental Conducting 688 and 691, Administration of Instrumental Music, and Literature and Pedagogy of Instrumental Music at the Graduate Level.

The Wind Symphony has performed on MENC national conference in 1981, The CBDNA National Conferences in 1985 and 1989, regional CBDNA conferences in 1993, 2000, and 2008. The band has also performed on 9 MMEA conferences and 2 Iowa Bandmaster Conferences. In addition, Mr. Peterson has presented 5 clinic/lectures for MMEA. Over 100 summer presentations of “Championship Drill Design” workshop for High School marching band directors

have been presented in the summers both on and off campus. He is an active adjudicator throughout the nation.

Mr. Peterson was elected to the Iowa Jazz Educators Hall of Fame in 1990, and the Missouri Bandmasters Association Hall of Fame in 2008.

**Tony Roberson** has been playing double bass for 12 years in a variety of university and community orchestras as well as in a number of jazz ensembles. He has studied with Erik Harris, principal bassist with the St. Louis Symphony, and Truman's own Dr. Brian Kubin. Currently Tony is completing a B.S. in psychology with minors in statistical methods and music. He has never learned how to ride a bike but makes up for it by being very handsome.

**Andrew Robson** starting playing the flute at age 9, was a member of the St. Louis Symphony Youth Orchestra and had the privilege of studying with the musicians of the St. Louis Symphony. In 2010 he won the Youth Orchestra's concerto competition and performed Mozart's Concerto in G Major. Andrew was the Principal Flute of the 2010 All-State Orchestra in his senior year. He was won Truman State's Gold Medal Competition twice and was awarded the Presser Scholarship last year. Since his freshman year Andrew has been Principal Flute with the Truman State University Symphony Orchestra and Wind Symphony I. He is currently working on a degree in Flute Performance at Truman State University with Dr. Julianna Moore.

Violinist and conductor **Erik Rohde** is a James Sample Fellow and a doctoral candidate in conducting at the University of Minnesota, studying with Mark Russell Smith. He conducts and performs widely in the Twin Cities area - recent performances include an all-American recital of contemporary music at the 2012 Alba Music Festival (Alba, Italia) and a performance of the Bach Double Concerto with the Buffalo Community Orchestra (Buffalo, MN). He holds degrees in orchestral conducting, violin performance, and biomedical engineering, and in addition to his work at the University of Minnesota conducts the Buffalo Community Orchestra and Contemporary Music Workshop, and teaches at the Trinity School and the MacPhail Center for Music in Minneapolis, MN.

**Kaleb Sackett** is a junior at Truman State University. He is pursuing a Linguistics major, as well as minors in Classics and Greek. Kaleb plays drums for Truman State's jazz ensemble and has participated in numerous jazz combos over his years at Truman. Kaleb intends to get married this summer, finish his undergraduate degree, and then pursue a Master of Divinity degree at Seminary, in order to become a minister.

**Abby Sherman** is a first year music education major from Fenton, Missouri, where she was in the All-State Band, the All-District Band, and received a superior rating at the state solo competition.

**Sigmund Snopek III** started writing and performing music while he was still in high school in the 1960s in Waukesha, Wisconsin. His major breakthrough came as a member of a band called the Bloomsbury People which signed with MGM in 1968 and produced an album of the same name. When the group disbanded in 1971, Sigmund nevertheless recorded music he had written for the group's next album, the progressive rock piece, *Virginia Woolf* (1972). Since that time Sigmund has continued writing and recording music as part of various bands and collaborations. Some of his other works throughout the 1970s and 1980s are: *Trinity Seas Seize Sees* (1973), *Nobody to Dream* (1976), *Thinking Out Loud* (1978), *The First Band on the Moon* (1980), *Roy Rogers Meets Albert Einstein* (1982), and many more. In the 1980s he also traveled as keyboardist with his friend Brian Ritchie's band, Violent Femmes. In addition to these progressive rock and rock adventures, Sigmund Snopek III has written ten symphonies, several song-cycles based on the poetry of various poets, music for pipe organ (the *Miasma Fragments*), and numerous piano pieces. He studied music at the University of Wisconsin Waukesha with Don Stimpert with whom he has retained a close friendship and collaboration up to the present (Stimpert plays on Snopek's *Jade* CD, containing some of Snopek's piano compositions). He is currently working on three studio CDs (*Extra Innings*, *Remnants of Poets*, and *Pugsley, King of the Barnyard*) and one CD of live recordings.

