



SCI Region VI Conference
February 9-11, 2006

The Shepherd School of Music
Rice University
Houston, Texas





OFFICE OF THE DEAN
THE SHEPHERD SCHOOL OF MUSIC

9 February 2006

To Our Guests from SCI:

On behalf of the faculty, students and staff it is my pleasure to welcome you to the Shepherd School of Music at Rice University! We are delighted to serve as host for this conference and very much hope your experience here is a pleasant one.

The Shepherd School of Music was created in 1975 and during its relatively short institutional life has become one of our country's premier schools of music. A major stride was made in 1991 with the construction of Alice Pratt Brown Hall which houses three of Houston's finest performance spaces: Stude Concert Hall, Duncan Recital Hall and the Edythe Bates Old Recital Hall and Grand Organ. The Spanish architect Ricardo Bofill was responsible for the design of Alice Pratt Brown Hall with Larry Kirkegaard serving as acoustician.

The Shepherd School's programs comprise performance, composition and musicology. Approximately 55% of the School's 287 students enroll in the graduate program with the remaining 45% being undergraduates. One of the Shepherd School's greatest assets is its renowned faculty, many of whom will be participants in the SCI conference either as composers or performers. With performance as our focus, the School produced in excess of 380 events last year, a staggering number by any measure. It is largely due to the efforts of our exemplary staff that we are able to sustain our activities at this level.

We have made every effort to ensure the success of your conference. That said, please do not hesitate to ask if there is anything we can do to make your stay more enjoyable.

Sincerely,

Robert Yekovich
Dean



Society of Composers, Inc.

National Council (2005-06)

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The Ohio State University

David Gompper, President Emeritus
University of Iowa

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Scott Brickman, University of Maine (1)

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Bruce Reiprich, Northern Arizona State University (7)

Glenn Hackbarth, Arizona State University (7)

Charles Argersinger, Washington State University (8)

Patrick Williams, University of Montana (8)

John Beall, Student Conference Host, Univ. of West Virginia

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Phillip Schroeder, Producer, Performers CD Series
Henderson State University

Gerald Warfield, General Manager

On behalf of the Society of Composers, Incorporated, I want to welcome you to our 2006 Region 6 Conference. This year SCI is celebrating our 40th anniversary, with membership at an all-time high of 1400+ members. Our conferences—festivals of new music—have always been the cornerstone of SCI's mission to promote the composition, performance, understanding and dissemination of contemporary music—and with a history of over 5,000 new works performed at events like the one you're attending here at Rice, we can claim some measure of success.

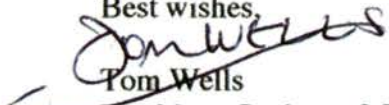
As SCI has grown, the scope of our Regional Conferences has broadened, both in numbers of performances and wider geographic representation of composers, to exceed that of many National Conferences of years past.

Although SCI has significantly expanded our services to members over the years to include two CD series, a variety of internet services, a 29-volume journal of scores, a student commissioning competition, and others, the Conference—an opportunity to renew friendships and associations, talk shop, exchange ideas, and hear live performances of colleagues' music—still remains an invigorating experience, even in these days of virtual realities.

I want to offer SCI's sincere appreciation to our host, Art Gottschalk, for his dedication, unflagging enthusiasm, and Herculean (or rather: Hurok-ulean) efforts in making this conference happen. Our sincere thanks to Art's colleagues and students at Rice University who are so generously contributing their talents and energies in performance, conducting, organization, and administration to make this conference a nationally important musical event.

I wish you a most enjoyable experience at our 2006 Region 6 Conference.

Best wishes,


Tom Wells

President, Society of Composers, Incorporated

Society of Composers, Inc., Box 450, Old Chelsea Station, New York, NY, 10113-0450

E-mail: secretary@societyofcomposers.org **URL:** <http://www.societyofcomposers.org>



ASCAP

FRANCES RICHARD
Vice President &
Director of Concert Music

January 25, 2006

To attendees of the SCI Regional Conference in Houston:

Greetings to all, and our best wishes for a prosperous, peaceful and productive 2006. On behalf of my colleagues at ASCAP, I wish you all an exciting and memorable conference. We at ASCAP are honored to participate with SCI in the annual commissioning project, which recognizes promising young composers. Through this annual program, we join the composition faculty members of SCI to encourage and nurture gifted younger creators in the hopes that they will bravely continue to pursue their composing aspirations wherever they go after their training, and no matter what vocational paths they undertake.

All best wishes to our good friends at SCI,

Frances Richard
Vice President and Director of Concert Music



February 9, 2006

Composer and Performer Colleagues:

Allow me to add my words of welcome to those that have preceded mine. I am quite fortunate to be surrounded by extremely talented musicians, to work with gifted students, and to be a beneficiary of the incredible music making that takes place at the Shepherd School on a continuous basis. Thus I take immense pride to be able to share a bit of this with my talented colleagues from across the nation and, in the case of this conference, from around the world. We at the Shepherd School are just as excited to hear what our counterparts elsewhere have to offer, as composers and performers, and to have this opportunity to get to know each other on a personal basis. We have a very full schedule of events during the term of the conference, with ten concerts over two and a half days, covering 87 works by 81 composers, and featuring the work of over 160 performers. Nonetheless, I hope that our visitors find the time to get to know our campus and our city. International cuisine and entertainment are but a short walk away to the Rice Village area. And the new Metro light rail system will whisk you quickly and cheaply to our Theater District downtown, located amidst some of the world's most fascinating modern architecture and with a vibrant urban night life.

Let me also express my deepest gratitude to those who have made an especially deep impact upon this conference. These include, but are not limited to, our featured guest performers—Tracy Rhodus, Brian Connelly, Attacca Percussion Group, SYZYGY, AURA, and the Ensō Quartet—who have enabled entire programs. And my personal and heartfelt thanks go to the composition students of the Shepherd School of Music, who have assisted, and in many cases, implemented each and every step of this huge undertaking since its inception. Take a moment to find their names in the programs, look them up during the conference, and get to know them. You'll be glad you did.

Best wishes to all of you, in all your endeavors,

Art Gottschalk
Conference Host

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The Shepherd School of Music

In just 30 years, The Shepherd School of Music at Rice University has become one of the nation's most prestigious major university-level music programs. The school has attracted an international student body and faculty whose impact on the cultural life of Rice and greater Houston is apparent everywhere. It is housed in an extraordinary facility—Alice Pratt Brown Hall, a showplace of the entire university.

The expansive facility provides a breathtakingly beautiful home for the Shepherd School and represents the heart of the school's rise to excellence. The Grand Foyer invites audiences to enter some of the finest performance spaces in the city. Stude Concert Hall, Duncan Recital Hall, and Edythe Bates Old Recital Hall enjoy outstanding acoustics and attract audiences of more than 70,000 music lovers each year. Within the building, long hallways of practice rooms, classrooms, and faculty studios resonate with energy.

Shepherd School students take applied music lessons and core music courses from some of the most accomplished faculty in the nation and perform in ensembles with other musicians on the undergraduate, graduate, and professional levels. For more information, visit the Shepherd School's website at www.rice.edu/music.

Rice University

As a leading research university with a distinctive commitment to undergraduate education, Rice University aspires to pathbreaking research, unsurpassed teaching, and contributions to the betterment of our world. It seeks to fulfill this mission by cultivating a diverse community of learning and discovery that produces leaders across the spectrum of human endeavor. For more information, visit the university website at www.rice.edu.



Duncan Recital Hall



Lovett Hall

Faculty of The Shepherd School of Music

ROBERT YEKOVICH, DEAN

VIOLIN	Kenneth Goldsmith Sergiu Luca Kathleen Winkler	COMPOSITION AND THEORY	Karim Al-Zand Edward Applebaum * Anthony Brandt Shih-Hui Chen Arthur Gottschalk Pierre Jalbert Richard Lavenda Reynaldo Ochoa * Kurt Stallmann
VIOLA	James Dunham Karen Ritscher		
CELLO	Norman Fischer Lynn Harrell Brinton Smith		
DOUBLE BASS	Paul Ellison Timothy Pitts	MUSICOLOGY	Walter Bailey Gregory Barnett Marcia Citron David Ferris Katherine Wallace *
FLUTE	Leone Buyse		
OBOE	Robert Atherholt		
CLARINET	Michael Webster	OPERA STUDIES	Richard Bado Jan de Chambrier Debra Dickinson Susan Lorette Dunn Michael Franciosi
BASSOON	Benjamin Kamins		
HORN	William VerMeulen		
TRUMPET	Marie Speciale		
TROMBONE	David Waters	WOODWIND ENSEMBLES	Leone Buyse Benjamin Kamins Janet Rarick Michael Webster
TUBA	David Kirk		
PERCUSSION	Richard Brown	ORCHESTRAL REPERTOIRE	Joan DerHovsepian Christopher French Eric Halen Thomas LeGrand
HARP	Paula Page		
PIANO	Brian Connelly Jeanne Kierman Fischer Jon Kimura Parker Robert Roux Dean Shank	LECTURERS	Nancy Bailey Rachel Buchman Enso String Quartet Phillip Kloeckner Virginia Nance Sylvia Ouellette Sohyoung Park Robert Simpson
ORGAN	Clyde Holloway		
VOICE	Joan Allouache * Joyce Farwell * Kathleen Kaun Stephen King Susanne Mentzer		
ORCHESTRA AND CONDUCTING	Larry Rachleff	ADJUNCT LECTURERS	David Rosenfield C. Richard Stasney Pieter Visser
CHORAL ENSEMBLES	Thomas Jaber	ARTIST-IN-RESIDENCE	Hans Graf

Credits

Dean, Shepherd School of Music – **Robert Yekovich**
Conference Host – **Arthur Gottschalk**
Facilities Manager – **Martin Merritt**
Concert Manager – **Tom Littman**
Department Coordinator – **Susie Schoepf**
Concert Office Assistant – **Nathan Mulholland**
Recital Manager – **Charles McDade**
Recording Engineer – **Andrew Bradley**
Technical Director – **Troy McLaughlin**
Concert Production Assistant – **Francis Schmidt**
Conference Book Designers – **Nathan Mulholland, Tom Littman**
Concert I Production Manager – **Francisco Castillo**
Concert II Production Manager – **Philip Cornell**
Concert III Production Manager – **Daniel Sedgwick**
Concert IV Production Manager – **Elliot Cole**
Concert V Production Manager – **JR Paredes**
Concert VI Production Manager – **Takuma Itoh**
Concert VII Production Manager – **Angelique Poteat**
Concert VIII Production Manager – **Jiena Gu**
Concert IX Production Manager – **Kathleen Brown**
Concert X Production Manager – **Jordan Kuspa**
Assistant Conference Coordinators – **Asaf Peres, Florie Namir**
Associate Conference Coordinators – **Karl Blench, Rian Craypo**
Technical Producer – **Daniel Sedgwick**
Student Member Hosts – **Aaron Alon, Takuma Itoh**
Website Designer – **Brian Nelson**
Programs and Conference Book Coordinator – **Jacob Barton**
Travel and Hotel Coordinator – **Elliot Cole**
Banquet and Hospitality Supervisor – **Karl Blench**
Registration Supervisor – **Rian Craypo**
Conference Packet Team – **Christopher Lee, Karl Blench**
Digital Photographers – **Florie Namir, Kathleen Brown**

SCI Region VI Conference Schedule

Concert 1: Thursday, Feb. 9, 5:00 p.m.

Duncan Recital Hall

Art Song

Featured Guest Artist – Tracy Rhodus, soprano

Seminar Songbook - voice and piano

Jacob Barton - *Hollow Men*

Seth Ward - *Buffalo Bill's Defunct*

Troy Wayne - *Sleep Now*

Takuma Itoh - *You Are Young*

Daniel Sedgwick - *The Eggplant*

William Vollinger - *Acts of Kindness* - voice, piano

Elliot Cole - *Translations and Fragments* - voice, piano

Christopher Lee - *Three Songs* - voice, piano

Philip Cornell - *Three Stoic Songs* - voice, piano

Ken Metz - *Three Bird Songs* - voice (baritone), piano

Concert 2: Thursday, Feb. 9, 8:00 p.m.

Duncan Recital Hall

Music for Piano

Featured Guest Artist – Brian Connelly, piano

Suzanne Sorkin - *Falling through Crimson and Lead* - solo piano

John G. Bilotta - *Madison Sketchbook* - solo piano

Francisco Castillo Trigueros - *Nocturne No. 3* - solo piano

Bruce Bennett - *Schematic Nocturne* - solo piano

Derek Bermel - *Turning* - solo piano

Trent Hanna - *Once It Was* - solo piano

Mei-Fang Lin - *Interaction* - piano, electroacoustic sounds

Florie Namir - *Dialogue for two pianos*

Concert 3: Friday, Feb. 10, 11:00 a.m.

Hirsch Orchestra Rehearsal Hall

Electroacoustic and Mixed

Ken Ueno - *Kage-Uta* - throat singer, Max/MSP

Keith Carpenter - *Funky See, Funky Do* - horn, violin, piano

Kip Haaheim - *13 Red Points* - video/audio

Misook Kim - *Seven Little Pieces* - flute, piano

Randolph L. Partain - *Trolltune 23* - flute, oboe, percussion

Paul Dickinson - *per speculum in aenigmate* - clarinet, marimba

Kurt Stallmann - *Ash over water...* - electroacoustic sounds

Angelique Poteat - *Coastal Meander* - solo flute

Wang Hsiao-Lan (Zajicek) - *Hard-Boiled Wonderland* - video/audio

Daniel Sedgwick - *Falling Still* - 2 violins, viola, cello, double bass, piano, real-time processing

Zack Browning - *Crack Hammer* - clarinet, electroacoustic sounds

SCI Region VI Conference Schedule

Concert 4: Friday, Feb. 10, 2:00 p.m.

Duncan Recital Hall

Chamber Music

Phillip Schroeder - *Wrap It Up* - solo piano

Phillip Schroeder - *Floating* - solo piano

Daniel Adams - *Between Stillness and Motion* - solo piano

Kenneth Jacobs - *Approaching Northern Darkness* - viola, piano

Alexander Nohai-Seaman - *A Gesture Signals* - flute, piano

Janice Misurell-Mitchell - *Profaning the Sacred* - flute, clarinet

John Crabtree - *Beast in the Window* - solo flute

Matthew Fields - *Rollerchant* - solo cello

Marilyn Shrude - *Memorie di luoghi...* - violin, piano

Concert 5: Friday, Feb. 10, 5:00 p.m.

Hirsch Orchestra Rehearsal Hall

Featured Guest Ensemble - Attacca Percussion Group

Eugene Novotney - *Intentions* - percussion trio

Mark Saya - *From the Book of Imaginary Beings* - percussion trio

Samuel Barber (arr. S. Pollard) - *Adagio for Strings* - percussion trio

James Holt - *Tao* - percussion trio

Mary Ellen Childs - *Click* - percussion trio

Alberto Ginastera (arr. A. Green) - *Tres Piezas* - percussion trio

Richard Brooks - *Trilogy* - percussion trio

Wolfgang Rihm - *Stück* - percussion trio

Louis Andriessen - *Worker's Union* - percussion trio

Encore:

Bela Fleck (arr. D. Steinquest) - *Bicyclops* - percussion trio

Concert 6: Friday, Feb. 10, 8:00 p.m.

Duncan Recital Hall

SYZGY, New Music at Rice

Paul Kwo - *Ancient Sacrament for the Organic Machine* - flute, clarinet, bassoon, violin, viola, cello, piano, percussion

Richard Lavenda - *Heat of the Moment* - clarinet, viola, piano

Rob Smith - *Juggernaut* - alto saxophone, piano

Anthony Brandt - *Round Top Trio* - flute, clarinet, piano

David Smooke - *Hazmat Sextet* - flute, clarinet, violin, cello, piano, percussion

Karim Al-Zand - *Imaginary Scenes* - violin, piano

Friday, Feb. 10, 10:00 p.m.

The Black Labrador

Dinner/Meeting/Social

SCI Region VI Conference Schedule

Concert 7: Saturday, Feb. 11, 11:00 a.m.

Edythe Bates Old Recital Hall and Grand Organ

Choral and Mixed

Drew Baker - *Whisper Wall* - flute, clarinet, bassoon, violin, viola, cello, voices, piano, percussion

Daniel Perttu- *Valedication* - solo violin

Aaron Alon - *Hibakusha* - solo flute

Arthur Gottschalk - *Ut Queant Laxis* - organ, hands, feet

André Isoir - *Six Variations on a Huguenot Psalm* - organ

Brian Allen - *Splitivef* - woodwind quintet

Stuart Hinds - *Autumn Moon* - choir

Frank LaRocca - *O Vos Omnes* - choir

Christopher Coleman - *since feeling is first* - choir, baritone solo

Malcolm Rector - *Shabbat Shalom* - choir, horn solo

Concert 8: Saturday, Feb. 11, 2:00 p.m.

Stude Concert Hall

Brass and Percussion

William Hooper - *Quintandra* - brass quintet

Richard Power - *An Unspoken Labyrinth of Questions* - baritone saxophone

Daniel Baldwin - *Midwest River Fantasy* - 9 bassoons

Kyle Kindred - *Austin Tasia* - alto saxophone, piano

Timothy Crowley - *Saxscape III* - alto saxophone, piano

Warren Gooch - *Rhapsody* - alto saxophone, piano

Elaine Ross - *Flash!* - brass choir

John C. Ross - *Centennial* - brass choir

Mike d'Ambrosio - *Out From Under* - brass choir

Marc Satterwhite - *Four Postcards from Ancient Nihon* - percussion ensemble

Lee Hartman - *Habanera Rítmico* - percussion ensemble

Concert 9: Saturday, Feb. 11, 5:00 p.m.

Duncan Recital Hall

"Houston and Beyond"

Featured Guest Ensemble - AURA

Reynaldo Ochoa - *Duet for Two Alto Saxophones*

Michael Horvit - *Sonata for Cello and Piano*

David Ashley White - *L'Isola di S. Michele* - soprano saxophone, piano

Robert Nelson - *Sapphire* - tenor, oboe, violin, viola, cello, piano

Timothy Crowley - *OctoNervosa beta* - solo euphonium, piano

Arthur Gottschalk - *Sonata for Trumpet and Piano*

Samuel Magrill - *Hommage à Brahms* - clarinet, cello, piano

Marcus Maroney - *Hudson* - flute, violin, viola, cello

SCI Region VI Conference Schedule

Concert 10: Saturday, Feb. 11, 8:00 p.m.

Duncan Recital Hall

Featured Guest Ensemble - Ensō String Quartet

Burton Beerman - *Circle Dance* - string quartet

David Heuser - *Small Blue Marble* - string quartet

Chen Shih-Hui - *Plum Blossoms* - string quartet

Hu Xio-ou - *Mo Xie* - string quartet

Pierre Jalbert - *Icefield Sonnets* - string quartet

Concert 1: Thursday, Feb. 9, 5:00 p.m.

Duncan Recital Hall

Art Song

Featured Guest Artist – Tracy Rhodus, soprano

Seminar Songbook

Hollow Men

Jacob Barton
(b. 1985)

Buffalo Bill's Defunct

Seth Ward
(b. 1974)

Sleep Now

Troy Wayne
(b. 1967)

You Are Young

Takuma Itoh
(b. 1984)

The Eggplant

Daniel Sedgwick
(b. 1981)

Tracy Rhodus, soprano; Donald Doucet, piano

Acts of Kindness

I. Bridge and Roses

II. Two Necklaces

III. First Journey

IV. Second Journey

V. Freedom Begun

VI. First Sacrifice

VII. Second Sacrifice

William Vollinger

Tracy Rhodus, soprano; Donald Doucet, piano

INTERMISSION

Translations and Fragments

I. 1st Fragment

II. 2nd Fragment

Elliot Cole
(b. 1984)

Tracy Rhodus, soprano; Donald Doucet, piano

Three Songs

Christopher Lee
(b. 1977)

Tracy Rhodus, soprano; Donald Doucet, piano

Three Stoic Songs

Phillip Cornell
(b. 1984)

Tracy Rhodus, soprano; Donald Doucet, piano

Three Bird Songs

Ken Metz
(b. 1954)

Paul Busselberg, baritone; Brian Nelson, piano

Concert 1: Thursday, Feb. 9, 5:00 p.m.

Duncan Recital Hall

Art Song

Notes

Hollow Men by Jacob Barton

We are the hollow men
 We are the stuffed men
 Leaning together
 Headpiece filled with straw. Alas!
 Our dried voices, when
 We whisper together
 Are quiet and meaningless
 As wind in dry grass
 Or rats' feet over broken glass
 In our dry cellar
 Shape without form, shade without colour,
 Paralysed force, gesture without motion;
 Those who have crossed
 With direct eyes, to death's other Kingdom
 Remember us—if at all—not as lost
 Violent souls, but only
 As the hollow men
 The stuffed men.
 —T.S. Eliot

Buffalo Bill's Defunct by Seth Ward

Buffalo Bill was written in the second year of my doctoral studies at Rice University. I have always found the Cummings poems evocative in every sense. They are as pleasing to recite and verbalize as they are to view the dramatic and grammatic gymnastics. The notes to the performer are marked "to be played like an Old West recitative."

Sleep Now by Troy Wayne

Sleep Now is something of an homage to one of the 20th century's greatest art song composers, Samuel Barber. Though my setting has no direct connections to Barber's own setting, it does feature the kind of broad melodies that are a consistent feature of his music. The setting you hear tonight features a long fluid melody supported by a steady rocking ostinato in quartal and quintal harmonies. The piece is dedicated to Ian.

You are Young by Takuma Itoh

This piece is the culmination of the semester-long art song project in composition seminar at Rice University in the spring of 2004. The text is by Abraham Lincoln.

"You Are Young"

You are young, and I am older;
 You are hopeful, I am not—
 Enjoy life, ere it grow colder—
 Pluck the roses ere they rot.
 Teach your beau to heed the lay—
 That sunshine soon is lost in shade—
 That now's as good as any day—
 To take thee, Rose, ere she fade.

The Eggplant by Daniel Sedgwick

The short text of *The Eggplant* is a translation from a poem by Ibn Said from the golden age of Persian poetry. The text of the poem is written in the shape of the fruit.

Concert 1: Thursday, Feb. 9, 5:00 p.m.

Duncan Recital Hall

Art Song

Notes continued

Acts of Kindness by William Vollinger

The seven single paragraph stories that make up this song cycle are all true stories, and come from a variety of sources. Each story is an act of kindness, some small, some great, some under difficult circumstances. This song cycle was begun in mid-2003 and after going through various forms, it was finally completed in June 2005. The music, while still in the idiom I normally write in, is somewhat "prettier" than earlier works. The entire cycle is a set of seven variations. The first song is not the theme, but introduces at its outset a seven-chord chaconne-type harmonic progression utilized throughout this piece. Each of the seven songs is put in a key a fourth higher than the preceding one. Modes change from minor to major (and a bit beyond that) according to the implications of the text. The final song is a pentatonic adaptation of the same chaconne progression, but ending with the seven original chords in the new (now major) key. *Acts of Kindness* should be performed with warmth and emotion. Its intent is, to the limits of its composer, to touch our spirits through our ears and minds, to make us better, to help put the pieces together.