**Luis Víquez** is from Cartago, Costa Rica. Before coming to Truman to pursue M.A. degrees in clarinet performance and conducting, he was the principal clarinetist of the Heredia Symphony Orchestra, and for five years taught at the Paraíso School of Music, where he was the clarinet and music theory professor and Director of Band Activities. He was also the conductor of the Paraíso Clarinet Choir and the Paraíso Youth Symphonic Band, winner of the National Band Competition of Costa Rica in 2011 and 2012. Mr. Víquez was also principal clarinetist of the Municipal Orchestra of Cartago from 2008 to 2010, and a member of the National Symphony Orchestra of Costa Rica in 2007. He has performed recitals and concerts in Panama, Honduras and Guatemala, and was member of the Latin American Youth Wind Orchestra (2009, Colombia) and of the International Youth Wind Orchestra that toured Taiwan in 2011. He was awarded a scholarship from WASBE as a participant conductor of the 2012 University of Texas Conductors Workshop and appeared as guest clarinet soloist with the Heredia Symphony Orchestra, performing Mozart's Concerto for Clarinet. Mr. Víquez holds the Bachelor and Licenciatura degrees (Cum Laude) from the University of Costa Rica, where he was a student of professor Yamileth Perez. Recently, he was selected to receive a Truman Graduate Research Grant and he won the 2012 MMTA Graduate Woodwinds Competition.

**Daniel Yung** grew up in Kansas City, MO and was part of the first graduating class of Staley High School. He has 12 years of experience on piano and 11 on cello (as well as many years on several other instruments). Currently, Daniel is a cello performance and music education (with a piano emphasis) double major. He performs in several ensembles and the band New Ocean.

# TSU Symphony Orchestra

Dr. Sam McClure, director

## **Violin I**

Sarite Brown  
Kathryn Byrd  
Richard Shewmaker  
Emily Maxwell  
Blake Hernton  
Aaron Albrecht  
Jake Gibson  
Emma Patterson  
Kristin Schleuter  
Anusha Cherupalla  
Emily Goyro  
Martha Cruse

## **Violin II**

Ava Pacheco  
Claire Clausen  
Hunter Takamiya  
Clara Miller  
Emily Berry  
Geoffrey Winkelmann  
Tana Johnson  
Staci Sanders  
Autumn Smith  
Christa Kopp  
Morgan Self  
Madeleine Vander Polder  
Nicholas Vellios

## **Viola**

Emily Koboldt  
Kayla Morgan  
Christopher Aman  
Alexis Carroll  
Orion Guan  
Kaitlyn Knieb  
Caitlyn Priese  
Alexander Kehm

## **Cello**

Daniel Yung  
Leah Diecker  
Corey Kretzmer  
Zebediah Yoko  
Amanda Davis  
Laura Van Genderen

## **Bass**

Eric Wickert  
Darby Dachroeden  
Sierra King  
Carlos Sedillo

## **Flute**

Andrew Robson  
Chelsea Lundberg  
Katherine Barthel  
April Firsick

## **Oboe**

Clinton Cole  
Lynnea Wootten

## **Clarinet**

Luis Viquez  
Emily Mehigh  
Marlene Jaime

## **Bassoon**

Lucas Bishop

## **Alto Saxophone**

Victoria Simkins

## **Horn**

Benjamin Listhartke  
Matthew Judd  
Dr. Russel Baughman  
Melissa Camp  
Christina Cacciatore