1. Bridge and Roses

A man was having a difficult time. So he went for a walk to collect his thoughts and then came to a bridge. Looking down he noticed a rose garden by the river in the backyard of a house. It was a beautiful garden. He walked by the house, just to tell the owner how beautiful the garden was. The owner explained that someone had once jumped off that bridge. That was why the owner planted the rose garden—in case someone else ever came to that bridge for the same reason, so that they'd see the beautiful roses and not jump.

2. Two Necklaces

When Kayla was in kindergarten she wore a cheap plastic glitter necklace everyday. Kayla thought another girl's necklace looked prettier than her own. It had wood beads and gold beads and silver beads. She wore it everyday too. One day a rough boy pulled off that girl's necklace and the beads went rolling everywhere. The girl cried. They could not find all the beads. The next day the girl had no necklace on. Her neck looked so bare. So Kayla gave her own cheap plastic glitter necklace to wear. Her new friend wore it proudly everyday.

3. First Journey

It was the start of the Third Reich. A Jewish man had walked through the town to the other side. He was tired. He came to a vegetable stand. He saw some tomatoes. Jews only got ration tickets for radishes. He said, "I suppose I couldn't have any of those tomatoes?" But the lady smiled and said, "Of course you can have some tomatoes."

4. Second Journey

Osip Mandelshtam, Russia's great poet, wrote a poem, privately circulated, critical of Stalin. He was sentenced to forced labor. He died as a result, and his widow was forced to travel from one province to another, until her shoes got so worn they barely hung to her feet. She found a cobbler in one small city where she was hiding. She told him the story of her love, her fear and her sorrow. He looked at her and said, "You'll never go without shoes again."

5. Freedom Begun

All men are created equal. As a slave boy Frederick Douglass had to eat cornmeal like a pig from a trough. All men are created equal. He had one shirt, no blanket, and he'd get whipped if he didn't obey fast enough. All men are created equal. But then his new owner's wife, Sophia, treated him like a child instead of a pig. All men are created equal. She said "thank you." She also let him look her in the eye. All men are created equal. She even taught young Frederick how to read. All men are created equal. Sophia's husband was angry with her for doing this.

Concert 1: Thursday, Feb. 9, 5:00 p.m.

Duncan Recital Hall

Art Song

Notes continued

All men are created equal. He said that slaves who learned to read were no longer fit to be slaves. All men are created equal.

6. First Sacrifice

After her brother was killed in an Israeli raid, a young Palestinian woman volunteered to be a suicide bomber. All they taught her was how to hide explosives on her body and when to push the button. The day came that she would go to some Israeli city with another bomber. It was a bright sunny day, and all of the people looked so happy, and parents walked with their children, and some of them were playing. She thought to herself, "But they taught me as a child that it wasn't right to take another person's life." She turned herself over to the Israeli police. The other man only blew up himself.

7. Second Sacrifice

A Korean girl was adopted by missionaries. As a teenager she had an identity crisis, thinking her parents had abandoned her. One day they told her, "In Kangwon province when the enemy left, a baby was heard crying. Under a bridge they found a woman frozen to death, clutching her crying baby in her arms. The woman had taken off her clothes and wrapped her baby in them. You were that baby." They went to her mother's grave. The girl put her own clothes on the grave and said, "Mother! You must have been cold."

Translations and Fragments by Elliot Cole

Translations and Fragments is based on the poetry of the 7th-century B.C. Greek poet Sappho. Although she was very famous in her own time—indeed, Plato praised her as "the tenth muse," and Catullus imitated her closely—very little of her poetry has survived. Only one of her poems exists in full; of the rest we have only fragments. But even through this tiny window, we can still hear her strong, personal, and deeply felt voice. "Three Translations" is one short poem translated three times by Jim Powell, Kenneth Rexroth, and Sam Hamill. The settings expose and explore the subtleties in their variation. First and Second Fragment present the words that have survived but ask the question, "What is in the holes?" They each offer a different answer. First Fragment imagines a murmuring wind as a quiet, indifferent piano line blowing through Sappho's gauzy song. Second Fragment imagines the reader, for whom the holes are haunting, pregnant moments of speculation and intuition. In both I have used translations by Guy Davenport.

Three Songs by Christopher Lee

Three Songs was composed in 2004–2005 for soprano Aline Bahamondez and pianist Steven Malone. The texts, taken together, present three perspectives on dealing with profound loss or change: self-protective denial, a kind of philosophical detachment, and a hopeful affirmation of faith.

Three Stoic Songs by Philip Cornell

These songs were set to the poetry of Anna Akhmatova. This piece is meant to commiserate with those who are in anguish, and help them overcome that which causes them pain.

Three Bird Songs by Ken Metz

These songs are an attempt to add music to the wonderful poetry of my friend Dr. Moumin Quazi. I wish to thank him especially for his inspiring take on life. Dr. Quazi is currently a professor of English at Lamar University in Beaumont.

Concert 2: Thursday, Feb. 9, 8:00 p.m.

Duncan Recital Hall

Music for Piano

Featured Guest Artist – Brian Connelly, piano

Falling through Crimson and Lead

Suzanne Sorkin
(b. 1974)

Madison Sketchbook

Set 1

I. Più ritmico

II. Allegretto

III. Andante

IV. Furioso

Set 2

I. Grave, ma con semplicità

II. Andantino

III. Allegretto, ma non troppo

John G. Bilotta
(b. 1948)

Nocturna No. 3

Francisco Castillo Trigueros
(b. 1983)

Schematic Nocturne

Bruce Bennett
(b. 1968)

Turning

I. song for b.

II. nightmares and chickens

III. kowië at dawn

IV. passage

V. carnival noir

VI. coda

(performed without pause between sections)

Derek Bermel

INTERMISSION

Once It Was

Trent Hanna
(b. 1969)

Interaction, for Piano and Tape

Mei-Fang Lin
(b. 1973)

Dialogue for Two Pianos

I. Sonata

II. Fugato

III. Variations

Florie Namir
(b. 1979)

with Kyle Evans, piano I

Concert 2: Thursday, Feb. 9, 8:00 p.m.

Duncan Recital Hall

Music for Piano

Notes

Madison Sketchbook by John Bilotta

The *Madison Sketchbook* for solo piano is an open, evolving work to which I add new sets periodically. The *Sketchbook* is divided into sets, each set containing several interrelated movements. At the very least, all the movements within a set are based on the same twelve-tone row with the intent that they be played as a unit. The sets, on the other hand, may be played independently of each other. Each set is carefully constructed to be musically consistent and complete, so that the pieces in the *Madison Sketchbook* are as enjoyable for the audience to hear as they are challenging for the pianist to interpret and perform.

Nocturna No. 3 by Francisco Castillo Trigueros

Nocturna No. 3 started as an improvisation for solo piano, inspired by the images of the night in rural Mexico. This piece aims to express clarity, and this aspect is reflected in the harmonies and melodies of the piece, as well as in the great simplicity of the motives and formal structure of the work. *Nocturna No. 3* explores different registers of the instrument and looks to evoke an impressionistic atmosphere, and in turn, the beauty of the night.

Schematic Nocturne by Bruce Christian Bennett

Hinojo, serpiente y junco.

Aroma, rastro y penumbra.

Aire, tierra y soledad.

(La escala llega a la luna.)

—Federico García Lorca

Schematic Nocturne was composed during the winter of 1996–97 and was commissioned and premiered by pianist Lee Alan Nolan. The piece explores a series of harmonic fields modeled after frequency modulation synthesis generated spectra. Several distinct types of music (fast, slow, wide interval leaps, scalar runs, descending dyads, etc.) articulate specific registers and internal structures of the harmonic fields within the piece. These various types of music, as well as the harmonic fields themselves, are arranged in sequence and occasionally interpenetrate one another. The composition generally follows an overall arch form with a choral-like coda near the end.

Turning by Derek Bermel

Turning was written at the Tanglewood Music Center in 1995, where I studied with Henri Dutilleux. The work is dedicated to him and to Christopher Taylor, who premiered the work in Paris in June 1996. *Turning* is written in theme and variations form, opening with a simple song-hymn in the key of B major. The hymn is followed by a pentatonic echo in the piano's high register, a mirror of my musical consciousness—East vs. West—when I returned from studying *Lobi gyil* (xylophone) music in Ghana. In "Nightmares and Chickens," the first variation, the hymn is pecked out, culminating in a schizoid frenzy of pointillistic clucking, and eventually evaporating into the top register of the piano. "Kowië at Dawn," the second variation, is a portrait of a small village in northwest Ghana. It begins with the sound of distant bells, but soon the town wakes and is drawn into a lively dance, evocative and *gyil* music. The third variation, "Passage," harmonizes the pentatonic theme chromatically, and the hymn emerges tinged with a gospel slant. In the fourth variation, "Carnaval Noir," Latin music mixes with the occasional ragtime twist. The carnival segues into the coda, in which an inverted

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Duncan Recital Hall
Music for Piano

Notes continued

redition of the hymn returns in the top registers of the piano. The pentatonic echo returns as the work spirals backwards into a hazy reflection of the opening song.

Once It Was by Trent Hanna

One chilly evening while at the Dorland Mountain Arts Colony, I was desperately looking for some material with which to start a fire. I decided to go through some old compositions in the hopes that I would find something worthy (or rather not worthy) to burn. I came across a two-page ditty I had done a few years earlier and became inspired. The beginning of *Once It Was* is the first page of the ditty note for note, while the second page became the fire-starter. This piece is meant to evoke images of the past. I have my own ideas about the images and I wish the listener to have his or her own ideas as well.

Interaction, for Piano and Tape by Mei-Fang Lin

In the piece *Interaction*, the composer was trying to explore the possibility of uniting the two different forces of the piano and the electronic tape through the search of their similarity in various degrees without resorting to the use of actual piano sample sounds in the tape. Rather than highlighting the differences between the two media and treating them as two separate entities, the composer seeks a sort of unity between the two. With the design of its musical texture, its rhythmic gestures, and its timbre, the piano and the electronic part are meant to give the impression that they not only complement each other to give the whole picture, but they actually give birth to each other. In another words, the piano sound was drawn out of the electronic part, while the electronic sound arises from the piano. *Interaction* was commissioned by Professor Scott A. Wyatt, director of the Experimental Music Studios at the University of Illinois at Urbana-Champaign.

Dialogue for Two Pianos by Florie Namir

Three sketches of Paul Hindemith, which the composer himself did not use, were laying in the Paul Hindemith Institute, Frankfurt, Germany. Three years ago the institute decided to make use of these sketches, and offered them to the Rubin Academy of Music in Tel-Aviv, Israel (today, The Buchman-Mehta School of Music). I based my piece on the sketches, using one for each of the three movements. The "dialogue" is not only between the two pianos, but also a dialogue between me and the harmony and aesthetics of Hindemith's compositional language.

Concert 3: Friday, Feb. 10, 11:00 a.m.
Hirsch Orchestra Rehearsal Hall
Electroacoustic and Mixed

- Kage-Uta* Ken Ueno
(b. 1970)
Ken Ueno, throat singing and Max/MSP
- Funky See, Funky Do* Keith Carpenter
(b. 1967)
Valérie Lamontagne, piano; Robert Johnson, horn; Kaoru Suzuki, violin
- 13 Red Points* Kip Haaheim
(b. 1955)
video/audio
- Seven Little Pieces* Misook Kim
(b. 1963)
Melanie Lançon, flute; Misook Kim, piano
- Trolltune 23* Randolph L. Partain
(b. 1973)
Ariella Perlman, flute; Craig Hauschildt and David West, percussion;
Lillian Copeland, oboe
- INTERMISSION
- per speculum in aenigmate* Paul Dickinson
(b. 1965)
Maiko Sasaki, clarinet; Craig Hauschildt, marimba
- Ash over water...* Kurt Stallmann
(b. 1964)
electroacoustic sounds
- Coastal Meander* Angelique Poteat
(b. 1986)
Leslie Richmond, solo flute
- Hard-boiled Wonderland* Hsiao-Lan Wang / Daniel Zajicek
video/audio
- Falling Still* Daniel Sedgwick
(b. 1981)
Cristian Macelaru and Aaron McFarlane, violins; Kristina Hendricks, viola;
Jennifer Humphreys, cello; Edward Botsford, double bass;
Kathryn Christensen, piano; Daniel Sedgwick, electronics
- Crack Hammer* Zack Browning
(b. 1953)
Esther Lamneck, clarinet; electroacoustic sounds

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Hirsch Orchestra Rehearsal Hall

Electroacoustic and Mixed

Notes

Kage-Uta by Ken Ueno

Kage-Uta translates from Japanese as “Shadow Song.” This piece features the interaction between my live singing (overtones and multiphonics) and an instrument I built with Max/MSP. The structure of the piece is a large-scale cross-fade between the live voice and the electronics. As the piece progresses, my vocal signal is fed into a quadrophonically spatialized buffer and then manipulated with controllers, which transform parameters such as the buffer size, the rate of reading through the buffer, the rate of randomness reading within the buffer, etc. My aim in building the Max instrument was twofold: to create sounds which clearly evolve out of my vocal performance and to create sounds electronically which I could then mimic myself—a discourse in which, if the sounds were likened to shadows, it is unclear which are the shadows and which are the shadows of shadows.

Funky See, Funky Do by Keith Carpenter

Funky See, Funky Do was composed for the inauguration of the Chamber Music Milwaukee Series at the University of Wisconsin-Milwaukee. It was composed during the summer of 2004 at about the time the death of Ray Charles was announced. Since his music has meant so much to me, I scrapped the piece as I had been writing it and began to write it as an homage. *Funky See* is in no way a somber piece, rather it is a joyful piece that uses elements of Ray Charles’ music in ways that perhaps he didn’t think of (or had the good sense to avoid). Non-functioning dominant seventh chords are dismembered, R&B progressions evolve from a sea of notes, and syncopated rock rhythms predominate. Thank you for the vast library of music, Mr. Charles.

13 Red Points by Kip Haaheim

Both the audio and the video to *13 Red Points* are meditations on the relationship between human beings and the natural world. Both share similar gestures that are developed in analogous ways. This work uses samples recorded at a lumber mill in Idaho—mostly high-speed blades, conveyers, and hydraulic machinery, metal on wood, metal on metal. There is one sample of a bumblebee taken a bit later at a nearby National Forest Trailhead. The “harmonic” language of the work is essentially found in the samples themselves. The visual imagery uses digital transformations of an abstract painting of the same name by Lawrence, Kansas artist Evelyn Haaheim.

Seven Little Pieces for Flute & Piano by Misook Kim

Seven Little Pieces for Flute & Piano (1993–94) is one of the “Seven Little Pieces” series for small ensemble works. The first three pieces were written in 1993 and the rest of them were added in 1994. I had tried to get free of any formal organization of structure or the strong motivic/thematic material. This composition is on the first CD of CASA (Composers’ Alliance of San Antonio).

Trolltune 23 by Randolph L. Partain

Trolltune is composed to allow for considerable freedom on the part of the performers, while still maintaining musical cohesion. The flutist and oboist perform a melody, which is presented canonically with regard to pitch. The tempo of this melody, however, is fluid and fluctuates throughout at the discretion of the performers, until a final unison burst. Where the tempo is improvisatorily free for the winds, the percussionists keep a rigid rhythmic foundation. For the

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 Electroacoustic and Mixed

Notes continued

percussion, there are coordinated changes in tempo and instrumentation, and the performers are given specific rhythms from which they select and alternate throughout the piece. This juxtaposition of rhythmic integrity and cadenza-like freedom creates a complex musical dialogue between musicians and ensures a unique sound experience with each performance.

per speculum in aenigmate by Paul Dickinson

The title *per speculum in aenigmate* is taken from St. Paul's first letter to the Corinthians (1 Cor. 13:12): "For now we see in a mirror dimly, but then face to face. Now I know in part; then I shall understand fully, even as I have been fully understood." Throughout the work, various pitch and time structures (in both the foreground and background) are used to represent the symmetry of an object and its reflection in a mirror. Musical palindromes and inversionally related pitch materials are obscured by canons, echo effects, dynamics, and multiphonics. Thus, some passages are clearly symmetrical while others appear less so. It is hoped that the effect of these formal constructs is this: when one hears them clearly, one does not hear the totality; when one attempts to hear the totality, one does not hear it clearly.

Ash over water... by Kurt Stallmann

Ash over water... was originally composed as a score for modern dance to be projected throughout the space with a ten channel audio system. The work, although entirely synthetic, models organic rhythmic patterns. The imagery for *Ash over water...* comes from a telephone message which is archived on a website containing audio materials from the September 11 event in New York City. In that phone message, an elementary school teacher describes herself as sitting across the water from the Twin Towers experiencing the "deafening silence" following their collapse. Within that silence, the only sound she could remember was the sound of ash falling on the water's surface. I have taken that sound image and included it in a timbral progression: water falling on concrete; water collecting into small pools which begin to flow; ash falling over water; ash coalescing into stone; and stones knocking against one another. In doing so, I placed very tight constraints on the timbral development of the sound. My aim was to produce a wide variety of timbral contrast within a very narrow timbral range. Of course, in the original version, the multi-channel audio system throughout the space becomes very important, giving each sound the room to express its individual nature. In the stereo version the space is compressed and many of the sounds get mixed together, thereby changing their quality.

Coastal Meander by Angelique Poteat

I finally decided that my piece doesn't need any program notes. I think it would be kind of silly to fabricate some sort of analysis or search for meaning in the piece when it would be best to just listen to the piece and come up with one's own ideas of where the piece goes, because everyone is just going to do that anyway and if I try to superimpose anything on them it will just detract from the piece. The title alone sort of does that in a very minimal way. Besides, I'm always interested in hearing where people think my music is going anyway. Sometimes it's quite humorous.

Hard-Boiled Wonderland by Hsiao-Lan Wang and Daniel Zajicek

Hard-Boiled Wonderland began with a scenario for how the images should develop. Yet after the initial images were rendered, the composition of music began, guiding the visual

Concert 3: Friday, Feb. 10, 11:00 a.m.

Hirsch Orchestra Rehearsal Hall

Electroacoustic and Mixed

Notes continued

component to the next stage. This process continued back and forth till completion, making it a truly collaborative effort. The title "Hard-Boiled Wonderland" is inspired by the Japanese novelist Haruki Murakami's *Hard-Boiled Wonderland and the End of the World*. Murakami's novel describes two worlds that are very different, yet with lingering familiarity. Employing the abstract and the recognizable, side-by-side, *Hard-Boiled Wonderland* is an illusion that exceeds the expectations of the norm.

Falling Still by Daniel Sedgwick

Falling Still explores combinations of different types of linearly developing patterns. These patterns are of three main varieties: first, strictly linear patterns; second, linear patterns with free surface variation; and third, patterns which develop linearly in two opposing directions, either simultaneously or in alternation. These patterns are applied to the musical parameters of phrase length, pitch, register, dynamics, density, and timbre (the piano timbre is gradually transformed through the use of live electronic processing). As these simple patterns combine, the surface texture becomes complex and unpredictable, yet the clarity of the individual linear progressions provides an underlying direction at all times.

Crack Hammer by Zack Browning

Crack Hammer (2004) for clarinet and computer-generated sounds was commissioned by NYU clarinetist Esther Lamneck. This composition continues a series of works written over the last ten years that explore the application of magic squares to musical structure. The 5x5 "Magic Square of Mars" provides the framework for the composition. The computer part was produced using GACSS (Genetic Algorithms in Composition and Sound Synthesis) which is an original computer music software package developed by Benjamin Grosser at the Beckman Institute of the University of Illinois. I would like to thank David Bohn and Cyrus Pireh for their assistance in preparing the score and computer part.

Concert 4: Friday, Feb. 10, 2:00 p.m.
 Duncan Recital Hall
 Chamber Music

Wrap It Up Phillip Schroeder
 (b. 1956)

Jeri-Mae G. Astolfi, piano

Floating Phillip Schroeder

Jeri-Mae G. Astolfi, piano

Between Stillness and Motion Daniel Adams
 (b. 1956)

Jeri-Mae G. Astolfi, piano

Approaching Northern Darkness Kenneth Jacobs
 Sheila Browne, viola; David Brunell, piano

A Gesture Signals Alexander Nohai-Seaman
 (b. 1977)

Ariella Perlman, flute; Benjamin Laude, piano

INTERMISSION

Profaning the Sacred Janice Misurell-Mitchell
 (b. 1946)

Janice Misurell-Mitchell, flute; Richard Nunemaker, clarinet

Beast in the Window John Crabtree
 (b. 1972)

Sabrina Hurst, solo flute

Rollerchant Matthew Fields
 (b. 1961)

Victoria Bass, cello

Memorie di luoghi... Marilyn Shrude
 (b. 1946)

Maria Sampen, violin; Marilyn Shrude, piano

Concert 4: Friday, Feb. 10, 2:00 p.m.

Duncan Recital Hall

Chamber Music

Notes

Wrap it Up by Phillip Schroeder

I have long been asked to write a piece that could be used either as a work to end a program or as an encore. *Wrap It Up* is simply meant to be fun to play and light-hearted, full of compound melodies, and mischievous rhythmic figures, and a modest tip of the hat to one of my favorite piano works, Brahms' Op.119, No. 2.

Floating by Phillip Schroeder

Floating was written in 1980 and revised in 2003. The music integrates extended techniques, for example strumming and plucking the strings with traditional use of the keyboard. The music emphasizes space—registral extremes, harmonically ambiguous chords, long resonances between articulations—and expansion/contraction.

Between Stillness and Motion by Daniel Adams

Between Stillness and Motion was composed in 2004 for pianist Jeri-Mae Astolfi. It is the third and last of a trilogy of compositions based on excerpts of poetry by 1990 Nobel Laureate Octavio Paz. The line "between stillness and motion" appears in "Passional Landscape," a poem from Paz's *Salamander* collection, written between 1958 and 1961. In the poem, Paz draws parallels between the tumultuous forces of the natural world and those within the human psyche, the ebb and flow of which manifest in a dimension between stillness and motion. This concept is represented by three levels of sonic contrast in the piece. The first level consists of the alternation of rhythmically active melodic passages with slow-moving harmonic textures. The second is the contrast between repeated or slightly varied melodic statements and abrupt changes of mood or gesture. The third level consists of the contrast between struck notes and the residual pedal sonorities that are unique to the piano. The resonant pedal sonorities seamlessly connect successive musical statements and, more than any other type of sound, exist in a realm between stillness and motion.

Approaching Northern Darkness by Kenneth Jacobs

Approaching Northern Darkness is the third movement of a concerto for viola and orchestra written for Sheila Browne in 2004–2005. It is a fiery conclusion suiting the performer's wishes and temperament, with an upper pitch range comparable to many violin pieces coupled with the viola's deeply rich lower register. The work is not at all in the tradition of elegiac or melancholic viola music; the outer sections are driving and energetic, culminating in an even more driving finale. However, there is an extended slow middle section—presented almost entirely in double stops—that plumbs the emotional depths. The work is presented here in a reduction for viola and piano.

A Gesture Signals by Alexander Nohai-Seaman

A Gesture Signals was composed in November 2004 as part of my preliminary exams at UW-Madison. I was given a short melodic fragment from which to compose an entire piece within a 24-hour period, and this work is the result of that effort. The melodic fragment can be heard as the first flute melody, which is present throughout much of the piece in various different contexts. My aim was to work with material that was essentially tonal, in both tonal and non-tonal contexts. I also wanted to pay homage to some of my favorite composers with this work, so the harmonic progressions are very much a nod to the music of Debussy, while the non-

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Chamber Music

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tonal material references some of Schoenberg's early music. The title is taken from a poem of Rilke in which the subject matter relates well to the task I was given.

Profaning the Sacred by Janice Misurell-Mitchell

Profaning the Sacred was written at the request of Richard Nunemaker, bass clarinetist of the Houston Symphony. The work is oriented around an idea: the sacred as profane, and vice versa. The concept is reflected in several texts: "Howl" by Allen Ginsberg, and "Blooz Man" and "Poet Woman" by former Chicago poet Regie Gibson. The Ginsberg text speaks of the biblical god Moloch, to whom children were sacrificed, as a monster created by our political system. The Gibson text continues the theme of hatred inspired by religious dogma but finds strength in opposition through the words of "Poet Woman." *Profaning the Sacred* treats the voice as an adjunct to the flute, a third instrument, one with a sound often covered or colored by the flute.

Beast in the Window by John Crabtree

The idea for this piece originates from seeing my wife's two cats, Princess and Euridice, sitting contently on a windowsill during the day. Although both cats look harmless and innocent while enjoying the sunlight from outside, their true alter ego ("beasts") is only revealed during the night hours when I am asleep. The motive B-flat-E-A-E-flat-(B)-E-flat uses a *sotto cavato* technique representing the word "beasts." Attempting to capture the curiosity of the two cats during their prowling "beast" activities, the piece also portrays the sounds of a cat through breathing in and out of the instrument, and using extended techniques of the flute—an exaggeration of sounds that I often hear as I'm trying to sleep at night.

Rollerchant by Matthew Fields

In July of 1998 in Oslo's Frogner Park, I suddenly saw a group of athletes weave through the crowd, improvising leaps and pirouettes on roller skates. The impressions I formed of the contrast between their Dionysian, athletic art and the more Apollonian, static art of Vigeland's hundreds of sculptures reminded me of the contrasts in the intensely athletic yet strictly constructed improvisatory melodies of sitarist Ali Akhbar Khan and others. In 2002, I drew upon these notions to write this virtuoso showpiece for solo cello.

Memorie di luoghi... by Marilyn Shrude

It was my good fortune to receive a Rockefeller Foundation Fellowship to spend one month at the Villa Serbelloni in Bellagio, Italy (May–June 2000). That trip was the birthplace of numerous scholarly and creative works. *Memorie di luoghi...* (Memories of places) captures this experience and savors my recollections of the forest, the water, and the mountains. The piece is dedicated to my daughter, Maria Sampen, who premiered it with me in 2001.

Concert 5: Friday, Feb. 10, 5:00 p.m.
Hirsch Orchestra Rehearsal Hall

Featured Guest Artist – Attacca Percussion Group

Intentions
I. Proposal Eugene Novotney
(b. 1960)

From the Book of Imaginary Beings
I. The Lamed Wufniks Mark Saya
II. A Bao A Qu
III. The Fauna of Mirrors

Adagio for Strings Samuel Barber
(1910–1981)
arr. S. Pollard

Tao James Holt
(b. 1975)

Click Mary Ellen Childs

INTERMISSION

Tres Piezas
I. Cuyana Alberto Ginastera
II. Nortena (1916–1983)
III. Criolla arr. A. Green

Trilogy
I. Exposition Richard Brooks
II. Sequel 1 (b. 1942)
III. Sequel 2

Stück Wolfgang Rihm
(b. 1952)

Worker's Union Louis Andriessen
(b. 1939)

ENCORE

Bicyclops Bela Fleck
(b. 1958)

Concert 5: Friday, Feb. 10, 5:00 p.m.
Hirsch Orchestra Rehearsal Hall

Notes

Intentions by Eugene Novotney

Scored for three tambourines, *Proposal* is the second movement of a four-movement work that features standard auxiliary percussion instruments (and one metal music stand as an instrument) often being played in non-traditional ways. The movement starts as a three-part canon introducing the basic theme of the work, which is passed from player to player throughout. *Proposal* demonstrates precise rhythmic interplay, as well as multiple techniques for concert style tambourine playing.

From the Book of Imaginary Beings by Mark Saya

Mark Saya is currently associate professor of music theory and composition at Loyola Marymount University in Los Angeles, CA. *From the Book of Imaginary Beings* is an open-ended catalog of pieces for three percussionists based on entries from the book by internationally renowned Argentinian writer Jorge Luis Borges (1899–1986). Each piece from the collection (there are seven to date) employs unique instrumentation and rhythmic diversity to capture the essence of Borges' legendary creatures.

From *The Book of Imaginary Beings*
by Jorge Luis Borges
(entries interpreted by Virginia Montgomery)

The Lamed Wufniks

The Jews have a legend that, at any given time, there are 36 righteous men on earth for whose sake the rest are spared. These are the Lamed Wufniks. They are poor men of no consequence in the confusion of worldly affairs. If a Lamed Wufnik ever learns of his significance, he immediately dies, to be replaced by another somewhere else on earth. The Lamed Wufniks have no apparent power, but it is due to them that God refrains from destroying the world.

A Bao A Qu

The *A Bao A Qu* is a being of almost pure sensitivity, capable of perceiving and reflecting every shade of the human soul. It has no distinct shape of its own, and its one purpose in life is to accompany human souls on their quest for nirvana which awaits at the top of the Tower of Victory. The *A Bao A Qu* and the soul ascend the stairway together; if the top of the tower is approached, the creature's shape grows towards completion, perfection...

When the *A Bao A Qu* cannot achieve completion through some failing of its companion, it suffers greatly, but its loud wailing is to us only a whisper, like the rustling of silk. According to Malay legend, the *A Bao A Qu* has existed since the beginning of time, and in the course of the millenia, it has come to completion only once.

The Fauna of Mirrors

The Chinese tell of a time when the world within mirrors was inhabited by independent creatures. One night, the mirror beings invaded the earth and were forced back by the magical powers of the Yellow Emperor. He imprisoned the rebels in their mirrors and condemned them to truthfully mimic their counterparts in the human world.

This spell is very old and wearing thin. Soon we will begin to notice that the mirror-dwellers no longer imitate us exactly. Colors will appear beside their images that are like no other colors, along with the shapes and lines of the true mirror world. From the depths of shiny surfaces will come the faint clatter of weapons as the fauna of mirrors prepare for another battle, but this one they will not lose.

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Notes continued

Adagio for Strings by Samuel Barber

This arrangement of Samuel Barber's classic work for string orchestra is for three performers on one five-octave marimba. Originally scored in B-flat minor, Attacca performs it in A minor to facilitate smooth transitions between the notes, all of which are rolled. The performers must anticipate and depend on each other's movements and specific mallet placements to achieve proper expression of the beautiful melodic lines and harmonies that are passed throughout the range of the instrument.

Tao by James Holt

The Taoist idea that is important in this piece is the ability to live life without trying to interfere with the course of events as they unfold and evolve by accepting ideas and people as they come and go from our lives in a simple and natural way. Knowing that as ideas grow old and people fade from our lives there will always be new ideas and people entering whether we like it or not—that is the nature of all things. What happens musically in this piece is a presentation of three different ideas, one which is defined by metallic instruments, one which is defined by a variety of drums, and one by wooden instruments. The way that these different sections return and evolve over time is where the idea of balance and “non-interference with the course of natural events” comes in. This piece begins very loudly and relatively slowly with metal instruments and each time this music returns it becomes softer and shorter and slower. While this is happening the other primary music is evolving in the opposite way. The drums are first introduced in a very short and soft section and evolve over time in a way that makes it become longer and louder and faster. A variety of metaphors can be drawn upon here. For example, we experience many feelings and thoughts over time and have many different kinds of relationships with people in our lives, but in most cases those relationships and feelings are not constant. We will feel very strongly about a person or situation and over time those feelings may change and diminish. The thing which isn't always apparent, and isn't always tragic, is that while this is happening there are usually other relationships or feelings which are becoming stronger and stronger and in many ways taking the place of that which was there before. This happens over and over again as we grow and learn and experience what this life has to offer. So, in this piece we are first finding the important and consuming idea being represented by metals while over time the drums become more present and active and consuming. This piece could go on forever, in theory, as musical ideas come and go—like people and thoughts or ideas—growing and dying, some becoming more important while others become less so. *Tao* was written for and dedicated to the Tonus percussion Group, Stacey Duggan, David Dwinell and Nick Papador.

Click by Mary Ellen Childs

Minneapolis-based composer Mary Ellen Childs has created numerous “visual percussion” pieces for her company (Crash) that embody the concept of music in motion. *Click*, described as “a fast-paced, game-like work for three stick-wielding percussionists,” is written for three pairs of claves. The rhythmic complexity is matched only by the precise choreography of all three performers working as a unit.

Tres Piezas by Alberto Ginastera

Tres Piezas was originally composed for solo piano, and represents three different Argentine dances. Cuyana combines a steady ostinato bass line with a romantic chromatic melody, typical of Argentine folk music. In Nortena, the form is simple (ABA) and the haunting melody

Concert 5: Friday, Feb. 10, 5:00 p.m.
Hirsch Orchestra Rehearsal Hall

Notes continued

floats on top of a bass line alternating between 3/8 and 3/4. In the middle section of this movement, the "left hand" takes over with sweeping arpeggios typical of traditional piano music. The final movement, *Criolla*, is the most vibrant dance of the three, and is reminiscent of the dance of the Pampas (Argentine cowboys). Multiple players on one marimba is a traditional practice in South American music, so Attacca's similar treatment of the modern marimba draws a unique parallel to Ginastera's Argentine treatment of classical music.

Trilogy by Richard Brooks

Trilogy (1995) was composed for Ron George to be played on his Ballade Console percussion instrument (consisting of vibraphone, marimba, and orchestra bells in the Exposition and Sequel 1; xylophone in Sequel 2). The first movement, Exposition, sets out several harmonic, melodic, and rhythmic figures, which are developed in various ways. The second movement, Sequel 1, and the third, Sequel 2, re-examine the same materials in different ways. The composer devotes an inordinate amount of time reading science fiction and fantasy, a genre noted for novels written in sequel. Among the better known are Asimov's *Foundation* series, Herbert's *Dune* series, and several sets by Anne Rice. This rather checkered tradition suggested the title for the present composition.

Worker's Union by Louis Andriessen

Dutch composer Louis Andriessen dedicated *Workers Union* to the Orkest de Volharding, the Amsterdam-based wind ensemble he founded in 1972. Subtitled "a symphonic movement for any loud-sounding group of instruments," the piece is an experiment with open forms. Complex rhythmic unisons, phrases, and even attitudes are specified, but the actual notes and instruments are left up to the performers. In his performance notes, the composer instructs, "Do not play any scales or conventional figures. Make the piece sound dissonant, chromatic, and often aggressive. Only when every performer plays with such an intention that their part is an essential one will the work succeed; just as in the political work."

Bicyclops by Bela Fleck

Originally written for banjo and piano (Bela Fleck and friend Chick Corea), *Bicyclops* was inspired by Fleck's ride on a mountain bike in Northern California. While listening to the circular patterns of the xylophone (transcribed from the banjo part in this arrangement), one can imagine the complex rhythms generated by the wheels of a bike trekking across uneven pavement in Northern California. The left and right hands of the syncopated, harmonically complex piano part are given unique treatment in the marimba and vibraphone, respectively.

Concert 6: Friday, Feb. 10, 8:00 p.m.
Duncan Recital Hall



SYZYGY, New Music at Rice

Ancient Sacrament of the Organic Machine

Paul Kwo
(b.1980)

Leslie Richmond, flute; Sarunas Jankauskas, clarinet; Bradley Balliett, bassoon;
Cecilia Weinkauff, violin; James Dunham, viola; Victoria Bass, cello;
Thomas Conroy, piano; Evy Claudette Pinto, percussion; Karl Blench, conductor

Heat of the Moment

Richard Lavenda
(b. 1955)

Michael Webster, clarinet; James Dunham, viola; Jeanne Kierman, piano

Juggernaut

Rob Smith
(b. 1968)

Valerie Vidal, alto saxophone; Timothy Hester, piano

INTERMISSION

Round Top Trio

Anthony Brandt
(b. 1961)

The Webster Trio

Leone Buyse, flute; Michael Webster, clarinet; Robert Moeling, piano

Hazmat Sextet

David Smooke

Melanie Lançon, flute; Angeliqye Poteat, clarinet; Craig Hauschildt, percussion;
Kamala Schelling, piano; Hanako Hjersman, violin; Meta Weiss, cello;
Edward Applebaum, conductor

Imaginary Scenes

Karim Al-Zand
(b. 1970)

I. The wind, the rascal

II. Scèna amorosa

III. Mechanical marionettes

IV. Whirling dervish

Sergiu Luca, violin; Brian Connelly, piano

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Duncan Recital Hall

Notes

Ancient Sacrament for the Organic Machine by Paul Kwo

Ancient Sacrament for the Organic Machine is a celebration of contemporary life. As analogous to ancient times, the modern sacrament to the organic machine, known as Earth, is our showcase of fireworks, waterworks and laser/light shows. It was inspired especially by the firework displays around the globe on New Year's Eve, and by spectacular lights, laser and water shows found in places such as Disneyland, California and Las Vegas, Nevada. In these five short minutes of high intensity, the eight instruments combine together, painting an animated picture of these wonderful and exhilarating human experiences.

Heat of the Moment by Richard Lavenda

Heat of the Moment, as the name suggests, is a high-energy, virtuosic piece. It is built on two contrasting ideas, a flexible rhythmic gesture that ranges from metrically ambiguous to intensely precise and driving, and a gentle melody that gradually emerges from the texture and is shared by the three instruments. As the piece progresses, the players take on different roles, ranging from equal member of the group to individual soloist. These varied characters help give the piece both a lyrical and a dramatic dimension. The Music Department of Texas Christian University commissioned it for three of its faculty members, known collectively as the "Trio con Brio." They are Gary Whitman, clarinet; Misha Galaganov, viola; and John Owings, piano.

Juggernaut by Rob Smith

A juggernaut is defined as any large, relentless, and destructive force. The beginning of this work characterizes that force with its insistent, driving and aggressive nature. Eventually, however, this "juggernaut" exhausts itself, and in its wake an uplifting lyric section, which has attempted to assert itself two previous times without total success, is finally fully realized and concludes the work. *Juggernaut* was commissioned by saxophonist Jeremy Justeson and is the title track of his 2002 debut recording on the Equilibrium label.

Round Top Trio by Anthony Brandt

"Maximizing the minimum"—drawing the greatest possible variety out of the most concise amount of material—has the capacity to make music very dramatic; it is the transformation of a recognizable idea into changing moods and contexts that creates a sense of development and destiny. I have attempted to harness this dramatic capacity of melodic unity in *Round Top Trio*. The piece opens with a brash statement by the clarinet; this short proclamation is the basis for the entire work. The opening theme recurs in many forms: in fragments, in contrapuntal imitation, expanded or compressed. Growing out of the clarinet's statement, the opening section is generally active, caustic and intense. The flute and clarinet engage in a constant wrestling match, grabbing away each other's lines. This eventually yields to a tranquil middle section, in which the theme reaches its most plaintive and patient form. The restlessness of the opening is a distant memory. But the relief does not hold: Suggestions and references to the opening section begin to accumulate. Finally, the main theme returns in its original form—briefly, but more determined than ever—and the piece ends forcefully.

The work's rhetoric is rooted in many traditional features—from its evident thematicism, to its strong contrasts and clear overall shape. These are made contemporary by the unique timbral qualities of the ensemble, the music's unsettled transformations, and by a musical language that combines strident, clustered sonorities with more tonal harmonies, and organizes itself in unusual ways. *Round Top Trio* was written for the Webster Trio, who premiered the work at

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the Round Top Festival-Institute in 2004. It is dedicated to Round Top's Program Director, Alain Declert.

Hazmat Sextet by David Smooke

Hazmat Sextet was written for the California E.A.R. Unit to perform at Arcosanti, the famous Paolo Soleri-designed, ecologically sound, planned urban environment in the high Arizona desert. As with most of my music, it explores the relationship between humanity and nature. The birdcalls that appear throughout are generally evocative rather than an exact transcription of any specific bird. They are heard in all octaves and in each instrument and their distorted nature gives the sense of being dropped into an eerie landscape. These calls eventually coalesce into an extended melody near the end of the piece. Atmospheric textures and asymmetrical grooves ebb and flow, at times serving as the ground over which the birds roam and at times altering the calls. This piece creates a range of sounds despite using very limited compositional resources, in that sense perhaps reflecting the purpose of Arcosanti.

Imaginary Scenes by Karim Al-Zand

Violin Sonata *Imaginary Scenes*

I. The wind, the rascal

II. Scèna amorosa

III. Mechanical marionettes

IV. Whirling dervish

The four scenes that make up this work are inspired by diverse and somewhat whimsical literary sources. The title of the first scene is taken from a short and poignant verse by English poet and novelist D.H. Lawrence (1885–1969):

The wind, the rascal, knocked at my door, and I said:

My love is come!

But oh, wind, what a knave thou art

To make sport of me when the days of my heart

Are drearishome,

And wearisome.

Scèna amorosa was inspired by an intriguing letter published in the *Musical Gazette of Milan*, October 18, 1846:

"Looking for variety in the programs I executed at court, one evening...I improvised a sonata entitled 'Scèna amorosa,' the 4th string representing the man (Adonis) and the treble string the woman (Venus). This was the beginning of my habit of playing on one string."—Niccolò Paganini

The work of renowned illustrator J.J. Grandville (1803–1847) includes many fantastical and bizarre images that can be seen as early precursors to the Surrealist movement in art. In his collection "Un Autre Monde," a series of engravings depicts an "apocalyptic" ballet: dancing crabs, mice, grasshoppers and scarab beetles; a ballerina gradually transformed into a chaise longue; and a pair of eerily smiling marionettes whose joints are made of springs.

An episode from my folktale setting *Parizade and the Singing Tree* provided the musical and dramatic impetus for the last movement. In one scene, the young adventurer encounters an old man sleeping at the side of the road. The narrator relates: "as Parizade approached, the dervish awoke from his recent slumber and began excitedly to beckon her toward him." Violin Sonata *Imaginary Scenes* was written for Sergiu Luca and Brian Connelly.

Concert 7: Saturday, Feb. 11, 11:00 a.m.
 Edythe Bates Old Recital Hall and Grand Organ
 Choral and Mixed

- Whisper Wall* Drew Baker
 (b. 1978)
 Ariella Perlman, flute; Angelique Poteat, clarinet; Jacob Barton, bassoon;
 Christopher Lee and Craig Hauschildt, percussion; Karl Blench, piano;
 Florie Namir, Victoria Bass, and Eric Esparza, voice; Francis Liu, violin;
 Anthony Parce, viola; Jordan Kuspa, cello
- Valedication* Daniel Perttu
 (b. 1979)
 Kai-Hui Tan, solo violin
- Hibakusha* Aaron Alon
 (b. 1981)
 Catherine Branch, solo flute
- Ut Queant Laxis* Arthur Gottschalk
 (b. 1952)
 Phillip Kloeckner and Elaine Walters, organists
- Six Variations on a Huguenot Psalm* André Isoir
 (b. 1936)
 Phillip Kloeckner, organist
- INTERMISSION
- Splitivef* Brian Allen
 (b. 1975)
 Clint Foreman, flute; Nicholas Masterson, oboe; Maiko Sasaki, clarinet;
 Jonas VanDyke, horn; Fei Xie, bassoon
- Autumn Moon* Stuart Hinds
 (b. 1954)
 The Shepherd Singers
 Thomas Jaber, director
- O Vos Omnes* Frank LaRocca
 (b. 1951)
 The Shepherd Singers
- since feeling is first...* Christopher Coleman
 (b. 1958)
 The Shepherd Singers
- Shabbat Shalom* Malcolm Rector
 (b. 1958)
 Erin Koertge, horn; The Shepherd Singers

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Edythe Bates Old Recital Hall and Grand Organ
Choral and Mixed

Notes

Whisper Wall by Drew Baker

Whisper Wall is scored for twelve musicians situated around the audience. The text is comprised of names and words drawn primarily from the art works of Cy Twombly and Jean-Michel Basquiat. The first sounds of the piece are the whispered names "Cy" and "Samo." Samo was the pseudonym Basquiat used to sign various graffiti messages that he posted throughout New York during the late '70s and early '80s. During the '80s Basquiat gained fame as a painter whose aesthetic incorporated certain graffiti-like images. Some of Twombly's works have also been likened to graffiti. Both artists infuse their paintings with names, poetry and other textual references. Basquiat frequently honors his own contemporary African-American heroes (names used in *Whisper Wall*) such as Joe Louis, Sugar Ray Robinson and Jackie Robinson. Twombly on the other hand focuses on the heroes and gods of the ancient world. Among them (also included in *Whisper Wall*) are Sesostriis (pharaoh from the 12th dynasty) and Proteus (god of the sea). Some of the other names and words used in *Whisper Wall* are intended to bridge past and present as well as the literal and spiritual. The title of T.S. Eliot's "Burnt Norton" appears in the musical text. The poem begins, "Time present and time past/Are both perhaps present in time future." The word "shaman," or one who serves as an intermediary between the visual world and that of the spirits, is also included. These terms are but a few of those used throughout. It should be noted that the selected words are utilized for thematic as well as sonic purposes. Many of the words at the outset of the piece emphasize *s* and *sh*. These phonetic sounds are placed within the context of complimentary musical textures such as sandpaper being rubbed against wood and cardboard. Thus the text generates music and vice versa. Likewise, text in the paintings of Twombly and Basquiat transcends mere verbal messages and becomes an important visual subject matter. Finally, the idea of temporal suspension not only dominates the textual content, but the music as well. While the context of the musical materials may be contemporary, the primitive nature of the sounds yields yet another connection to the distant past.

Valedication by Daniel Perttu

At first, this piece is a portrayal of leave-taking and the mixed emotions that result from departure. The strength and intensity of these emotions are present immediately from the beginning of the piece and are expanded and developed in order to shape the first formal section. Although departures from good times or places are often upsetting, the change allows for the discovery of new destinations, people, or ideas. When I once found myself in an unfamiliar forest, I became immersed in the polyphony created by Baltimore orioles fluting their quicksilver songs. This birdsong forms the basis of the second major formal section. While experiencing the thrills of the new environment, however, I was continually reminded of the old, and the persistence of memory motivates the interaction between the departure material and the birdsong material throughout the rest of the piece. In the end, this work conveys how past obsessions can consume the concerns of the present, but comfort lies in the fact that even past obsessions can be transformed by the novelty of the new environment.