## **Trumpet**

Charles Miller  
Eian Zellner  
Christopher Power

## **Trombone**

Justin Bartz  
Andrew Overmann  
Nicholas Gragg

## **Tuba**

Brian Jacob

## **Timpani**

Matthew Musselman

## **Percussion**

Julian Gibson-Cornell  
Nathan McDonald  
Benjamin Barker  
Brett Morris

## **Guitar**

Edwin Fattig

## **Piano**

Seymour Aprelilio

# TSU Wind Symphony I

Prof. Daniel Peterson, director

## **Piccolo**

Katherine Barthel

## **Flute**

Andrew Robson

April Firsick

Brook Evans

Patricia Spencer

## **Oboe**

Clinton Cole

Lynnea Wootten

## **E-flat Clarinet**

Marlene Jaime

## **B-flat Clarinet**

Emily Mehigh

Kenna Bogue

Maddie holtzman

Joelle Beusterien

Charlyn Ortmann

Jennifer Arcipowski

## **Bass Clarinet**

Thomas Goodman

## **Contra Bass Clarinet**

Matt Gragg

Cory Hogan

## **Alto Saxophone**

Joel Gordon

Aaron Keeton

Ezekiel Murphy

## **Cornet**

Ryan Staines

Jacob England

Hunter Mueller

Emily Killian

## **Trumpet**

Chris Power

Adam Marroquin

## **Horn**

Benjamin Listhartke

Jamie Phinney

Melissa Camp

Christina Cacciatore

Forrest Beck

Abigail Wood

## **Trombone**

Austin Motley

Jeff Duffy

Mirana Shwadlenak

Matt Cooper

## **Bass Trombone**

Nicholas Gragg

## **Tuba**

Brian Jacob

Jacob Langley

## **Tenor Saxophone**

Joshua Baumgartner

## **Baritone Saxophone**

Nicholas Maluf

## **Piano**

Megan Hueber

## **Percussion**

Julian Gibson-Cornell

Tori Hosler

Nathan McDonald

Janelle Walker

Nicole Ulmer

Brett Morris

Angela Hilton

Andrew Brogan

## Dr. Paul Seiko Chihara

*It is almost easier to think of Paul Chihara as several different composers. There is the Chihara whose sensitivity to exquisite instrumental color has made him a favorite with such performers as conductor Seiji Ozawa and the Sequoia String Quartet. There is, however, a strong theatrical side to Chihara which expresses itself in works for dance, musical theater and film. And there is Chihara's love for American popular music of the '30s and '40s.*

—Mark Swed, The Los Angeles Times,



Paul Seiko Chihara was born in Seattle, Washington in 1938. He received his doctorate degree (D.M.A.) from Cornell University in 1965 as a student of Robert Palmer. Mr. Chihara also studied with the renowned pedagogue Nadia Boulanger in Paris, Ernst Pepping in Berlin, and with Gunther Schuller at Tanglewood. With Toru Takemitsu, Chihara was composer-in-residence at the Marlboro Music Festival in 1971, and also the first composer-in-residence of the Los Angeles Chamber Orchestra, Neville Marriner, Conductor. More recently, he has served as the composer-in-residence with the Mancini Institute in Los Angeles.

Mr. Chihara's prize-winning concert works have been performed in most major cities and arts centers in the U.S. and Europe. His numerous commissions and awards include those from The Lili Boulanger Memorial Award, the Naumberg Foundation, the Guggenheim Foundation, the Fulbright Fellowship, the Aaron Copland Fund, and National Endowment for the Arts, as well as from the Boston Symphony Orchestra, the London Symphony Orchestra, the Los Angeles Philharmonic, the New Japan Philharmonic, the Cleveland Orchestra, the New Juilliard Ensemble, and the Orpheus Chamber Orchestra. His commissioned orchestral tone poem CLOUDS was premiered by the American Composers Orchestra in their Millennium Concert at Carnegie Hall in 2001. His AMATSU KAZE (for soprano and five instruments) was premiered by the New Juilliard Ensemble at the Why Note Festival in Dijon, France. In February 2002, a concert of his choral music was presented by the Westminster Choir College at Princeton, New Jersey. His "An Afternoon on the Perfume River" received its world premiere by the Orpheus Chamber Orchestra at Carnegie Hall in February of 2004. Sir Neville Marriner and the world-renowned guitar virtuoso Pepe Romero recently recorded his Guitar Concerto with the London Symphony Orchestra. Active in the ballet world, Mr. Chihara was composer-in-residence at the San Francisco Ballet from 1973-1986. While there, he wrote many trailblazing works,

including Shin-ju (based on the "lovers' suicide" plays by the great Japanese dramatist Chikamatsu), as well as the first full-length American ballet, The Tempest.

In addition to his many concert works, Mr. Chihara has composed scores for over 90 motion pictures and television series. He has worked with such luminaries as directors Sidney Lumet, Louis Malle, Michael Ritchie, and Arthur Penn. His movie credits include Prince of the City, The Morning After, Crossing Delancey, and John Turturro's Romance and Cigarettes. His works for television include China Beach, Noble House, Brave New World, and 100 Centre Street. Mr. Chihara also served as music supervisor at Buena Vista Pictures (Walt Disney Co.). Also active in the New York musical theatre world, Mr. Chihara served as musical consultant and arranger for Duke Ellington's Sophisticated Ladies, and was the composer for James Clavell's Shogun, the Musical.

Mr. Chihara's works have been widely recorded. His compositions appear on many labels including BMG Records, Reference Recordings, CRI, Music and Art, Vox Candide, New World Records, The Louisville Orchestra First Editions Records, and Albany Records. Mr. Chihara is a Professor of Music at UCLA.