Hibakusha by Aaron Alon

Following the bombings of Hiroshima and Nagasaki, many survivors were plagued with post-traumatic stress disorder. These survivors are known as "Hibakusha." This piece seeks to capture their state of shock, sometimes described as a "frozen dream," as they were ever-haunted by their devastating past. While this was first envisioned as a larger ensemble piece, there is something

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profoundly isolating about the condition of “Hibakusha,” which suggested the solo instrumental treatment adopted here.

Ut Queant Laxis by Arthur Gottschalk

Ut Queant Laxis, the *Hymn to St. John*, is the chant tune popularized as the basis for which Guido of Arezzo developed the modern system of solfège, using the first syllable of each line of the chant to provide both the pitch and its name. In this work for two organists the tune is introduced prior to a whirlwind of chromatic counterpoint, putting its modal flavor and homophonic setting in stark contrast to what follows. When the opening material returns, it is transformed—less chromatic, more modal lines and harmonies. Eventually this yields once again to complex chromaticism, but the chant returns in augmentation and in direct juxtaposition to the material above. The work was written in 1999.

Six Variations on a Huguenot Psalm by André Isoir

Inspired by more than four centuries of the French organ tradition, each of Isoir’s variations is a distinctive amalgamation of style and genre. The contrapuntal variations employ exotic scales and multiple tonalities simultaneously. The homophonic movements exhibit colorful registrations that exploit the many sonorities found on the Grand Organ of the Edythe Bates Old Recital Hall. The final variation, a fiery toccata in the grand French tradition, calls on the full resources of the performer and the instrument. The conciseness and clarity of each variation gives the entire suite a unique focus, energy, and impact.

Splitivef by Brian Allen

Splitivef, completed in the fall of 2004, deals with the recurring juxtaposition of two tonalities and pentatonic scales, thus the word “split” in the title. “Ivef” is an anagram of “five.” The majority of the music is developed from material stated in the opening measures. It is mainly transformed through segmentation, tempo changes, and metric modulations. The modulations appear throughout the piece, my first entirely notated work that addresses this issue. I had previously dealt with metric modulations in my own music involving improvisation. Saxophonist and composer Tim Berne’s explorations of these modulations in his recent music is an inspiration. The piece goes through three small sections: fast, slow and fast.

Autumn Moon by Stuart Hinds

The text for *Autumn Moon* was inspired by the rich evocations of nature found in the lyric poetry of ancient China. One of the most prevalent themes in Chinese poetry is the symbiosis of human beings and the natural world. Attuned to the passing seasons, reclusive poets, and those who idealized the reclusive life, gave expression to a deeply felt communion with the world around them. A distinctive feature of the music of *Autumn Moon* is the use of overtone singing, a vocal technique that allows a singer to produce the notes of the natural harmonic series simultaneously with the sung fundamental pitch, thus sounding two or more pitches at the same time. At one point in the piece, the melody and harmony are taken over by the piano while the choir employs overtone singing to create a harp-like texture of overtone glissandi. Overtone singing is also used as text painting on two other occasions, creating a subtle yet complex and colorful texture reflective of the lines: “When it hides for a moment behind a passing cloud,” and “I hear the song of the wind in the branches.”

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O Vos Omnes by Frank LaRocca

The text of *O Vos Omnes* is from the book of Lamentations 1:12. Lamentations chronicles in excruciating detail the aftermath of the fall of Jerusalem at the hands of the Babylonian King Nebuchadnezzar in 586 BC. With the destruction of Solomon's Temple the ancient Israelites lost—in one blow—their spiritual, political, and financial center of power, and were thrust into a state of profound doubt about their entire identity as the “chosen people.” The text moves from states of incredulity and grief to pleas for solace and expressions of remorse. I have tried to capture some of this volatile mix of emotions with a variety of devices: accusatory exclamations, dizzy/wandering chromatic movements, songful laments, and bitter major/minor polarities. The Jews had to endure seventy years in exile before they were restored to their land, and so this piece does not attempt to bring this narrative to any kind of resolution at its end. A sense of grief and loss linger in the quiet but unsettling final sonorities.

since feeling is first by Christopher Coleman

“since feeling is first”

—e. e. cummings

since feeling is first
 who pays any attention to the syntax of things
 will never wholly kiss you:

wholly to be a fool
 while Spring is in the world

my blood approves,
 and kisses are a better fate
 than wisdom
 lady i swear by all flowers. Don't cry
 --the best gesture of my brain is less than
 your eyelids' flutter which says

we are for each other: then
 laugh, leaning back in my arms
 for life's not a paragraph

and death I think is no parenthesis

“since feeling is first” from Cummings, E.E. *Complete Poems, 1904–1962*. Edited by George J. Firmage. New York: Liveright Publishing, 1994. Used with the permission of Liveright Publishing Corporation. Copyright © 1926, 1954, 1991 by the Trustees for the E.E. Cummings Trust.

Innovative American poet e.e. cummings (1864–1962) is known for his distortions of normal English paradigms, employing unusual capitalizations, distorted syntax and missing punctuation. These devices are employed in the service of emphasizing the sound of the words as much, and perhaps more than in emphasizing their meaning. At heart, though, cummings is a romantic, and *since feeling is first* may well be his most traditionally romantic poem. My setting is for baritone soloist, who presents the text in a straightforward manner through relatively conventional pitch and rhythmic notation, accompanied by a chorus who sings isolated phonemes extracted from the sound material of the poem. My setting of *since feeling is first* is dedicated to my wife, Lorraine.

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Choral and Mixed

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Shabbat Shalom by Malcolm Rector

Shabbat Shalom was commissioned by Thomas Jaber, director of the Shepherd Singers at Rice University. This work is primarily text-dependent, and thus through-composed, yet there is a two-note motive that surfaces throughout in various forms, lending some cohesiveness. The solo horn, in substituting for the traditional shofar, operates in an unorthodox manner through the use of a much wider intervallic set.

Concert 8: Saturday, Feb. 11, 2:00 p.m.
Stude Concert Hall
Brass and Percussion

Quintandra William Hooper
In three movements (b. 1931)

Lacey Hays and Greg Haro, trumpet; Margaret Tung, horn;
Michael Selover, trombone; Jason Doherty, tuba

An Unspoken Labyrinth of Questions Richard Power
(b. 1967)

Richard Power, baritone saxophone

Midwest River Fantasy Daniel Baldwin
(b. 1978)

Matthew Morris, solo contrabassoon; Brenda Bourillon, Michelle Bueche,
Chad Christopher, Corey Fleeman, Joe Gastler, Jennifer Glass, Colin McKenzie,
Michelle Meneses, bassoons (Baylor University)

Austin-Tasia Kyle Kindred
I. Riverside Statues (b. 1978)
II. Austin-Autos

Scott Plugge, alto saxophone; Kyle Kindred, piano

Saxscape III Timothy Crowley
I. Fantasia (b. 1968)
II. Minuet

III. Slipstream Escape

Scott Plugge, alto saxophone; Jay Whatley, piano

Rhapsody Warren Gooch
(b. 1953)

Scott Plugge, alto saxophone; Jay Whatley, piano

INTERMISSION

Flash! Elaine Ross
(b. 1966)

Shepherd School Brass Choir
Marie Speziale, director

Centennial John C. Ross

Shepherd School Brass Choir

Out from Under Mike D'Ambrosio
(b. 1974)

Shepherd School Brass Choir

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 Stude Concert Hall
 Brass and Percussion

Four Postcards from Ancient Nihon
 I. Kinkakuji
 II. Ryoanji Temple rock garden
 III. Hirosaki park
 IV. Osaka Castle

Marc Satterwhite

Shepherd School Percussion Ensemble
 Richard Brown, director

Habanera Rítmico

Lee Hartman
 (b. 1979)

Shepherd School Percussion Ensemble

**Shepherd School
 Percussion Ensemble**

Brian Manchen*
 Evy Pinto
 Nathan Lassell*
 David West*
 Kevin Coleman II
 Grant Gould
 Craig Hauschildt*

* Performing on
*Four Postcards from
 Ancient Nihon*

Shepherd School Brass Choir

Trumpet

Jonathan Brandt
 Joseph Cooper
 Greg Haro
 Lacey Hays
 Larry Hernandez
 Kyle Koronka
 John Williamson

Horn

Robert Johnson
 Adam Koch
 Erin Koertge
 Elizabeth Schellhase
 Margaret Tung
 Catherine Turner
 Jonas VanDyke

Trombone

Christopher Burns
 Mark Holley
 Michael Selover
 Colin Wise

Bass Trombone

Michael Brown
 Brian Logan

Euphonium

Michael Brown
 Brian Logan

Tuba

Jason Doherty
 Aubrey Foard

Note: Today's performances of the Shepherd School Brass Choir include members of the Shepherd School Percussion Ensemble.

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Brass and Percussion

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Quintandra by William Hooper

This is a three-movement free tonal piece. The instruments are equal in carrying the melodic lines, and the harmonic and rhythmic structures utilize the unique range and sonorities of the instruments. All movements have an ABA form with the traditional fast-slow-fast tempo sequence.

An Unspoken Labyrinth of Questions by Richard Power

An Unspoken Labyrinth of Questions is designed to demonstrate some of the unique timbral qualities of the baritone sax. I was interested in accomplishing this without any extended techniques, but instead by exploring some rather unique sounds through virtuosic and expressive playing. The result is a kaleidoscope of rapidly changing moods and textures, with an emphasis upon various kinds of ornamentation and articulation, along with a wide variety of rhythmic gestures. The title of the piece is a quotation from Cormac McCarthy's novel *Cities of the Plain*, and many of its compositional ideas were inspired by the book's epilogue, particularly its meditation upon the nature of dreams and dreaming. I am interested in the idea of the labyrinth as being a symbol for musical form, and that idea, along with the general atmosphere of ambiguity within McCarthy's narrative, seemed to coincide with the musical ideas I was having at that time.

Midwest River Fantasy by Daniel Baldwin

Midwest River Fantasy for contrabassoon with bassoon choir was written as a response to a "call for scores" placed by contrabassoonist Matthew Morris in a late 2003 SCI newsletter and was premiered by Matt and the Wichita State University Bassoon Choir on Sept. 10, 2004. I was immediately intrigued at the thought of writing for the contrabassoon, an instrument I barely knew existed. With its rich bass voice in mind, I sought to create a lyrical piece exploring all of the many facets of its expression. The first movement alternates peaceful and serene with joyous and celebratory with an array of arpeggiated harmonies and melodies. It begins mysteriously and shadows sometimes appear, but they always give way to the work's pastoral western feel. The second movement is a plaintive elegy that alternates melancholy, dramatic, and even ominous moods, framing a hymn-like campfire song. The finale, a bravura rondo, is joyous, playful, dramatic, and briefly dark and ominous leading to a heroic conclusion.

Austin-tasia by Kyle Kindred

Austin-tasia was written in 2004 near the end of the five years I lived in Austin, Texas. After 22 years of living in rural Kansas, Austin provided my first experience with "big-city life." I have many fond memories of its beautiful surroundings, exciting nightlife, live music venues, independent film exhibitions, important political events, lakes, trees, places to run and hike, interesting cultural neighborhoods, and people proud to call themselves "weird." This piece draws upon reflections of two forms of interaction I had with the city of Austin. The first movement, "Riverside Statues," was inspired by the street I lived on near the Colorado River. Between the river and Riverside Drive lies Town Lake, a beautiful park with scenic paths for walking and running through the heart of downtown Austin. On the other side of Riverside Drive, and near my old home, lies an area of town full of Hispanic culture, character, and charm as well as a fair amount of poverty, homelessness, and danger. I used to love exploring the different areas of my beautiful neighborhood and its people, although I occasionally ran

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Brass and Percussion

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into situations that were both sombering and frightening. The title of the second movement, "Austin-Autos," is a play on words referring to both the high volume of traffic in Austin and the term "ostinato," a compositional device involving the constant or "motor-like" repetition of a musical idea. This movement is a reflection of my conflicting love and hate of the fast-paced life in the city with its potential for both extreme excitement and incredible frustration. *Austin-tasia* was premiered at the University of Texas at Austin in 2004 by Erik Steighner, saxophonist, with the composer at the piano.

Saxscape III by Timothy Crowley

Saxscape III was composed for saxophonist Glen Gillis of Saskatoon, Saskatchewan, Canada, in the summer of 2003 with assistance from a research grant from the Fort Hays State University Graduate School. The composition contains three movements based upon octatonic pitch collections: "Fantasia," "Minuet," and "Slipstream Escape." "Fantasia" is an introspective free form piece that explores three main melodic gestures and incorporates change-ringing patterns. "Minuet" is a classical minuet and trio form and "Slipstream-escape" is an energetic rondo.

Rhapsody by 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 character of a dialogue between the two instruments. The third section (Cantabile) features a modal melody I wrote many years ago. Next, a "perpetual motion" section leads to an energetic scherzo that concludes with a partial return of the opening Marcato section and then a coda. *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.

Flash! by Elaine Ross

Flash!: A Fanfare for Brass and Percussion (2003) is a three minute work in modified ternary form. It explores changing meters, quartal and quintal sonorities, syncopation, and ostinato development. The B section presents a lyrical, disjunct theme in the horns, yet the rhythmic drive persists underneath. The work presents non-stop energy requiring clean articulations and rhythmic integrity. Tessiturae and technique are very accessible for advanced high school ensembles.

Centennial by John Ross

Centennial (2003) was written for the brass and percussion performers of Pittsburg State University, Pittsburg, Kansas, at the request of Professor Stella Hastings. It was intended to help commemorate the second Biennial Festival of New Music, as well as the one hundredth-year anniversary of the school. Centennial was completed on February 1, 2003, the day the space shuttle Columbia broke up re-entering the Earth's atmosphere and all seven crew-members perished. For me, this work also commemorates those seven, and the relentless spirit of exploration they embodied. May that spirit live on.

Out from Under by Michael D'Ambrosio

I composed *Out from Under* in 2000 while a composition student at the College-Conservatory of Music (CCM) in Cincinnati. My motivation for composing the piece grew from several

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Stude Concert Hall

Brass and Percussion

Notes continued

sources, one being my long relationship with the brass family of instruments. At the time, I had played French horn for 17 years and had performed in brass quintets and brass choirs for about 12 years. I had always been fascinated by the sense of power and energy that a group of brass instruments can achieve together, and I wished to explore its range of expression for myself. This desire was further ignited by the CCM Brass Choir director, Tim Northcut, who not only encouraged me to write the piece for his group, but even granted me a preliminary reading session of portions of the piece during its construction—an invaluable experience for any young composer! The piece was premiered by that group in May 2000. A month later it was performed by the Monarch Brass as part of the International Women's Brass Conference and was subsequently included on the group's first CD. *Out from Under* provides many opportunities for a group and its players to show off. It demands a very high level of ensemble virtuosity with sixteenth-note runs in all the instruments. It also showcases several soloists, particularly the tuba player whose solo drives us toward the fast section of the piece.

***Four Postcards from Ancient Nihon* by Marc Satterwhite**

This set of four pieces was inspired by a trip I made to Japan in December of 2000. (Nihon is the word many Japanese use for their nation; Nippon is the other.) Like many visitors to Japan I was fascinated by the close juxtaposition of the ancient and the modern. The train station in Kyoto, for example, seems like something from a science-fiction movie, but it is just a few minutes away from temples and gardens that are hundreds, if not thousands, of years old. While in Japan I met some of the members of Falsa, a percussion ensemble based in Hirosaki, Aomori prefecture. When they asked me to write a piece for them, it seemed natural to base it on my impressions of Japan. I chose four of the ancient sites I had visited to portray musically (although, ironically, two of the sites are actually modern reconstructions of the old originals). The word "postcard" was chosen because after just one brief visit to Japan, I cannot pretend to represent anything but relatively superficial first impressions. Kinkakuji (the Golden Pavilion) is one of the most famous sights in Kyoto. The upper floors of the pavilion are covered in brilliant gold leaf, and the peak of the roof is decorated by a bronze phoenix. Dating to the 14th century, the temple was burned down by a mentally ill student monk in 1950 and subsequently reconstructed. Although the pond and gardens that surround it are very tranquil, this movement represents the first dazzling impression of the gold shining in the bright sun. Equally famous is the rock garden at the Ryoanji Temple, just a short walk from the Golden Pavilion. Consisting of 15 irregularly shaped rocks placed in a field of raked gravel, surrounded by a clay wall and a wooden veranda, this is a place for peace and meditation. The music uses static ostinato patterns to represent the unvarying nature of the layout, while the melodies represent the constantly changing thoughts of a person contemplating the garden. While in Hirosaki our hosts took us on a walk through the park surrounding the old ruined castle at the center of town. The park is famous for its more than 5000 cherry trees (the cherry trees in Washington, DC, were a gift from the people of Hirosaki, incidentally). Although we were there in winter, the snow on the tree branches made it easy to imagine how beautiful the trees must be when they are blossoming in the spring. Osaka Castle was originally built in the 1580s, and has been destroyed and rebuilt more than once. The current castle was built in 1931. Its origin as a military stronghold is obvious as you approach it, and that is the aspect portrayed in the music for this movement. Drums and metallic instruments play martial rhythms in the outer sections, while pitched instruments dominate the middle part of the movement. *Four Postcards from Ancient Nihon* was premiered by the percussion group Falsa in Hirosaki in August of 2002. It

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Brass and Percussion

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has subsequently been performed by them in various places in Japan and the United States, as well as by several American percussion ensembles.

Habanera rítmico by Lee Hartman

Habanera rítmico was written for the percussion quartet Schlaginstrumentengruppe for their performances during the Kansas City Fringe Festival on July 30th, 2005. It is the final movement of a work in which the ensemble commissioned four composers to contribute a movement with each member of the quartet acting as a soloist for one movement. *Habanera rítmico* is based on the Habanera rhythm of Cuban dance. While the *cajon* (the solo instrument) is a Latin instrument, other ethnic instruments like the African *caxixi* and Asian-influenced cymbals combine to create an energetic, international palette.

Concert 9: Saturday, Feb. 11, 5:00 p.m.

Duncan Recital Hall

"Houston and Beyond"

Featured Guest Ensemble - AURA

Duet for Two Alto Saxophones

Reynaldo Ochoa
(b. 1949)

Valerie Vidal and Richard Nunemaker, alto saxophone

Sonata for Cello and Piano

Michael Horvit
(b. 1932)

I. Summer Night

II. Blow Bugle, Blow

III. Song of the Lotus Eaters

Nelly Rocha, cello; Jasmine Hatem, piano

L'Isola di S. Michele

David Ashley White
(b. 1944)

Valerie Vidal, soprano saxophone; Chien-Jung Chen, piano

Sapphire

Robert Nelson
(b. 1941)

John Weinel, tenor; Amanda Dusold, oboe; Shelli Matthews, violin;
Jacob Sustaita, viola; Nelly Rocha, cello; Jasmine Hatem, piano

INTERMISSION

Octo Nervosa beta

Timothy Crowley
(b. 1968)

Michael Warny, euphonium; Rob Hunt, piano

Sonata for Trumpet and Piano

Arthur Gottschalk
(b. 1952)

Robert Walp, trumpet; Donald Doucet, piano

Hommage à Brahms

Samuel Magrill
(b. 1952)

Bryan Conger, clarinet; Nelly Rocha, cello; Chien-Jung Chen, piano

Hudson

Marcus Maroney
(b. 1976)

I. Bridges

II. Currents

III. Sidewalks

VI. Spirits

Danielle Walkenhorst, flute; Shelli Matthews, violin;
Jacob Sustaita, viola; Nelly Rocha, cello

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Duncan Recital Hall
Houston and Beyond

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Duet for Two Alto Saxophones by Reynaldo Ochoa

Duet for Two Alto Saxophones was commissioned by Valerie Vidal and Richard Nunemaker and completed in January of 2005. In three movements, the composition follows a fast-slow-fast tempo format. The duration and feel of each movement was a response to the specific talents of the great performers for whom the piece was written. The duet uses a variety of contrapuntal techniques and, according to the composer, was great fun to write.

Sonata for Cello and Piano by Michael Horvit

Sonata for Cello and Piano is cast as a set of songs for cello and piano. Each song is based on a poem by Alfred Lord Tennyson. The first two songs follow the poems fairly closely. The third is more of a synthesis of the meaning of the poem. "Summer Night" is a sensuous love song. The melodic lines are long and flowing. The harmonies are lush and warm. "Blow Bugle, Blow" is fast, cheerful, and sparkling. Each verse ends with the "horns of Elfland faintly blowing!"...and echoing into the distance. "Song of the Lotus Eaters" beckons one to dreams of gentleness and peace—to a place where "Music that gentler on the spirit lies...brings sweet sleep down from blissful skies."

L'isola di S. Michele by David Ashley White

L'isola di S. Michele was originally composed for oboe and piano and was later adapted for soprano saxophone. The work's name comes from the cemetery island in Venice and quotes a fragment from Venetian Allesandro Marcello's Concerto for Oboe, which also provides important motivic material that can be found throughout.

Sapphire by Robert Nelson

Randolph Lacy, a tenor and former doctoral voice student at the Moores School of Music wrote the text for *Sapphire*. It was my hope that Randy would be able to premiere the work, but other pursuits took him to California. I was attracted to the text because of its erotic and expressionistic character. This intersected nicely with a desire of mine to compose something in a more chromatic and intense idiom. The instrumentation was triggered by a series of reading sessions at the Moores School where oboist Alecia Lawyer and cellist David Tomatz challenged our student composers to write for a trio of oboe, violin, and cello. The combination of oboe with strings and piano presented exactly the right sound for this piece.

OctoNervosa beta by Timothy Crowley

OctoNervosa beta is a virtuosic single movement fantasy composed for euphonium performer David Kassler. The title comes from the combination of the Latin words referring to the 8th nerve, which on human anatomical charts is the number used to identify the auditory nerve. I have entitled this piece "beta" because it is the second in a series of experimental pieces that I plan to compose. *OctoNervosa alpha*, the first piece in the series, was composed for saxophones, digeridoo, and MAX/MSP for saxophonist Glen Gillis and digeridoo performer Jamie Cunningham in 1999. *OctoNervosa beta* uses an octatonic scale as the basis for its melodies and harmonies.

Sonata for Trumpet and Piano by Arthur Gottschalk

Sonata for Trumpet and Piano was composed in 2003 and dedicated to the composer's father, an amateur trumpeter his entire working life and now a full-time professional trumpet player in

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Houston and Beyond

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retirement. It is part of a series of works for solo instruments and piano (at this point, only the brass cycle is completed), which are intended for recital and advanced didactic purposes.

Hommage à Brahms by Samuel Magrill

Hommage à Brahms (2004) was written for my colleagues at the University of Central Oklahoma, Dr. Ron Howell, clarinet and Dr. Tess Remy-Schumacher, cello. While we were working on the Brahms Trio for clarinet, cello and piano in A minor, Op. 114 (I was playing piano), Dr. Remy-Schumacher asked me to write a composition that would be reminiscent of Brahms, a Brahms Nocturne or "Hommage à Brahms." I took her title literally, building a work with a quasi-French impressionist-modernist introduction and coda which frame a quasi-German Brahmsian sonatina form. The piece is a look back from the beginning of the twenty-first century to the end of the nineteenth century. Some of the characteristics of the work include parallel sixths, both in the piano and between the clarinet and cello, syncopated accompaniment figures in contrary motion with an almost Latin American feel, and fluid phrase lengths and modulations. I would like to thank Dr. Howell and Dr. Remy-Schumacher for their encouragement and help in making this composition a reality.

Hudson by Marcus Maroney

Hudson was composed while in residence at the Copland House in March and April of 2005. The piece is in five connected sections. "Rock Hill" is the proud property on which the Copland House sits, with Copland's studio jutting from the hill into a cradle of trees. "Bridges" abound in Westchester County; here they're represented by static two-note arches of varying width and length, under which occasionally pass aqueous melodies. The focus shifts below the bridges for "Currents," fluid melodies that rise from the viola until a shimmering, climactic restatement of the opening idea emerges. We are swept down to Manhattan, where the mundane occurrences on "Sidewalks"—waiting for the "walk" sign, rushing, swerving in and out of tourists—are illustrated. "Spirits" reveals the serendipitous connection between the main motif of my piece and the first of Copland's late *Threnodies* (composed for the same ensemble). The melody is quoted in unison by the three strings, then set as a chorale that fades away and encapsulates the serene beauty and overwhelming sense of history I enjoyed while working in Copland's space.

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Duncan Recital Hall

Featured Guest Ensemble – Ensō String Quartet

Richard Belcher, cello; Robert Brophy, viola;

John Marcus violin; Maureen Nelson, violin

Circle Dance

Burton Beerman
(b. 1943)

Small Blue Marble

David Heuser
(b. 1966)

Plum Blossoms

Shih-Hui Chen
(b. 1962)

INTERMISSION

Mo Xie

Xio-ou Hu
(b. 1976)

Icefield Sonnets

I. Cold, airy, suspended, like an ice crystal

II. Driving forward

III. Sustained

Pierre Jalbert
(b. 1967)

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Circle Dance by Burton Beerman

Circle Dance is more musically abstract than many of my more recent works. It is a playful study of musical architecture and time and looping patterns, interrupting these rhythmic discourses with short, choral-like fragments, commenting almost like a Greek chorus would comment on the action of a play. This is not to say that its music isn't soulful or concerned with commentary on the world around us; it is just that its story is more subtle and personal.

We console ourselves when there is no more chocolate
With dreams
And see the truth
Only in the ways art can tell us
About the misplaced world
In which we live
I do not understand this dream
But only feel it.

Small Blue Marble by David Heuser

The initial inspiration for *Small Blue Marble* came from the famous images of the Earth as seen from the moon by the Apollo astronauts, images of a small planet hanging vulnerably in the darkness of space. The work begins with these images, with a cold, sustained chord of outer space. At its core, the piece is a travelogue for the planet. It was inspired by the idea of flying toward the Earth, entering its atmosphere (the first rhythm of the piece—the breath of life), and proceeding around the globe; flying fast over land, cities, and mountains, and all; plunging into the sea; crossing one ocean; coming back again to land on the other side of the globe; picking up more speed; and finally coming back to water, but this time falling slowly into the ocean's deepest depths. Here, at the end, in another world without air, the opening music returns to draw the parallel between deep space and the deep sea. We live on a cracker between these two inhospitable worlds, an even more fragile situation than the pictures, which inspired this present piece.

Plum Blossoms by Shih-Hui Chen

The musical material of *Plum Blossoms* for String Quartet is derived from a popular Nankuan melody, "Plum Blossoms." Nankuan, a traditional southern style Chinese/Taiwanese music, dates back to 500 A.D. This melody serves as a basis for a fantasia, which springs into three sections of music that are separated by two cadenza-like solo passages. The first violin plays the first cadenza, and the viola and cello play the second cadenza. The elegant Nankuan melody, "Plum Blossoms," is first subtly introduced in a fragmented way. A more complete and continuous version of the melody doesn't appear until the end of the piece.

Mo Xie by Xiao-ou Hu

Mo Xie was inspired by the culture of the Naxi minority in China and written during summer 2004. People of the Naxi minority live in the Yun Nan province of China and are known by their ancient name, "Mo Xie." The Mo Xie are especially known for retaining the ancient and unique Dong Ba culture. Dong Ba, meaning "sage," is the name for priests of the Mo Xie ancient religion. These priests have a good understanding of Naxi pictographs as well as an ability to hold various rituals. Ordinarily, the skill of Dong Ba is handed down from generation to generation. The Dong Ba religion is based on the Naxi religion with influences from the

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Tibetan and Han religious cultures. *Mo Xie* is based upon the traditional rhythm of Naxi dance and incorporates a folk song that is used to evoke *Shu*. The "Rite of Shu" ceremony, *Su gu* in the Naxi language, is recorded in Dong Ba scriptures. Shu and humans are brothers who share the same father but have different mothers. While Shu is responsible for the management of nature, humans are responsible for agriculture and animal husbandry. Over time, humans destroyed the forest, polluted the headwaters, and killed the wild animals. Shu began to retaliate against humans by creating disasters such as illness, pestilence, floods, and earthquakes. In the hope of receiving forgiveness and blessings from Shu, as well as preventing the retaliatory disasters, humans invited Dong Ba to communicate with Shu and to establish a friendly relationship with him. To this end, the Naxi minority holds a "Rite of Shu" ceremony every February of the lunar calendar. In this work I express my conflicting feelings at seeing the *Mo Xie's* ancient culture facing the corrosion of the modern world. I want to awaken others and teach them about this precious culture which is gradually disappearing. If people don't take care of the *Mo Xie* culture, it will become extinct.

Icefield Sonnets by Pierre Jalbert

Icefield Sonnets was written for the Ying Quartet and was inspired by the poetry of Anthony Hawley. Each poem in the set speaks of the notion of "north," specifically in the winter months, and it was my aim to capture some of the different moments of "coldness," from quiet stillness to more violent activity. Like the set of poems, the piece is in three movements, the first marked "Cold, airy, suspended, like an ice crystal," the second "Driving forward," and the third "Sustained."

1.
Cold is a cell
In which one is allowed

To walk around the lake
And think of walking

Or defend the logic
Of glacial water

Sing the oval
With a skate's blade

Habits of its shape
The way a lip

Leaves an imprint
On glass a trace

Air enough just
To shake the frame

2.
Glass is a place
From which to view

Withinwithout
Say hellogoodbye

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In the same line
Or move across

An icy surface
Inches forward

Years witness
Little change

Requires a fixed gaze
To observe glacial

Motion the elk
Make stirrings

3.
North is a notion
And a motion tundra's
Stilled grammar
Or the beauty of scant

And drowned out
Reverberate

Throughout the town
Built in planks round

About the river forks
The mouth's glissade

In which direction
Doesn't matter

There's north enough
To keep lips frozen

Artist Biographies

Daniel Adams

Daniel Adams (b. 1956, Miami, FL) is a professor of music at Texas Southern University in Houston. He has previously held positions at the University of Miami and Miami-Dade Community College. Adams holds a DMA (1985) from the University of Illinois at Urbana-Champaign, a MM from the University of Miami (1981), and a BM from Louisiana State University (1978). Adams currently serves as a member of the Percussive Arts Society Composition Committee, the Board of Directors of the National Association of Composers, USA (NACUSA), and as treasurer of the Texas Chapter of NACUSA. Adams is the composer of numerous published musical compositions and the author of several articles and reviews on various topics related to twentieth-century percussion music, musical pedagogy, and the music of Texas. His book, *The Solo Snare Drum: A Critical Analysis of Contemporary Compositional Techniques*, was released by Honey Rock Publishing in March of 2000. He has received grants and awards from ASCAP (1985–2005), the Percussive Arts Society (1989, 2000), the American Symphony Orchestra League (1989), Meet The Composer (1987), the Greater Miami Youth Symphony (1987), the Minnesota Composers Forum (1984), the Maryland Clarinet Composition Contest (1982), and the Music Teachers National Association (1979). His music is recorded on Capstone Records and Summit Records.

Brian Allen

Brian Allen attended Texas Tech University, earning a master's in composition and a bachelor's in trombone performance. He has also studied at Banff and the University of North Texas. Composing for a wide range of media, including electronica, jazz, Mexican *Banda*, and chamber music, Brian has had compositions premiered at several international, national, and regional festivals and conferences, and has written etudes for IAJE National and Texas All State Jazz Auditions for the past six years. Recently named a finalist in the Antti Rissanen Jazz Trombone Competition and active clinician for the Edwards Instrument Company, Brian has performed with many luminaries in modern jazz and improvisation, including Dave Ballou, Mark Dresser, Ellery Eskelin, Satoko Fujii, and Roswell Rudd. Brian's current projects include the Brian Allen Trio with Tony Malaby and Tom Rainey, a duo with Reuben Radding, which received a grant from TTU, and Brain Killer (a duo with pianist Jacob Koller, who received a residency from Diverse Works in 2003). Allen currently teaches privately and at Brazosport College. For more information visit www.braintone.com.

Aaron Alon

Aaron Alon (b. 1981) entered music relatively late, beginning to compose in his sophomore year in college. He went on to earn his BA in music from the University of Chicago and his MM in composition from the Cleveland Institute of Music. He is currently pursuing a DMA in composition as a Brown Fellow at Rice University's Shepherd School of Music where he is studying with Shih-Hui Chen. His past teachers include Marta Ptaszynska, Margaret Brouwer, Easley Blackwood, Jean Milew, and Orianna Webb. Aaron has received awards from the National Association of Composers, the National Federation of Music Clubs, the Society of Composers, Inc., ASCAP, the Reneé B. Fisher Composer Awards, Mu Phi Epsilon, the Tampa Bay Composers' Forum, the Ohio Federation of Music Clubs, and the Olga and Paul Menn Foundation. His works have been performed throughout the U.S., including Chicago, Los Angeles, Cleveland, San Antonio, Greensboro, Kearney, and St. Petersburg. Aaron is a member of the Phi Beta Kappa Society and a past chapter president of Mu Phi Epsilon. In addition

Artist Biographies Continued

to his classical compositions, he is currently composing for a new dramatic musical entitled *LEPers*. Aaron has a long-standing interest in working with young people, and is currently on the music theory faculty at the Shepherd School of Music Preparatory Program. He has also written piano pieces for young pianists, a ballet based on the original Peter Pan story, and he is currently working on a new piece for young people's concerts.

Karim Al-Zand

Karim Al-Zand (b. 1970) is currently an assistant professor in composition at Rice University's Shepherd School of Music. Al-Zand was recently awarded the prestigious 2003 Sackler Prize in Composition. Various groups have featured his music, including the Mendelssohn String Quartet, Flux String Quartet, California EAR Unit, New Millennium Ensemble, Third Angle Ensemble, North/South Consonance, Pinotage, Ensemble Noir, and Brave New Works. He is a member of Musiq (www.musiqahouston.org), a Houston contemporary music group which presents concerts featuring new and classic repertoire of the twentieth and twenty-first centuries.

Mike D'Ambrosio

Dr. Mike D'Ambrosio joined the faculty of Jacksonville State University in Alabama this fall as Assistant Professor of Music. His responsibilities include teaching courses related to music theory, aural skills, composition, and arranging. Previously, he taught theory and composition at Oklahoma State University, aural skills at the University of Dayton, and a variety of theory subjects at the Cincinnati College-Conservatory of Music (CCM). He received his DMA and MM degrees in music composition from CCM where he studied composition with Joel Hoffman and Ricardo Zohn-Muldoon (now at Eastman). Mike's two most recent pieces were written for and premiered by professors at Oklahoma State. *OK, Then AL* was written for Paul Compton, professor of trombone, and first performed in May 2005 by a mixed ensemble of professors and students. *In You The Earth*, a gift to Director of Choral Activities Dirk Garner, is based on a beautiful text by Pablo Neruda. It received its first performances in January 2005 by the Oklahoma State Concert Chorale on their winter tour across Kansas and an additional performance at OSU in April. The previous May, Mike premiered two new pieces for wind ensemble. *Eagle at Woodland Mound* was commissioned by Toby Biederman, director of Bands at Anderson High School in Cincinnati. The second, *Milligan's Wake*, is dedicated to and was commissioned by Dr. Terence Milligan, Director of the Symphony Band at CCM, to celebrate his 25th year of service to that institution. It was premiered on May 28, 2004 at Mary Emery Hall at the University of Cincinnati. In spring 2003, Mike was commissioned by the Society for the Preservation of Music Hall to write a fanfare to commemorate the 125th anniversary of the downtown Cincinnati landmark. The piece received a subsequent performance by the Cincinnati Symphony Youth Orchestra's brass section the following summer. In June of 2000, Mike's *Out From Under* was performed by the Monarch Brass as part of the International Women's Brass Conference and was subsequently included on the group's first CD. Other commissions have come from Split Ends (wind quintet), Kevin Towner (alto sax), and James Ackley, assistant professor of trumpet at the University of Connecticut. Mike's Sonata for Alto Sax and Piano was included in Anthony Balester's *Outstanding Contemporary Saxophone Works and Recordings*. Originally from Long Island, New York, Mike did his undergraduate work at Lehigh University in eastern Pennsylvania, studying under Paul Salerni and Steven Sametz. As an undergraduate, his *Prelude and Scherzo* for brass quintet received

Artist Biographies Continued

multiple performances by the Philadelphia Brass and was accepted by the National Conference on Undergraduate Research in 1995 where it was performed by the Catskill Brass Quintet. Also at Lehigh, his *Ion* won the William's Senior Prize in Music, and he served as president of the Lehigh University Very Modern Ensemble (LUVME) for two years. In addition to composing, Mike has played French horn in CCM's Symphony Band, Brass Choir, and Horn Choir.

Edward Applebaum

After starting his musical career as a jazz pianist and conductor, Edward Applebaum (b. 1937) decided to emphasize composition. He received his degrees from UCLA in 1962, 1963, and 1966. His main teachers were Henri Lazarof and Lukas Foss. He also studied in Sweden, with Ingvar Lidholm. His music has been performed throughout the U.S., Europe, Israel, Japan, and Australia. He has won numerous awards, in various fields: composition, higher education, and neuroscience (the awarding agencies including the Rockefeller Foundation, Ford Foundation, NIMH, the American-Scandinavian Foundation, and NEA). His Symphony No. 2 was awarded First Place in the Kennedy Center's Friedheim Competition. In addition, he has conducted throughout the U.S. and Europe, specializing in contemporary music. He has taught at universities in California, Florida, Norway, and Australia. He currently teaches in The Shepherd School of Music at Rice University, and also in the Honors College of the University of Houston; in the latter, he teaches interdisciplinary courses in psychology.

Jeri-Mae Astolfi

Pianist Jeri-Mae G. Astolfi, a native of Canada, has been engaged in an active and diverse musical career from an early age. An avid performer of repertoire ranging from the Renaissance to the present, her keen interest in new music has led to the commission, premiere, and performance of many new works, both solo and collaborative, which have been featured on live radio broadcasts and on the Capstone Records label. In addition, she is in demand as a clinician, lecturer, adjudicator, coach, and private instructor. A recipient of numerous awards, scholarships, and grants, her studies and performances have taken her throughout Canada, Italy, and the United States. Astolfi holds advanced degrees in piano performance from the University of Alberta, McGill University, and the University of Minnesota where she studied with pianist Lydia Artymiw. She currently teaches piano and music theory at Henderson State University.

Attacca Percussion Group

Attacca (ät-täk'kä) is the Italian musical term meaning "to continue without pause."

Adam Green, Scott Pollard, and Marc Dinitz are the Attacca Percussion Group, a highly diverse ensemble dedicated to performing in myriad musical styles and concert settings. Attacca's performances are an exploration of the infinite visual and aural possibilities of percussion music. An entire program can feature a single marimba in a living room, a calypso band on a riverboat, or hundreds of exotic instruments enhanced by lighting and electronics, filling even the biggest stage in a true multi-media spectacle. The group's extensive repertoire runs the gamut from the earliest Western percussion music and traditional arrangements to the most avant-garde contemporary compositions from around the globe. Based in Washington, D.C., Attacca has performed feature concerts for music schools and chamber music series throughout the country. Their frequent educational programs and clinics represent a focused dedication to bringing percussion music to younger listeners. Audience members of all ages and backgrounds

Artist Biographies Continued

have shown tremendous enthusiasm for Attacca's promise to interact with them after (and sometimes during) every performance. The group has, in addition, donated its musical services to several charity events benefiting world hunger and drug and alcohol awareness. Recent performances and clinics include the 2004 Percussive Arts Society International Convention in Nashville, the Cincinnati College-Conservatory of Music, the Catholic University of America, the North Carolina School of the Arts, and the American Visionary Arts Museum in Baltimore. Although each member of the ensemble boasts an impressive list of individual achievements in the music business, Attacca is the unique synthesis of three best friends and musical soul mates realizing they *had* to make music together. Scott and Marc first met at Rice University in Houston, TX, where they instantly connected musically and personally. They discussed forming a percussion trio at the time, but were missing one key element, Adam, whom they met when he joined them at Rice the next year. The unnamed trio performed together in school for only eight months before their careers took them to all parts of the country. Ironically, this separation only strengthened their bond and gave the trio both a name and a goal. Attacca is proud to be an artist ensemble sponsored by the Pearl Corporation, Adams Musical Instruments, and Vic Firth Inc.

AURA

AURA, the Moores School's Contemporary Music Ensemble, is dedicated to the performance of contemporary chamber music, with an emphasis on works written in the last two decades. Under the direction of Dr. Rob Smith, this innovative and professional caliber ensemble performs a wide variety of American and international composers, many of whom, such as Richard Rodney Bennett, Stephen Montague, and Dan Welcher, have come to campus for the performance of their music. The ensemble has also formed a unique collaboration with the professional dance ensemble the Sandra Organ Dance Company and has presented several critically acclaimed dance concerts. For more information, contact Dr. Rob Smith at 713-743-3163 or robsmith@uh.edu, or visit the AURA website at www.uh.edu/aura.html.

Drew Baker

Drew Baker is a composer and pianist from Boston, Massachusetts. His compositions include works for a variety of chamber ensembles and orchestra. The *Chicago Tribune* hailed a recent performance of Mr. Baker's solo piano work *Gray* as "an engrossing meditation on the sustain, overlap and decay of isolated pitches." In October 2005, renowned pianist Marilyn Nonken performed Mr. Baker's *Asa Nisi Masa* for solo amplified piano at the Music Harvest Festival in Denmark. The Chicago Chamber Musicians, International Contemporary Ensemble, Northwestern University Contemporary Music Ensemble, and the Shepherd School Chamber Orchestra have also performed his compositions. In March 2006 The Group for Contemporary Music will perform two of Mr. Baker's chamber works at the Guggenheim Museum in New York. Also active as a performer and improviser, in the past year Mr. Baker has played with the Chicago Chamber Musicians and the Ensemble Dal Niente. He is cofounder of the Oculus Improvisation Ensemble. Mr. Baker is an adjunct lecturer in music theory at Northwestern University where he is also completing his doctoral degree in composition. His piece *Asa Nisi Masa* was recently awarded Northwestern University's William T. Faricy Composition Prize. Mr. Baker earned a Bachelor of Music in piano performance from the Eastman School of Music in 2000 and a Master of Music in composition from Rice University in 2002. He has studied

Artist Biographies Continued

composition with Augusta Read Thomas, Jason Eckardt, Karim Al-Zand, Shih-Hui Chen and Marti Epstein.

Daniel Baldwin

Daniel Baldwin was born in 1978 in Blackwell, Oklahoma. He holds a BM from Northwestern Oklahoma State University and is currently a freelance composer while finishing up a BAE in Alva, OK. He is primarily a self-taught composer, although he has benefited from studies with Max Ridgway and Eric Ewazen. His music has been commissioned by principal players from numerous respected symphonies including the National Symphony Orchestra, Shreveport Symphony, Austin Symphony, and Waco Symphony. His music has also been performed at universities and festivals throughout the U.S. including Wichita State University, Northwestern Oklahoma State University, University of Texas, Southern Illinois University, University of Wisconsin-Milwaukee, and the 2005 International Double Reed Conference. This season already includes premieres at Baylor University, Kansas State University, and the International Double Reed Conference 2006 with many more to come. He is currently a member in good standing with Phi-Delta Music Society, the International Trombone Association, the International Double Reed Society, and the Society of Composers, Inc.

Jacob Barton

Jacob Barton is a junior composition student at Rice University. He is the primary inventor and performer of the udderbot, a new slide woodwind instrument. He is interested in microtonal tunings of all types, as well as the development of better microtonally-able acoustic instruments. He composes and lives to facilitate the creation of new connections among things, thoughts, and people.

Victoria Bass

Cellist Victoria Bass is establishing herself as a strong voice for new music. The *Pittsburgh Tribune-Review* agrees saying, "Bass is a remarkable young talent who plays contemporary music with much tonal beauty and expressive assurance." Other critics have raved exclaiming, "She played as if her heart would break" (*LiveMusic*, the Minnesota Orchestra magazine) and "This cellist is indeed something special" (*Brandon Sun*). As a soloist Victoria has been featured with the Pittsburgh New Music Ensemble and the Foundation for Modern Music. Victoria has also performed new chamber works on the *Syzygy: New Music at Rice* series and the *Music in Time* series at Spoleto Festival USA. In 2004 she joined the Pittsburgh New Music Ensemble, a group with whom she has appeared in the U.S. and Canada. This spring Victoria will be performing with a new trio, Vox, comprised of percussion, cello, and flute. As a performer of the standard repertoire, Victoria has been featured as a soloist on the national radio show *From the Top* and with the Battle Creek Symphony Orchestra. She has also made recital appearances with noted Canadian pianists Mary-Jo Carrabre, Jeffrey Neufeld, and David Rogosin. In 2001 she graduated from the Interlochen Arts Academy where she was the winner of the Young Artist Award. She has also won the Bohemians of Detroit Concerto Competition, the CKX Radio-TV Rosebowl, a silver medal from the Royal Conservatory of Music, and was the runner-up in the JMC Concerto Competition. Victoria is a graduate of The Shepherd School of Music at Rice University where she studied with Norman Fischer.

Artist Biographies Continued

Burton Beerman

Composer clarinetist Burton Beerman, a 2005 Barlow Endowment commission recipient for music composition, is the director of the MidAmerican Center for Contemporary Music and founder of the New Music & Art Festival at Bowling Green State University. The *Village Voice* has written, "There is a remarkable clarity in the way Burton Beerman carries out the logic of his materials and he has an excellent ear for sound color...The composer displays an acute sensitivity to the differences between live sound and electronic sound and the music contains extraordinary moments when the sound seems to belong to both worlds." His work has been featured on CNN, CNN International, *Live with Regis & Kelly!*, and its Eastern European equivalent talkshow *RTL-KLUB Reggeli*. He has performed at the week-long Pepsi Sziget Festival at Margit Island in Budapest, Hungary, which annually attracts over 500,000 people; has served in residence at such venues as STEIM Research Center in Amsterdam, Future Music Oregon, LOGOS Tetrahedron Theater in Belgium and neoPHONIA; and has toured throughout Europe with the Hungarian-based dance ensemble Gyula Berger and Friends Dance Theater as music director and clarinetist. His video-opera *Jesus' Daughter* was presented at the Walter Reade Gallery in Lincoln Center, at the Museum of Modern Art in New York City, and at venues in Switzerland and Italy sponsored by UNESCO-CIRET. Performances of his works have taken place in such venues as Paris (American Cultural Centre and the Theatre Universitaire), Italy, Town Hall in Brussels, Japan, the Chopin Hall in Mexico City, Netherlands and New York's Carnegie, CAMI, Flea Theater and Dia Concert spaces.

Bruce Christian Bennett

Bruce Christian Bennett (b. 1968) is a native of Seattle and is an assistant professor of music at Tulane University. He received his Ph.D. in music composition from the University of California, Berkeley in 1999 where he studied composition with Richard Felciano and computer music with David Wessel. He received his MM in composition from the San Francisco Conservatory of Music in 1993 where he studied composition with Andrew Imbrie, David Conte, and Elinor Armer; he received his BA in music from Reed College in 1990 where he was a student of David Schiff. He has received several honors, including a 2003 commission from the Fromm Foundation and the 1993 Prix Maurice Ravel. He is a founding member of both the Berkeley New Music Project and the CNMAT Users Group (a coalition of composers and engineers whose interests are in the interaction of music and technology), and was on the board of directors for Earplay (a San Francisco-based new music ensemble) from 2000 to 2003, and was president of the board from 2001 to 2002. His works have been played throughout the United States and abroad by such groups as the Arditti String Quartet, Earplay, the Ensemble InterContemporain, and Sirius.

Derek Bermel

Derek Bermel has received commissions from the National, Saint Louis, Albany, and New Jersey Symphonies, Westchester Philharmonic, Chamber Music Society of Lincoln Center, FaberMusic, WNYC, De Ereprijs (Netherlands), Jazz Xchange (U.K.), pianist Christopher Taylor, and cellist Fred Sherry. His many awards include the Rome Prize, Guggenheim, and Fulbright Fellowships, and residencies at Tanglewood, Banff, Yaddo, Civitella Ranieri, Sacatar, and Aspen. As clarinetist, he has appeared throughout the U.S. and Europe, including recitals in New York, Amsterdam, Los Angeles, Detroit, Jerusalem, the Hague, and Paris, and radio broadcasts on both sides of the Atlantic. He premiered his clarinet concerto, *Voices*, at Carnegie Hall,

Artist Biographies Continued

and performed it with the Los Angeles Philharmonic, BBC Symphony, and Boston Modern Orchestra Project. Derek Bermel is the founding clarinetist of Music from Copland House and cofounder, music director, and co-artistic director of the Dutch-American interdisciplinary ensemble TONK. Upcoming projects include an evening-length opera/musical *Loving Family* with Wendy S. Walters, produced by Music-Theatre Group, and a three year Music Alive residency with the American Composers Orchestra in 2006-09. His music is published by Peermusic (U.S.) and Fabermusic (Europe and Australia).

John Bilotta

John Bilotta was born in Connecticut but has lived most his life in the San Francisco Bay Area where, after graduating from Berkeley, he studied composition, theory, and orchestration with Frederick Saunders. A recipient of commissions, grants, and awards, he has focused in recent years on music for chamber ensembles and orchestra. His works have been performed at concerts and festivals around the world by outstanding soloists and ensembles including Rarescale, the Kiev Philharmonic, the Washington Square Contemporary Music Society, the Oakland Civic Orchestra, the Bakersfield Symphony, the Thunder Bay Symphony, and the Oklahoma City University Wind Philharmonic, among others. His most recent works include the *Divertimento for Orchestra*, the *Madison Sketchbook*, and a series of chamber works for winds which includes *Gen'ei no Mai* for flute and clarinet, *Entr'acte* for solo clarinet, *Shadow Tree* for alto flute and guitar, and *Fire in Spring* for flute and oboe. In 2005 his *Concerto for Wind Quartet and Orchestra* was premiered by the Oakland Civic Orchestra under the direction of Martha Stoddard.

Karl Blench

Karl Blench is currently pursuing his masters of music at Rice University in Houston, Texas where he is a student of Shih-Hui Chen. He has previously studied with Dr. Andrew Boysen and Dr. Christopher Kies at the University of New Hampshire where he received his BM in music education and his BA in music theory. Mr. Blench's music has been performed throughout the United States, including Carnegie Hall and other festivals. He is also active as a conductor, having made appearances with 20/21; a new music ensemble run by the students of the Shepherd School of Music, the University of New Hampshire Symphony Orchestra, New England Youth Symphony Orchestra, and the University of New Hampshire Wind Ensemble.

Edward Botsford

Ted Botsford is a double bass student of Paul Ellison at Rice University's Shepherd School of Music and is a native of Bethesda, Maryland. In September 2005, he was selected by Ton Koopman to play a concert of Bach's cantatas as part of a Carnegie Hall Professional Training Workshop. He was also selected in March 2005 by John Adams to play Mr. Adams's Chamber Symphony in concert as part of another Carnegie Hall Professional Training Workshop. Ted has participated in such summer festivals as the Tanglewood Music Center, the Sarasota Music Festival, the Domaine Forget Academy of Music and Dance in Quebec, and the Kennedy Center/National Symphony Orchestra Summer Music Institute. For three years he was a youth fellow of the National Symphony Orchestra.

Anthony Brandt

Anthony Brandt is an associate professor of composition at the Shepherd School of Music.

Artist Biographies Continued

His honors include a Koussevitzky Commission from the Library of Congress, grants from the National Endowment for the Arts, Meet The Composer, and the New England Foundation for the Arts; and fellowships to the Tanglewood Music Center, the Wellesley Composers Conference, and the Djerassi and MacDowell Artists Colonies. He has been a visiting composer at the Bowdoin International Festival, Bremen Musikfest, Southwestern University, Cleveland State University, and Baltimore's New Chamber Arts Festival; and Composer-in-Residence of Houston's OrchestraX and the International Festival of Music in Morelia, Mexico. Upcoming commissions include *The Birth of Something*, a chamber opera with a libretto by Will Eno for soprano, baritone, string quartet and percussion; the piece will be premiered by Da Camera of Houston in February. He is cofounder and President of Musiqa, a Houston-based new music ensemble, and has written liner notes for New World, Albany, and Bridge Records. He is the author of a web-based, interactive musical course titled "Sound Reasoning: A New Way to Listen to Music." The project was awarded an Access to Artistic Excellence Grant from the National Endowment for the Arts. He was awarded Rice University's Phi Beta Kappa Teaching Prize in 2001.

Richard Brooks

Richard Brooks holds a BS in music education from the Crane School of Music, Potsdam College, an MA in Composition from Binghamton University and a Ph.D. in composition from New York University. In December 2004 he retired from Nassau Community College where he taught for 30 years; for the last 22 years he served as department chairperson. From 1977 to 1982 he was chairman of the Executive Committee of the American Society of University Composers (now the Society of Composers, Inc.). In 1981 he was elected to the Board of Governors of the American Composers Alliance. After serving two terms as secretary and three terms as vice-president he was elected President and served from 1993 to 2002. He is an active composer with over seventy works to his credit, including two full-length operas. His children's opera, *Rapunzel*, was most recently produced by the Cincinnati Opera giving 65 performances.

Richard Brown

A native of Philadelphia, Richard Brown earned his bachelor of music from Temple University in Philadelphia and his master's degree from Catholic University of America in Washington, D.C. He started his career with the Chamber Symphony of Philadelphia in 1968. He played in the United States Army Band in Washington, D.C., and then moved to Houston to play with the Houston Symphony, a position he held for eight years. While in Houston, he established the percussion department at the Shepherd School of Music. Brown left the Houston Symphony to establish a free-lance career in New York City. He worked in studios recording film scores, records, and radio and TV jingles, played several Broadway shows, and worked with the Metropolitan Opera, the Orchestra of St. Luke's, and the New York Philharmonic. It was during this time that he began his association as percussionist for the live stage performances of actress/singer Ann-Margret. In the summer, Brown is principal percussionist with the Grand Teton Music Festival Orchestra in Jackson Hole, Wyoming. In 1984 he returned to the Shepherd School as full-time professor of percussion and plays regularly with the Houston Symphony as well as principal percussion of the Houston Grand Opera Orchestra.

Artist Biographies Continued

Sheila Browne

A dynamic and versatile artist, Philadelphia-born violist Sheila Browne has concertized in many of the world's major halls as a soloist, chamber musician, and as principal of several orchestras. A solo finalist in the 2004 Pro Musicis International Awards, she performed in Carnegie Hall in October. She also won prizes as a member of the Arianna and Gotham String Quartets. She has collaborated with artists such as James Buswell, Nicholas Chumachenko, Paul Katz, Gilbert Kalish, David Krakauer, Ruth Laredo, Richard Stolzman and the Vermeer Quartet. As principal of the New World Symphony, she was featured by Michael Tilson-Thomas in the PBS documentary *Beethoven Alive!* She has been soloist and principal of the Mainz, Freiburg, German-French, and Madrid's Queen Sofia chamber orchestras. Working closely with Krystof Penderecki on his solo music at the Banff Festival, she was broadcast on CBC radio throughout Canada, and has been heard on radio stations in South America, Europe, and the United States. Other festivals Ms. Browne has played in include Evian, Great Lakes, Jeunesses Musicales, Music Academy of the West, Sun Valley, Tanglewood, and the Texas Music Festival. A proponent of new music, she has premiered many new works, several of which are soon to be released on CD, such as Arthur Gottschalk's *Five Songs of Love*, written for the Gotham Quartet, and Anthony Iannaccone's *Clarinet Quintet*. The Arianna Quartet has recently released a compact disc on the Urtext label of the Brahms and Mozart Clarinet Quintets, and Ms. Browne has recorded an album with cellist Wesley Baldwin to be released on the Centaur label. Also an active recitalist, she has given concerts and outreach performances in North America and Europe. Ms. Browne was Karen Tuttle's teaching assistant at the Juilliard School for four years where she received her BM degree. She was awarded a German Academic Exchange Grant (DAAD) for studies with soloist Kim Kashkashian at the Freiburger Hochschule, which granted her first Master's degree, and was also Karen Ritscher's teaching assistant at Rice University's Shepherd School, where she received her second master's degree. At Rice, she played with the Gotham Quartet as part of the Shepherd School's quartet residency program. She was an artist/teacher-in-residence at the University of Missouri-St. Louis with the Arianna String Quartet before teaching in Knoxville at the University of Tennessee, and has taught at the Killington, Green Mountain, Knoxville, and American Festivals of the Arts.

Zack Browning

Zack Browning writes music that is "way-cool in attitude" and "speed-demon music" as described by the *Atlanta Journal-Constitution*. The *Irish Times* proclaims he is "bringing together the procedures of high musical art with the taste of popular culture." Browning's recent CD *Banjaxed* on Capstone Records contains eight of his original compositions for voice, instruments and computer-generated sounds and has been called "dramatic, exciting, rhythmic, high-energy music." Composition awards have included a 2001 Illinois Arts Council Composer Fellowship and a 2002 Chamber Music America Commission. Recent performances include the Bonk Festival of New Music in Tampa, the International Society for Contemporary Music (ISCM) Festival in Miami, the Spark Festival in Minneapolis, the University of Florida Electroacoustic Music Festival, and Gaudeamus Music Week in Amsterdam. Browning is an associate professor of music composition and theory at the University of Illinois.

David Brunell

David Brunell, associate professor of music at the University of Tennessee, has concertized widely in the United States, Latin America and Europe. Dr. Brunell's studies were at Indiana

Artist Biographies Continued

University, where he received bachelor's, master's, and doctor's degrees. He also received Indiana University's highest musical and academic awards, the Joseph Battista Memorial Award, the Performer's Certificate, and the John H. Edwards Fellowship. With numerous concerto performances with orchestras and solo recitals to his credit, his performances have also been broadcast on many radio and television stations in many countries. He has also made several recordings for Enharmonic Records in concerto, solo, and collaborative performances with such artists as violinist Andres Cardenes. The many awards Dr. Brunell has received include first prizes in the Music Teachers National Association National Piano Competition, the Beethoven Sonata competition, and the prize for the best performance of the required work in the New Orleans International Competition. He also won top prizes in the Young Keyboard Artists, New Orleans, and Louise D. McMahon International Competitions, and was selected to the Artistic Ambassador Program of the United States Information Agency. As a teacher, Dr. Brunell's students have achieved distinctions including winning the MTNA Southern Division Collegiate Piano Competition. Dr. Brunell's teaching awards include the Tennessee Music Teachers Association Teacher of the Year Award and the Tennessee Governor's School of the Arts Outstanding Teacher Award. Dr. Brunell's teachers included his mother, Margaret French Brunell, Dorothy Dring Smutz, Adele Marcus, Donald Walker, Sidney Foster, Zadel Skolovsky, Balint Vazsonyi, and Walter Robert. Prior to coming to Tennessee, Dr. Brunell taught at Saint Olaf College and at Indiana University.

Leone Buyse

A native of Ithaca, New York, Leone Buyse graduated with distinction from the Eastman School of Music, where she was a student of Joseph Mariano. Awarded a Fulbright grant, she subsequently studied in France with Michel Debost, Jean-Pierre Rampal, and Marcel Moyse. Also an accomplished pianist, she served for two years as accompanist at Rampal's summer master classes in Nice, France. An active member of the National Flute Association, she has served on the Board of Directors, as coordinator of the Orchestral Audition and Master Class Competition, and as program chair for the 1987 convention in St. Louis, an event attended by more than 2200 flutists. She has been a featured soloist at conventions in Boston, New York, Philadelphia, Washington, and Chicago. In 1997 Leone Buyse joined the faculty of Rice University's Shepherd School of Music as professor of flute and chamber music. Previously professor of flute at the University of Michigan, she relinquished her position with the Boston Symphony Orchestra in 1993 to pursue a more active teaching and solo career after 22 years as an orchestral musician. Acting principal flutist of the BSO since September 1990, she was invited by Seiji Ozawa to join the orchestra in 1983 as assistant principal flutist and principal flutist of the Boston Pops. Before moving to Boston, she served as assistant principal flutist of the San Francisco Symphony and played piccolo and flute with the Rochester Philharmonic Orchestra. The only American finalist in the 1969 Geneva International Flute Competition, Ms. Buyse has appeared as soloist with numerous orchestras, including l'Orchestre de la Suisse Romande, the Boston Pops, the San Francisco Symphony, the Utah Symphony, the Rochester Philharmonic, and the New Hampshire Music Festival, of which she was principal flutist for ten years. She made her debut as soloist with the Boston Symphony at Tanglewood in August of 1993, performing Leonard Bernstein's *Halil* under John Williams. Ms. Buyse has performed with the Boston Symphony Chamber Players throughout Europe and Japan, with the Juilliard and Muir Quartets, the Boston Musica Viva and Chamber Music West, and in recital with Jessye Norman and Yo-Yo Ma. She has also appeared as guest artist at Banff and on the National

Artist Biographies Continued

Arts Centre Orchestra's chamber series in Ottawa. Summer festival appearances include Aspen, Yale University's Norfolk Chamber Music Festival, Domaine Forget (Quebec), the Sitka (Alaska) Summer Music Festival, Strings in the Mountains (Steamboat Springs, Colorado), and the Park City International Festival in Utah. As a member of the Webster Trio and the Buyse-Webster Duo she performs frequently with her husband, clarinetist Michael Webster. Widely recognized as one of America's foremost flute pedagogues, Ms. Buyse has taught at the New England Conservatory, Boston University, Tanglewood Music Center, the Boston University Tanglewood Institute, and as a visiting associate professor at the Eastman School of Music. She has presented recitals and master classes at universities, conservatories and festivals across the United States, as well as in Canada, Japan, and New Zealand, and travels widely as an adjudicator and clinician. She may be heard as solo flutist on numerous recordings of the Boston Symphony, Boston Pops, and the San Francisco Symphony for the Philips, Deutsche Grammophon, RCA Victor, and Sony Classical labels. Her solo recordings include *The Sky's the Limit*, a Crystal compact disc devoted to twentieth-century American flute music, and *Contrasts*, a Boston Records release of American music for flute and harp with Boston Symphony principal harpist Ann Hobson Pilot. With Michael Webster and pianist Katherine Collier she has recorded *Tour de France*, a Crystal CD. *Sonata Cho-Cho San*, her recording of Michael Webster's operatic arrangements for flute, clarinet, and piano with pianist Chizuko Sawa, is available on the Japanese label Nami/Live Notes.

Keith Carpenter

Keith Carpenter was born in 1967 in Ashland, KY, and currently lives in Shorewood, WI. He holds degrees from Rice University, the University of Cincinnati College-Conservatory of Music, and Northwestern University. He studied composition with Ellsworth Milburn, Joel Hoffmann, Jay Alan Yim, M. William Karlins, Michael Pisaro, Gerhard Stabler, Tristan Murail, and Louis Andriessen. His music explores the intersections of vernacular music with art music, often characterized as having an intense, highly syncopated rhythmic profile. This is coupled with a harmonic language that occupies a space between tonal modality and chromaticism creating a sound unique among composers. His music has been performed widely, including performances in France, Albania, Argentina, and throughout the United States. His works have been performed by the Amherst Saxophone Quartet, Present Music, the Northwestern University Contemporary Music Ensemble, the Nouvel Ensemble Moderne, and saxophonists Mark Engebretson and Susan Fancher. Current projects include a piano concerto to be premiered by pianist Jane Livingston at Carthage College in Spring 2006.

Francisco Castillo Trigueros

Francisco Castillo Trigueros was born in Mexico City on December 7, 1983. In 2002 he entered the Shepherd School of Music at Rice University where he has studied composition with Pierre Jalbert, Shih-Hui Chen, Arthur Gottschalk, Kurt Stallman, and currently studies with Anthony Brandt. In the Shepherd School of Music, Francisco has had the chance to work with groups such as Speculum Musicae, California Ear Unit, and the Woodlands Symphony Orchestra, and has been in master classes with composers George Crumb, Bernard Rands, Stefano Scodanibbio, Samuel Jones, Ellsworth Millburn, John Anthony Lennon, and Mario Davidovsky. The composer has also collaborated with Rice Dance Theatre and with several performers of the Shepherd School of Music.

Artist Biographies Continued

Shih-Hui Chen

As the recipient of a Koussevitzky Music Foundation Commission (2004), a Barlow Endowment Commission (2001), a Guggenheim Fellowship (2000), and an American Academy in Rome Prize (1999), the music of Shih-Hui Chen has received significant recognition in recent years. Born in Taipei, Taiwan, Shih-Hui Chen came to the United States in 1982 and received her master's degree from Northern Illinois University and her doctoral degree from Boston University. Various organizations have performed her works including the Cleveland Chamber Symphony, Philadelphia Symphony Orchestra, and Cleveland Symphony Orchestra. Also frequently appearing in programs abroad, her music has been featured in China, Korea, Japan, Germany, Italy and Amsterdam. As a recipient of fellowships, Ms. Chen has been awarded grants from the Fromm Foundation, the National Endowment for the Arts, Meet The Composer Foundation, the Tanglewood Music Center, the Mary Ingraham Bunting Institute of Harvard University, and the Bellagio Rockefeller Foundation. Upcoming performances include a viola concerto for a consortium of organizations including Boston Modern Orchestra Project, Da Camera of Houston, and the Appalachian Summer Festival in North Carolina. Shih-Hui Chen is currently an Assistant Professor of Music Composition at the Shepherd School of Music, Rice University, and has been the composer in residence at Boston University's Tanglewood Institute.

Elliot Cole

Elliot Cole (b. 1984) grew up in Austin where he studied piano and taught himself theory. Other works include *Two Short Fictions* for violin and piano, a string quartet about birds, several jazz songs and a musical called *The Café du Cache*.

Christopher Coleman

Composer, conductor, and trombonist Christopher Coleman (b. 1958, Atlanta, GA) is currently composition coordinator of the Hong Kong Baptist University Department of Music and Fine Arts. He has also taught at the University of Chicago, DePaul University, Columbia College, and in the Interlochen Center for the Arts summer program. He earned his Ph.D. from the University of Chicago where he studied composition with Ralph Shapey and Shulamit Ran. While at the University of Pennsylvania, where he earned the MA in composition, he studied with George Crumb, George Rochberg, and Richard Wernick, among others. While most of Coleman's works are scored for traditional forces, recent efforts at Hong Kong Baptist University have resulted in two large scale multimedia/improvisation pieces: *September Variations* and *Prophecies for a New Millennium*. He has received commissions from the Hong Kong Wind Philharmonia, Extreme Brass Tokyo, the Hong Kong Bach Choir and Orchestra, the Hong Kong Composers' Guild, the DuPage Symphony Orchestra, the Chicago-area chapter of the American String Teachers' Association, and the University of Georgia Trombone Choir, among others. He has been awarded first place in the Percussive Arts Society Percussion Ensemble Composition Contest and the ASUC/SESAC Composition Contest. His music is published by Theodore Presser, Ensemble Publications, C. Alan Publications, and Crown Music Press. Following in the path of his father, visual artist Oliver M. Coleman, Jr., Christopher Coleman has recently begun working in sculpture and computer graphics. Visit his website at www.geocities.com/Vienna/5634/index.html.

Brian Connelly

Brian Connelly is recognized as a pianist of unusual range and accomplishment in both

Artist Biographies Continued

historical and modern repertoires. Born in Detroit, he studied at the University of Michigan with pianists György Sándor and Theodore Lettvin. He has premiered works by William Albright, Karim Al-Zand, Derek Bermel, William Bolcom, Anthony Brandt, Paul Cooper, David Diamond, Ross Lee Finney, Arthur Gottschalk, Laura Karpman, Richard Lavenda, and many others. He has performed as soloist and chamber player in major cities throughout the United States and Europe, and as guest artist with groups such as the Chicago Contemporary Players and the Pittsburgh New Music Ensemble. He was featured in the Carnegie Hall series "Making Music" in a tribute to composer William Bolcom, and he performs regularly at the Cascade Head and Grand Teton music festivals. He has appeared in concert with a host of preeminent artists such as violinist Sergiu Luca, violist Nobuko Imai, cellists Gary Hoffman and Roel Dieltiens, flutist Carol Wincenc, clarinetists Charles Neidich and Lorenzo Coppola, pianists Robert Levin and André-Michel Schub, fortepianists John Gibbons and Riko Fukuda, and he has shared ragtime recitals with jazz pianist Marcus Roberts. Mr. Connelly played nearly 150 solo and chamber works for the acclaimed Da Camera of Houston in its path-breaking first six seasons. He is a member of the ensemble Context, performing on eighteenth- and nineteenth-century pianos as well as the modern Steinway. He teaches piano performance and chamber music at the Shepherd School. Upcoming performances in Houston include a recital of music by Brahms and Debussy on the school's "new" 1890 Blüthner piano on February 20.

Lillian Copeland

Lillian Copeland began playing the oboe at the age of ten. She studied with Kirsten Hadden-Lipkens until she enrolled at Interlochen Arts Academy. While studying there with Daniel Stolper, she was a finalist as a Presidential Scholar in the Arts and won the National Music for Youth Foundation Scholarship through A.R.T.S. Lillian earned her bachelor of music at Oberlin Conservatory studying with James Caldwell. She was a member of the Contemporary Music Ensemble and participated in concerts and master classes in a week-long visit by Harrison Birtwhistle. A first year graduate student at Rice, Lillian performed Dutilleux's *Les Citacions* last semester and will be participating in the 20/21 concert to be held in February.

Philip Cornell

Mr. Cornell was born in Houston, Texas, on June 23, 1984. He has studied composition with Mr. Sapozhnikov, Dr. Shroeder, Dr. Couvion, Dr. Jalbert, Dr. Al-Zand, and Dr. Gottschalk. He is currently a junior at Rice University.

John Crabtree

John Crabtree is currently completing his doctorate in composition at Louisiana State University. Performances of his music have been featured at concerts and conferences in North America, Europe, and South America. Among his awards are the Phi Mu Alpha National Conference Centennial Fanfare Competition of 1997, New York's INMC Composition Competition of 2001, a series of Standard ASCAP Awards, and recently a winner of the Penn State University College of Arts and Architecture's Competition for Two Commencement Marches. Several of his recordings can be heard on the Magni and New Tertian Recordings labels, as well as a recently released CD by Summit Records of trumpeter Rex Richardson. John has previously served on the faculty at Louisiana State University, Southeastern Louisiana University, Our Lady of the Lake College, the University of Houston, and currently at Sam

Artist Biographies Continued

Houston State University. He is also an active member of CMS, SCI, NACUSA, Phi Mu Alpha Sinfonia, and ASCAP.

Timothy Crowley

Timothy Robert Crowley (b. 1968 Norwich, NY) holds degrees from Bradley University (BM, 1990) and the University of North Texas (MM, 1993, and DMA, 1995). Dr. Crowley served as visiting assistant professor of music technology at Texas A&M University in College Station, TX (1995–1996); and as assistant professor of music theory/composition at Cameron University in Lawton, OK (1996–2000), and Fort Hays State University in Hays, KS (2000–the present), where he is currently a professor of music theory and composition. From 1998 to 2005, he served as a music department chair at Cameron University and Fort Hays State University, respectively. He serves as a visiting evaluator for the National Association of Schools of Music. Dr. Crowley received a Mini-Fellowship from the Kansas Arts Commission in music composition in 2002 and has received a standard award from the American Society of Composers, Authors, and Publishers annually since 1995. He is a writer and publishing member of ASCAP. He has enjoyed collaborations with notable performers David Kassler (euphonium), Matthew Means (violin), Hyunsoon Whang (piano), Glen Gillis (saxophone), and William Scharnberg (horn). His music is published by JOMAR Press and BOK Press. His composition teachers include Larry Austin, Cindy McTee, Thomas Clark, and Greg Sanders.

Paul Dickinson

Paul Dickinson began his musical studies on piano at age eleven and took up composition at age twelve. His teachers include Tomas Svoboda, Joseph Schwantner, Warren Benson, Samuel Adler, Alan Stout and Gerhard Staebler. He received degrees from the Eastman School of Music (BM) and Northwestern University (MM, DM). Among his honors and awards are grants from the Fromm Foundation for New Music, the Arkansas Arts Council, the DAAD (German Academic Exchange Service), a BMI Award, and numerous commissions. His music has been performed throughout the U.S.A., Canada and Europe. Dr. Dickinson is associate professor of music theory and composition at the University of Central Arkansas.

Donald Doucet

Donald Doucet has degrees in piano from the University of Houston and accompanying from the College-Conservatory of Music at the University of Cincinnati. He has worked as staff accompanist for The Shepherd School of Music at Rice University and has been on the music faculty at both San Jacinto College and Kingwood College. For the past eleven years Mr. Doucet has been accompanist and organist at Southminster Presbyterian Church in Missouri City, and two years ago joined St. John's School as Staff Accompanist. He is in high demand as a recital accompanist and coach and is very active in Houston's musical life.

Ensō String Quartet

The Ensō String Quartet is Maureen Nelson, violin; John Marcus, violin; Robert Brophy, viola; and Richard Belcher, cello. Applauded in *The Strad* for "its totally committed, imaginative interpretation that emphasized contrasts of mood, dynamics and articulation" and the *Ann Arbor News* for "crisp, incisive playing-with just the right quotient of sass," the Ensō String Quartet is quickly becoming one of America's leading young ensembles. In spring 2003, the quartet was a winner of the Concert Artists Guild International Competition, and they

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also earned top prizes at Chamber Music Yellow Springs (OH) Competition and the Fischhoff National Chamber Music Competition that same year. In September 2004, the Ensō Quartet was awarded second prize and the *Pièce de concert* prize at the Eighth Banff International String Quartet Competition, and the following month, the ensemble was featured in a national broadcast of Minnesota Public Radio's long-running program *Saint Paul Sunday*. Following a busy summer 2005, including concerts in at Princeton University's Richardson Auditorium and at the Honest Brook, Mohawk Trail, and Cooperstown Chamber Music Festivals, the Quartet's 2005–06 season features concerts in New York at Merkin Concert Hall and their Lincoln Center debut. The group also performs throughout Texas including concerts in Houston, Corpus Christi and Georgetown, as well as a collaboration with Cliburn Competition finalist Roberto Plano in Dallas. In December 2005, the ensemble's debut recording was released by Naxos on two CDs, featuring all six string quartets, Op. 2, of Ignaz Pleyel, which is the first recording of the entire set of quartets. Highlights of 2004–05 engagements were the José Iturbi Gold Medal Series in Cerritos, CA, Chicago's Music in the Loft series, Market Square Concerts, Brooklyn Friends of Chamber Music, Newtown (CT) Friends of Music, and the Berrie Center of New Jersey, as well as a showcase performance at the Kennedy Center's Terrace Theatre. Other recent featured concerts include the ensemble's New York debut at Weill Recital Hall at Carnegie Hall, as well as Merkin Concert Hall, St. Vincent College, Pittsburgh Chamber Music Society, Jefferson Academy of Music at Ohio State University, the Bedford (NY) Chamber Music Series and the Tri-Institutional Noon Recitals Series at the Rockefeller University (the last two with pianist Anthony Newman), the SYZYGY: New Music at Rice series in Houston, and concerto concerts with the Rockford Symphony Orchestra and with the Champaign Urbana Symphony at the Krannert Center for Performing Arts. The Ensō String Quartet has performed at festivals throughout the United States and abroad since its inception in 1999, including featured appearances at such music festivals as La Jolla SummerFest, Chautauqua Institution, Green Lake Festival (WI), and the Great Lakes Music Festival. Internationally, the quartet has performed for the Asociación Nacional de Conciertos in Panama and the Tuckamore Festival in St. John's, Newfoundland, toured Costa Rica as guest artists in the Twelfth International Costa Rica Music Festival, and were selected for a two-week residency at France's *Académie européenne de musique d'Aix-en-Provence*. Having completed a successful two-year tenure as graduate quartet-in-residence at the Shepherd School of Music at Rice University in spring 2004, the Ensō Quartet was invited by Rice to stay on for an additional season as guest quartet-in-residence for 2004–05. For 2005–06, the quartet continues their residency at Rice to act as musical ambassadors for the Shepherd School of Music. The ensemble has also held a graduate residency at Northern Illinois University, where the group was mentored by the Vermeer Quartet. Recently, the group held a winter residency at the Britten-Pears Young Artists Programme in Aldeburgh, England. In addition to extensive residency work at the university level, the quartet is committed to bringing classical music to the community, and offers numerous programs geared toward children that emphasize interaction between audience and the quartet. Most recently, the ensemble brought their educational programs to Mark O'Connor's Fiddle Camp in California and to thousands of children and teachers in schools throughout Illinois under the auspices of the Chicago-based International Music Foundation. In addition, the group performs extensively in Texas schools under the auspices of the Houston Friends of Music. The Ensō String Quartet draws together four young musicians from around the world. Its members hold degrees from The Juilliard School, Curtis Institute of Music, University of Indiana, Royal Northern College of Music (UK), and the University of Canterbury

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(New Zealand). The members of the ensemble met while pursuing graduate degrees at Yale University, where they later worked with the Tokyo String Quartet. Other prominent musicians with whom the group has worked include members of the Cleveland, Alban Berg, and Takács quartets, Joseph Silverstein, and composer Joan Tower. The quartet has been featured in *Chamber Music Magazine's* "American Ensembles" column, and their performances have been broadcast on PBS, Chicago's WFMT, Wisconsin Public Radio, and Canada's CBC radio. The ensemble's name, *ensō*, is derived from the Japanese zen painting of the circle which represents many things: perfection and imperfection, the moment of chaos that is creation, the emptiness of the void, the endless circle of life, and the fullness of the spirit.

Kyle Evans

Pianist Kyle Evans was born in Oklahoma, and grew up in Houston, where he studied piano with Elaine Walters. As a teenager he won many competitions, performing frequently in recital and with community orchestras. He received the bachelor of music degree from Oklahoma City University, where he studied with Robert Laughlin. He appeared as winner of the university's concerto competition, and performed with the school's orchestra, wind philharmonic, and opera. Mr. Evans is currently completing work toward the master of music degree in piano and chamber music at the Shepherd School of Music.

Matthew Fields

Born 1961 in Milwaukee, Wisconsin, Fields grew up in and completed the public schools of Deerfield, Illinois before earning two bachelor's degrees at Oberlin College in Ohio (1985, 1986), a master's degree at Stanford University in California (1987), and a doctoral degree at University of Michigan (1991). One of his bachelor degrees is in mathematics, and the rest of his degrees are in music composition. Rigorous training in computer science is woven into the fabric of these studies, and Fields has worked extensively as a computer programmer while continuing to compose and promote music. Over the years, Fields has maintained affiliations with the American Society of Composers, Authors, and Publishers (ASCAP), American Music Center (AMC), Society for Composers, Incorporated (SCI), Bibliothèque Bodizar Kantuser (formerly known as Bibliothèque Internationale de Musique Contemporaine or BIMC), the advisory board of Kalvos and Damien's New Music Bazaar, the former Tampa Bay Composers Forum, Composers Society of Montgomery County (Maryland), the former Just In Time Composers (of Boston), the James Randi Educational Foundation, and the Sierra Club. Fields's works can be heard on CDs from Centaur Records and MMC Recordings.

Warren Gooch

Warren Gooch's music has been performed widely throughout North America, Europe, Asia and Latin America. Gooch is the recipient of over thirty composition awards and paid commissions, and has approximately thirty published works available from Southern, Neil A. Kjos, Alliance, Flammer, Dorn, Ensemble, Plymouth, and other publishers. His music has been recognized by the National Federation of Music Clubs, American Choral Directors Association, Music Teachers National Association, International Trumpet Guild, Percussive Arts Society, Minnesota Orchestra, and a number of other cultural organizations. *Clockwork for Orchestra* has been recorded by the Slovak Radio Orchestra on the MMC label. Completing his doctorate in composition at the University of Wisconsin-Madison, Gooch has studied with Stephen Dembski, Joel Naumann, Eric Stokes, Mary Mageau and others. Professional memberships

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include the Society of Composers, American Composers Forum, BMI, Music Educators National Conference, Christian Fellowship of Art Music Composers, Phi Kappa Lambda, Phi Mu Alpha Sinfonia and numerous other organizations. Currently, Gooch is Chair of the Theory-Composition area and coordinates the Master of Arts in Music program at Truman State University, where he has twice been a finalist for that university's Educator of the Year Award. He is also active in church music.

Arthur Gottschalk

Arthur Gottschalk was born in San Diego, California, but raised in the Northeast. He attended the University of Michigan at Ann Arbor, receiving a BM degree in music composition, an MA degree in music composition and English literature, and his doctorate in music composition, studying with William Bolcom, Ross Lee Finney, and Leslie Bassett. He is currently a professor at Rice University's Shepherd School of Music where he directed the university's electronic and computer music laboratories until 2002 and is now chair of the department of music theory and composition. In 1986 he cofounded Modern Music Ventures, Inc., a company which held a recording studio complex, a record production division, four publishing firms, and an artist management division, and for whom he produced records for PolyGram and Capitol. In 1998 Gottschalk divested himself of these latter holdings, in order that he might devote himself more fully to music composition. Gottschalk's teaching specialties include electronic music, music theory, music composition, and counterpoint. He is responsible for teaching occasional eight-week CLE seminars on music business and law, and is in demand as a lecturer on music and technology, music in film, and music business and law. As a film and television composer he numbers six feature films, twelve television scores, and numerous industrial films and commercials among his credits. Among other awards, he is a recipient of the Charles Ives Prize of the National Academy of Arts and Letters, annual ASCAP Awards since 1980, and has been a Composer-in-Residence at the famed Columbia/Princeton Electronic Music Center and the Piccolo Spoleto Festival. Recently, he was honored by the Society for New Music with its Auchincloss Prize. With well over one hundred compositions in his catalog, his music is performed regularly in Europe, South America, Taiwan, and Australia, is recorded on Crystal, Summit, Capstone, Golden Crest, AUR recordings, and Orion, and is published by European American Music Distributors, Subito Music, Shawnee Press, Spectrum Press, and Ballerbach Music (ASCAP). His book, *Functional Hearing*, was released in the fall of 1997 and is published by Scarecrow Press, a division of Rowman & Littlefield.

Kip Haaheim

After spending many years as a freelance bassist, composer/arranger, and producer in the San Francisco Bay Area, Kip Haaheim received his master's degree in composition from the University of Minnesota and his doctorate in composition from the University of Arizona. Kip's creative tendencies often involve multi-media and he has worked with numerous choreographers and other artists on productions with dancers and mixed visual media. He has done both music and sound design for films (including the award winning film *On the Subject of Sex* which was screened at Arizona International Film Festival 2001). In addition to more traditional collaborations Kip has also created music and done sound design for interactive installations, live electro-acoustic performances, and internet-based webcasts. He is currently collaborating with medical researchers, mathematicians, and other scientists at the University of Kansas Medical Center on developing musical models for brain function during epileptic

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seizures. Although his discography includes an eclectic mix of jazz, world music, and rock, his most recent publications are in the field of experimental electro-acoustic music. His 2002 Summit Records DVD release *Sacred and Profane* features digital music in full surround-sound audio and digitally processed video. Carol Ann Carter's 2003 film tryptych *Voices from the Walls*, for which he did sound design and music, was the centerpiece of a six-week installation in Luebeck, Germany. In addition to maintaining a professional connection to international art and music communities as an active performer and composer Kip is on the faculty at the University of Kansas teaching electro-acoustic music, composition, and music theory.

Trent Hanna

Trent William Hanna wrote a Concerto for Piano and Orchestra, which a member of his committee refers to as the best DMA dissertation composition he has seen in his twenty-two years at the University of Texas. Trent Hanna received his DMA from the University of Texas and both his Master of Music degree in piano performance and his BM theory, composition, and piano performance from Sam Houston State University. While at Sam Houston he received numerous honors, including the Kappa Kappa Psi/Tau Beta Sigma Composition Award for 1992 and 1994, the Louise Powell Outstanding Performer Award for 1993 and 1994, the John Paul Endowed Piano Scholarship, the 1995 Outstanding Jazz Musician Award, and the 1995 Phi Mu Alpha Outstanding Musician Award. In addition to the aforementioned honors, Trent has received recognition in state, national and international competitions. In composition, most recently he won first place in The Contemporary Japanese and American Music Contest 2006 with his *Dorland Etudes*. He received an honorable mention in the 2005 Truman State/MACRO Composition Competition with his Concerto for Piano and Orchestra. This piece was also selected for inclusion on the ERM Media Masterworks CD Recording Series. He recently gave a lecture on this piece at the 2005 Aspen Composers Conference. His *Dorland Etudes*, which was also chosen as winner in the 2001 Society of Composers, Inc./American Society of Composers, Authors, and Publishers Student Composition Competition, Region VI, was selected for performance at the Society of Composers, Inc. Region VI Conference at the University of Texas at San Antonio in 2005 and the Society of Composers, Inc. Region IV Conference at the University of Florida in 1999. One of his most recent compositions, *Fanfare for Peace*, has been performed several times, including performances in Vienna and Prague. His solo piano and chamber music pieces placed first in the state and region divisions of the 1995 and 1996 Music Teachers National Association Composition Contests. He also won first runner-up (second place) in the 1996 National MTNA Composition Contest. In piano contests, Trent placed first in the 1996 Texas Young Artists Concerto Competition, the Corpus Christi International Young Artists 24th Concerto Competition (1995), the 1995 Sorantin Young Artist International Concerto Competition, and the 1994 TMTA Collegiate Competition. Trent has performed as soloist with the Corpus Christi Symphony Orchestra, the San Angelo Symphony, the Big Spring Symphony, and performed his Concerto for Piano and Orchestra with the Sam Houston State University Symphony Orchestra. Also, recently he was selected as an honorary member of Phi Mu Alpha. He was awarded residencies at the Dorland Mountain Arts Colony, the Virginia Center for the Creative Arts, Villa Montalvo, and most recently, the Isle Royale Artists-in-Residence Program. Trent has been commissioned by several ensembles at Sam Houston State University, including the wind ensemble, symphony orchestra, and the percussion ensemble. He has also received commissions from the SHSU Dance Department, Bryan High School Symphony Orchestra, Delta Kappa Gamma, Alpha Xi Chapter, the

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University Christian Church of Austin, and the New Music Ensemble at the University of Texas. He studied composition with Newton Strandberg, Fisher Tull, Richard Toensing, Philip Schroeder, Dan Welcher, and Kevin Puts, and studied piano with the late, great John Paul. In his spare time, Trent enjoys riding his mountain bike at the state park, playing racquetball, and being the faculty advisor for the SHSU Ultimate Frisbee Team.

Lee Hartman

Lee Hartman (b. 1979) is currently pursuing a Doctor of Musical Arts degree in composition and a MM in music history and literature from the University of Missouri-Kansas City where he also serves as the assistant director of Musica Nova. Raised in the Philadelphia area, he received a Dean's Scholar position from the University of Delaware enabling him to pursue an individually-designed academic program combining music education and composition. Numerous ensembles including the California EAR Unit, Schlaginstrumentengruppe, University of Missouri-Kansas City Wind Ensemble, itch, Pittsburg State University Percussion Ensemble, Musica Nova, and Still Breathing have performed his works. Notable performances have taken place at the Brevard Music Center, Schlern International Music Festival, Kansas City Fringe Festival, and at the national, national student, and regional levels by the Society of Composers. Mr. Hartman's primary composition teachers include Zhou Long, Chen Yi, Paul Rudy, James Mobberley, John Beall, and Jennifer Margaret Barker.

Craig Hauschildt

Craig Hauschildt is currently pursuing his DMA in percussion performance with Richard Brown at Rice University. He has performed with the Houston Grand Opera, Houston Ballet, and the Houston Symphony. Originally from Iowa, he did his undergraduate studies at the Lawrence University Conservatory of Music in Appleton, WI, where he studied with Dane Richeson. Since completing his master's degree with Richard Brown at Rice two years ago, he has been active in Houston as a freelance musician and private percussion teacher.

Kristina Hendricks

Kristina Hendricks, a native of Kansas City, studies with James Dunham. Miss Hendricks completed a double-degree at Oberlin in 2005 in viola performance and environmental studies. Her musical interests span from historical performance to avant-garde contemporary. She has performed for Harrison Birtwistle and Oliver Knussen on their works, and commissioned a piece for solo baroque viola by Oberlin faculty member Lewis Nielson. While a member of the Oberlin Contemporary Music Ensemble, Miss Hendricks performed concerts of premiered works in Merkin and Carnegie Halls in New York. As a student at the Shepherd school, she is now catching up on her knowledge of orchestral repertoire. She will complete her masters of music in May 2007.

David Heuser

David Heuser's (b. 1966) music has been performed by various groups and individuals and on festivals and conferences throughout the U.S. and abroad. He has won a variety of awards, grants, and commissions including an ASCAP Young Composer Award, a First Music commission from the New York Youth Symphony, the Delius Composition Contest Chamber Music Award, and a Texas Music Festival "New Texas Overture" Commission. Michael Souther in the Register-Guard (Eugene, OR) called Heuser's orchestral work *Cauldron* "an

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exciting, dynamic tour-de-force," and Charles Ward of the Houston Chronicle called *A Screaming Comes Across the Sky* (also for orchestra) "all-American music at its most dynamic and visceral." Reviewer Mike Greenburg, writing in the *San Antonio Express-News*, called *Cúchulain's Warp-Spasm* (for spoken voice, effects and tape) "harrowing," and went on to write: "Technical details aside, the piece is just plain compelling. It fully and effectively conveys the dark, violent, monstrous atmosphere of the text." And Andrew Druckenbrod, of the *Pittsburgh Post-Gazette*, reviewing a performance of Heuser's *Immaculate, Bored, Off-key and Vain*, said "This work is just the sort of music classical music needs more of." A product of New Jersey, Heuser's degrees are from Eastman and Indiana University, and he currently resides in San Antonio, where he is an associate professor at the University of Texas at San Antonio. His music is published by Non Sequitur Music, and works of his can be found on recordings on the Albany (*Cauldron*), Capstone (*Still Life With Fruit*), and Equilibrium (*Deep Blue Spiral*) labels. Heuser is a founding member of the Composers Alliance of San Antonio (CASA), and his work *O the White Towns* can be found on that group's first CD *Works by San Antonio Composers Performed by San Antonio Performers*.

Stuart Hinds

Stuart Hinds is active as a composer, performer, and teacher. His original works include electroacoustic music as well as music for traditional instruments and voices. Many of his recent compositions were written to be performed by Hinds himself as vocalist and as keyboardist featuring his unique style of overtone singing. He recently presented ten concerts and lecture-demos in Germany and Austria, including television and radio broadcasts. In addition to composing and performing, Hinds offers workshops and lectures on overtone singing and composition topics. Recently, he has been commissioned to compose several new works for chorus with overtone singing, and these works have received premiere performances in the U. S. at ACDA conventions and by the Aachener Obertonchor in Germany and Bohemia Cantat of the Czech Republik.

Hanako Hjersman

Hanako Hjersman was born and raised in Walnut Creek, California, where she began playing the violin at age four and a half. She studied with former San Francisco Symphony assistant concertmaster Virginia Baker for seven years through the Young Musicians Program at University of California, Berkeley. She won first place in the Contra Costa String Association Competition in two different age divisions in 1997 and 2002. In 2005, she won first place in the Orinda Arts Council Competition. From the age of ten she has participated in youth orchestras, including the San Francisco Symphony Youth Orchestra, with which she toured Europe in 2000. She participated in the chamber music program at the San Francisco Conservatory of Music, as well as playing in a student-formed quartet, and later, a student-formed trio. In 2003, her string trio received second place in the Sun Quartet Competition. She has also participated in the Junior Bach Festival several years, and spent last summer at the Boston University's Tanglewood Institute in Massachusetts. Currently she is a first-year violin performance major at the Shepherd School of Music studying with Kenneth Goldsmith.

James Holt

James Holt is currently a doctoral student in composition at Indiana University. His teachers

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have included Claude Baker, Sven-David Sandström, Don Freund, David Dzubay, Syd Hodkinson, and Roger Briggs, as well as master classes with Tristan Murail, Jin Hi Kim, David Maslanka, Harvey Solberger, Melinda Wagner, and David Lang. He has been an associate instructor in composition, an assistant director of the IU New Music Ensemble, and the president of the Student Composers Association at Indiana University. Accepted for creative residencies at Yaddo and Centrum, James has twice been guest composer with Ensemble Eleven in Manchester, England, and has studied at the Aspen Music Festival and School and The Bang on a Can Summer Institute of Music. Before moving to Indiana, he cofounded two contemporary chamber ensembles in Washington that continue to be dedicated to the promotion and performance of new music by living composers, as well as their concert presentation and premiere in multiple cities and venues. James has written for a variety of mixed and standard chamber ensembles, solo instruments, and works featuring voice. Recent commissions include works for violinist Ben Sung, Verdehr Trio, Tonus Percussion Group, and two works for modern dance choreographer Laura Poole.

William Hooper

William L. Hooper received his BA from William Jewell College, his MA from University of Iowa, and his Ph.D. from Peabody College of Vanderbilt University. He has studied with Philip Bezanson, Philip Slates, and Humphrey Searle. Dr. Hooper was the Winner of the Delius and New Times music competitions, and he is a professor emeritus of music at Southwest Baptist University.

Michael Horvit

Michael Horvit is professor of composition and theory at the Moores School of Music at the University of Houston. His works, which range from solo instrumental and vocal pieces to large symphonic and choral compositions, are widely performed in the U.S., Europe, Japan and Israel. His publishers include C.F.Peters, MorningStar, Recital Publications, Shawnee Press, E.C.Schirmer, Southern, and Transcontinental, with several CDs on the Albany label. The coauthor of four widely used theory texts published by Schirmer and Oxford, he studied at Yale University (BM and MM) and Boston University (DMA). His teachers included Aaron Copland, Lukas Foss, Walter Piston, Quincy Porter, and Gardner Read.

Xiao-ou Hu

Chinese composer Hu Xiao-ou was born in 1976 in Chengdu, Si Chuan province, into a family of Sichuan Opera actors. He began his composition studies in China with Prof. Ao Chang-Qun and graduated with a bachelor's degree in music composition from Sichuan Conservatory in Sichuan, China. He received his master's degree in composition from University of Missouri-Kansas City where he studied with Drs. Chen Yi, Zhou Long, James Mobberley, and Paul Rudy. He has received scholarships, and an assistantship from University of Missouri-Kansas City for his studies in the doctoral program in composition. Mr. Hu also teaches composition and ensemble for composers at University of Missouri-Kansas City as a part of his assistantship. Throughout his studies at Sichuan Conservatory, he won numerous national competitions in composition. *Farewell*, a piece written for eight Chinese instrumentalists was awarded the 1999 New York Music from China (MFC) International Composition Competition Prize and was accepted for New York Bard College Music Festival in 2003. His first string quartet won the National Taiwan Symphony Orchestra International Chamber Music Award in 2001. His

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composition *KEKEXILI*, commissioned by the 2003 SCCM International Music Festival, was first performed by the Swiss New Ensemble Contemporain (SNEC) in Switzerland and was a winning work in the SCI / ASCAP 2004 Composition Competition in 2004. *Mo Xie*, a piece for string quartet, won the first prize at the 2004 T'ang Quartet & UMKC Chamber Music Composition Competition. In the summer of 2004, Hu Xiao-ou was accepted as a fellow at the sixtieth season of the Composer's Conference at Wellesley College and awarded the Christoph and Stephan Kaske Composition fellowship. He also was a composition fellow at Music04 at the University of Cincinnati, where he studied with Chen Yi, Kaija Saariaho and Frederic Rzewski. His music has been performed by many groups such as Music from China, National Taiwan Symphony Chamber Ensemble, Swiss New Ensemble Contemporain, Cincinnati New Music Ensemble, America Chamber Music Center Group, and T'ang Quartet in Asia, America, and Europe. Mr. Hu's new work, commissioned by Swiss New Ensemble Contemporain, will receive its premiere in 2006. Recently, Hu Xiao-ou and his works were recorded by *The Dictionary of Chinese Contemporary Music: New Music after 1978*.

Sabrina Hurst

Sabrina Hurst earned her flute performance degree in 2002 from Louisiana State University where she performed with the LSU Symphonic Winds, LSU Symphonic Band, and the LSU Orchestra. Sabrina has also participated with the Louisiana Sinfonietta and has as even appeared as a soloist with the Louisiana Philharmonic Orchestra. Also holding a degree in information systems and decision sciences (ISDS) from LSU, Sabrina is currently a senior associate with Price Waterhouse Coopers in Houston, Texas.

Takuma Itoh

Takuma Itoh (b.1984) is currently studying composition at The Shepherd School of Music at Rice University, where he is expected to receive his bachelor of music in May, 2006. He has received the FIRST Music New York Youth Symphony commission, the 2004 ASCAP Morton Gould Young Composer Award, and the Russell Horn Voices of Change Young Composer Award. His *Concerto for String Quartet and Orchestra* will be premiered at Carnegie Hall with the Shanghai Quartet and the NYYS in May 21, 2006. He has studied with Edward Applebaum, Anthony Brandt, Pierre Jalbert, and Karim Al-Zand.

Thomas Jaber

Thomas Jaber conducts the Choral Ensembles of The Shepherd School of Music, coaches singers, and is often heard as piano accompanist in many concerts annually at the school and elsewhere. Mr. Jaber often prepares and conducts operatic productions at the Shepherd School. This season he is the music director for the four Menotti operas being presented by the opera department, and will conduct the spring production of Benjamin Britten's *A Midsummernight's Dream*. Mr. Jaber has degrees in piano from Arkansas State University and Indiana University and holds a Performers Certificate from the world-renowned Curtis Institute of Music. He was a principal vocal coach at the Curtis Institute for twelve seasons, and also coached and conducted many productions at Philadelphia's Academy of Vocal Arts. He also was the music director of the opera department of Temple University, and was Brown Visiting Professor at Baylor University. Long recognized for his musical versatility, he is also an accomplished organist and harpsichordist, Mr. Jaber has collaborated in hundreds of concerts with many outstanding singers and instrumentalists. His choirs have performed in important venues in

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the U.S. and abroad. He also had the great fortune to work closely as piano accompanist with the great master entertainer Fred Waring. Mr. Jaber was the organist-choirmaster of the First Presbyterian Church in Philadelphia and was heard regularly in recital on the Alexander McCurdy Organ. He is the director of music at Chapelwood United Methodist Church in Houston, where he oversees one of the country's largest parish music programs.

Kenneth Jacobs

Kenneth A. Jacobs, a native of Indiana, was awarded a DMA from the University of Texas at Austin. He has received an International New Music Composers Award, Bergen Festival Award, City College of New York Electro-Acoustic Prize, the Brown University Choral Prize, Tennessee Composer Orchestral Prize, prizes from the Texas and Tennessee Music Educators Associations, and a Phi Kappa Phi Outstanding Artist Award. He directs the composition program at the University of Tennessee School of Music and is published by Boosey and Hawkes, Seesaw Music, and North/South Editions.

Pierre Jalbert

Pierre Jalbert is currently associate professor of composition and theory at Rice University's Shepherd School of Music in Houston. He served as composer-in-residence with the Los Angeles Chamber Orchestra from 2002 to 2005 and has received numerous awards for his compositions, including the Rome Prize, the BBC Masterprize, a Guggenheim fellowship, BMI and ASCAP Awards, a Society of Composer's Award, and the Bearn's Prize in Composition. His compositions have been performed throughout the United States and abroad, including two Carnegie Hall performances of his orchestral works. In October 2001, the London Symphony Orchestra performed his *In Aeternam* at the Barbican Centre in London as part of the BBC's Masterprize Competition, in which he received first prize. He has also been commissioned and performed by violinist Midori, the Fischer Duo, the Chamber Music Society of Lincoln Center, the Houston Symphony, the Albany Symphony, the Vermont Symphony, the Fort Worth Symphony, the Santa Rosa Symphony, the Ying Quartet, the Pittsburgh New Music Ensemble, Zeitgeist, Network for New Music, and the Maia String Quartet, among others. From 1999 to 2002, he served as composer-in-residence with the California Symphony. His music is published by Theodore Presser Company, and he is a member of Musiq, a Houston new music group. Current projects include new works for the Houston Symphony and the Brooklyn Friends of Chamber Music, and a new orchestral work, commissioned through Meet The Composer's Magnum Opus Project, for three California orchestras to be performed over the next three seasons.

Robert Johnson

With his beautiful sound and pure musicianship, hornist Robert Johnson, still in his early 20s, has already proven himself an outstanding artist with a highly promising future. His performances are marked by an impressive command of his difficult instrument and his use of a wide array of rich colors earn him the distinction of being one of the brightest leaders of the next generation of great hornists. Mr. Johnson is currently pursuing a bachelor of music degree in horn performance at The Shepherd School of Music at Rice University, where he studies with Houston Symphony Principal Horn William VerMeulen. During his summers at the Aspen, Sarasota, and Tanglewood Music Festivals, he has studied with John Zirbel, Julie Landsman, and Eric Ruske. In constant demand as a performer, the 2005–2006 concert season

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marks Mr. Johnson's busiest to date, with solo, chamber, and orchestral performances in several cities and venues across the nation. Recent and upcoming performances include his debut with the Rochester Philharmonic Orchestra (NY), Principal Horn on Stravinsky's *Firebird Suite*, Bernstein's First Symphony, and Tchaikovsky's Piano Concerto No. 1 with the Shepherd School Symphony Orchestra, as well as his performance of the Seventh Symphony of Shostakovich with Michael Tilson Thomas and the New World Symphony in Miami. Throughout the season, he will present solo recitals in Cincinnati, Dallas, Houston, New Jersey, and Oklahoma City. Last New Year's Eve, he was invited as a guest artist to the Itzhak Perlman Music Program's Sarasota Winter Residency, where, to a sold-out crowd, he performed the Brahms Horn Trio with celebrated violinist and friend Giora Schmidt and master pianist Rohan DeSilva. A regular performer with the Houston Grand Opera Orchestra, he can be heard on international broadcasts of Mozart's *Idomeneo*, Verdi's *Falstaff*, and Puccini's *Manon Lescaut*. In addition, he performed alongside music superstars Bryn Terfel, Renee Fleming, and Sir Elton John, among others for the Houston Grand Opera's 50th Anniversary Gala. Upcoming performances include a holiday recital with Renee Fleming and the Houston Grand Opera Orchestra as well as a principal horn debut with Houston's acclaimed Maggini String Ensemble. He is also a published author, contributing to both the International Horn Society's *Horn Call Magazine* and the Houston Symphony's *Symphony Magazine*. Mr. Johnson performs on a hand-crafted, custom made double horn previously owned by William VerMeulen and built by Keith Berg of Canada.

Misook Kim

Misook Kim (b. 1963) teaches at the University of the Incarnate Word and at Trinity University. Reviewer Mike Greenberg, writing in the *San Antonio Express-News*, called the composer "a bold and unrepentant modernist." After finishing her New Star Concert, sponsored by the *Chosun* newspaper, she entered the graduate school at the University of Texas at Austin, where she completed her MM and DMA degrees in composition. As a pianist and composer, Kim has presented concerts of her own works from solo to larger ensemble compositions in U.S. and Korea.

Kyle Kindred

Kyle Kindred (b. 1978) is currently visiting assistant professor of theory and composition at Sam Houston State University in Huntsville, Texas. Kindred's works have received numerous awards including a spot in the 2000 National Bandmasters Association's First Biennial Young Composer Mentor Project, winner of the Claude T. Smith Memorial Composition Contest in 2001, and first prize in the National Federation of Music Clubs 2001 Victor Herbert (ASCAP) Prize in Composition. *Prestidigitato*, his work for band, was premiered by the Wichita State University Symphonic Wind Ensemble in 1998 and has since been performed by the U.S. 323rd Army Band at the National Bandmasters Association Convention in 2000, the St. Louis Wind Symphony at the Missouri Music Educators Association Convention in 2001, the University of Michigan Concert Band in Ann Arbor, and the Indiana University of Pennsylvania Wind Ensemble, conducted by Jack Stamp. His works have also been performed at the 2002 International Double Reed Society convention in Banff, Canada, as well as the 2003 World Saxophone Congress. Most recently Kindred was one of ten composers commissioned in 2004 by the Oregon Bach Festival Composer Symposium to write new works in honor of George Crumb on his 75th birthday. Kindred has been active as keyboardist for the UT New Music

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Ensemble, UT Wind Ensemble, and the Nexus Chamber Orchestra of Austin, as well as writing scores for UT-produced plays and films.

Phillip Kloeckner

Phillip Kloeckner has distinguished himself as a multifaceted musician. At the organ, piano, and harpsichord, as a soloist, accompanist, and continuo player, he has established a successful and admired career as a keyboard musician. His concerts and recitals have been heard in numerous live performances and radio broadcasts throughout North and South America, and in Europe. He has also been conducting professional and amateur choirs for more than twenty-five years. Dr. Kloeckner grew up in Vermont and began his career as a church musician at the age of thirteen. After winning numerous competitions, prizes, and awards throughout high school, he earned undergraduate degrees at Swarthmore College and the Oberlin College Conservatory of Music. He was awarded the master of music and doctor of musical arts degrees in organ performance as a student of Clyde Holloway at The Shepherd School of Music of Rice University in Houston, Texas, where his duties include teaching secondary and non-major organ lessons and courses in music theory, ear training, keyboard skills, and church music. As the result of his teaching experience, his first book, *Functional Hearing: A Contextual Method for Ear Training*, written with Arthur Gottschalk, was published in April of 1997. Dr. Kloeckner's interest and research in the field of nineteenth-century organs led him to the first comprehensive study of these instruments in *Perú: Nineteenth-Century Organs in Perú and the Special Case of Innocente Foglia* (2001). With the assistance of Hans van Gemert, he was able to document and publish for the first time the locations and specifications of several significant instruments that had been heretofore unknown, including three built by Aristide Cavaillè-Coll between 1850 and 1880. Dr. Kloeckner is currently serving as a consultant to the Cabildo of the Lima Cathedral in planning the restoration of the 1855 Loret (Belgian) organ in that cathedral. Presently in his fourteenth year as organist and director of music at St. Timothy's Episcopal Church in Lake Jackson, Texas, he has developed an esteemed choral music program, comprised of four choirs, that currently involve more than fifteen percent of the congregation. He serves as the artistic advisor for Saint Timothy's Arts and Recital Series (S.T.A.R.S.), which, since 1990, has brought performers from around the world to Lake Jackson as a cultural offering to the Texas Gulf Coast community. Dr. Kloeckner is a member of the Music Commission of the Episcopal Diocese of Texas. In 2003 he was appointed artistic director of the United Nations Association International Choir, which is now in its fifth season.

Jordan Kuspa

Jordan Kuspa began playing the cello at age four and followed with composition at age eight. At 16, he was the founder and director of Houston Young Musicians, a group seeking to broaden interest in classical music among new listeners, as well as promote the works of American and other contemporary composers. Now 19 years old, Jordan is the cofounder of the Sonus Chamber Music Society (www.sonussociety.org), which presents an interactive concert series to the Houston public free of charge. Aside from music, Jordan is a 2nd-degree black belt in traditional karate, teaches for Kaplan Test Prep, and formerly worked in the Biochemistry Department at Baylor College of Medicine. He was homeschooled his entire life before entering Rice University, where he is currently studying music composition.

Artist Biographies Continued

Paul Kwo

Paul Kwo (b. 1980) earned a BM Cum Laude in piano performance with double minors in theatre and musical theatre from the University of Southern California in 2003, and was named the most outstanding graduate of the Keyboard Department. He is finishing his master's degree in composition there. His primary teachers in composition are Frank Ticheli, Tamar Diesendruck and David Fick. He studied piano with Norman Krieger, Lucinda Carver, Francois Regnat and Charles Fierro. He studied jazz voice with Matt Falker and jazz piano with Russ Ferrante. He has also worked with Bernard Rands, Steven Hartke, Menachem Wiesenberg, David Tcimpidis, and Chen Yi. He studied play-writing with Velina Houston at the University of Southern California. He has performed as a pianist under the batons of Stanislaw Skrowaczewski, Larry Livingston, Robert Reynolds, Carl St. Clair, Shelly Berg, Don Crockett and Sharon Lavery. He has also performed with Yo-Yo Ma. His music has been performed throughout the United States. He placed among the top seven in the New York Youth Symphony's 2005 First Music Competition and received special recognition, and he was a finalist in the 2004 ASCAP Morton Gould Young Composers Awards. His *Ancient Sacrament for the Organic Machine* has been awarded to be included in *ERMMedia's Masterworks of the New Era, Volume Ten* to be recorded with the Kiev Philharmonic. Paul Kwo resides in the greater Los Angeles area and works as a music composer, private piano instructor, actor, singer, pianist, accompanist, writer, director, music director and conductor. He has founded Signature Players in San Gabriel, California, dedicated to performing contemporary works in the performing arts. He is the artistic director of Faith Hope Love Chinese Baptist Church in El Monte, California and is a guest movie critic on Chinese Radio Broadcast 1430 in Los Angeles. He has also played various roles on stage, television, and film. His primary objective in life, aside from understanding God and the Universe, is to build a career in composition and the performing arts.

Esther Lamneck

The *NY Times* calls clarinetist Esther Lamneck "an astonishing virtuoso." Winner of the prestigious Pro Musicis Award, she has appeared as a soloist with major orchestras and conductors, and in chamber music concerts with renowned artists throughout the world. A versatile performer and an advocate of contemporary music, she is known for her work with electronic media including interactive arts, movement, dance and improvisation. Her collaborations with composers have produced new compositions in many genres for the clarinet and the tárogató. Esther Lamneck is one of few performers who play the Hungarian tárogató, a single reed woodwind instrument with a hauntingly beautiful sound. She maintains an active career performing and presenting master classes in universities and conservatories throughout the United States and Europe. Her frequent solo appearances at new music festivals have received wide critical acclaim.

Awarded the Naumburg Scholarship, Ms. Lamneck received her BM, MM and doctoral degrees from the Juilliard School of Music and currently serves as the director of woodwind studies, clarinet studies and the graduate music and dance program in Italy for New York University. Artistic director of the NYU New Music Ensemble, the group maintains its residence at the university during the season and in Italy during the summers. She has recorded for record labels including Centaur, EMF, Music and Arts, CRI, Opus One, Capstone and Romeo/Qualiton.

Artist Biographies Continued

Valérie Lamontagne

Valérie Lamontagne began her musical studies at the age of five with both piano and violin. A few years later, she entered the Montreal Conservatory where she studied piano with Raoul Sosa and earned from this institution her undergraduate degree. After getting her master's degree from Montreal University in violin she made the decision to pursue her studies in piano exclusively. She was accepted to Dr. Roux's studio at the Shepherd School of Music in 2004, and will be graduating at the end of this semester. Her performances in several Canadian competitions were attributed many awards, and she was selected to participate as a soloist on a tour in Greece with the Montreal Youth Symphony. In summer 2004 she received a special recognition that allowed her to participate in the master class series "Symposium de piano de Montreal" with French masters Akiko Ebi, Jean-Philippe Collard, and Louise Bessette. Her other professors include Francis Dube and Richard Raymond.

Melanie Lançon

Currently a graduate student at Rice University, Melanie Lançon is former principal flutist of the Baton Rouge Symphony Orchestra, under the direction of Timothy Muffitt. Previously an active member of the Civic Orchestra of Chicago, she has performed under the batons of Pierre Boulez, Daniel Barenboim, Leonard Slatkin, Michael Stern, and Pinchas Zukerman. Ms. Lançon has participated in other orchestras throughout the country, including the National Repertory Orchestra, the National Orchestral Institute and Orchestra X, and is a finalist for New World Symphony. She was a founding member of Catalpa Winds, a Civic Orchestra of Chicago community engagement wind quintet, and is currently co-coordinator of the JUMP! out-reach program at Rice. Ms. Lançon is a graduate of Northwestern University, where she won the 2002 Concerto Competition.

Frank La Rocca

Frank La Rocca earned a BA in music from Yale University, and the MA and Ph.D. in composition from the University of California at Berkeley, where his teachers were Edwin Dugger, Andrew Imbrie and Olly Wilson. His awards and honors include an NEA Composer Fellowship, First Prize in the 2003 Friends and Enemies of New Music Competition, a California State Artist Fellowship, ASCAP Young Composer's Award, the Nicolo de Lorenzo Prize, Honorable Mention in the 2004 Vanguard Premieres Choral Composition Competition, Finalist in the 2005 Meistersingers Choral Composition Competition, and special commendations in the ASCAP/Nissim Orchestral Competition and Amherst Choral Competition. His music has been performed in major cities throughout the United States and in countries on five continents. Notable recent performances include *Echo* at the 7th World Symposium on Choral Music in Kyoto and the Pacific Music Festival in Sapporo, Japan, and *Magnificat* at Davies Symphony Hall, San Francisco, all by the San Francisco Girls Chorus; *Expectavi Dominum* in the Cathedral at Aarschot, Belgium; *In This Place* at the Piccolo Spoleto Festival; and *O Magnum Mysterium* at the 2005 Festival of New Music in Louisville. In December, the Grammy-Award winning Cathedral Choral Society performed *O Magnum Mysterium* at the National Cathedral in Washington, D.C. His music has been recorded on the Capstone, CRI, CRS and MEDR labels and is published by Harrock Hall and Fallen Leaf Press. La Rocca is a founding member, past executive director and current artistic director of COMPOSERS, INC., and teaches at California State University, East Bay, where he is associate chair of music and head of composition and theory.

Artist Biographies Continued

Ben Laude

Ben Laude is currently pursuing his bachelor's degree in piano performance at The Shepherd School of Music, studying with Dr. Robert Roux. In high school, Ben was the winner of numerous competitions around the state of Texas, and has performed with both the Austin Symphony and Austin Civic Orchestras. He has played in master classes for such acclaimed pianists as Angela Hewitt, Paul Badura-Skoda, John Perry, and Stanislav Ioudenitch. In addition to giving solo and chamber music performances, Ben has premiered new works by multiple Shepherd School composers.

Richard Lavenda

Richard Lavenda's music has been performed around the world by, among many others, the Houston Symphony Orchestra, Musica Nova/Tel Aviv, the Slovak Radio Orchestra, ZAWA!, the Fischer Duo, and the Sun, T'Ang, and Ensō string quartets. He has been a guest composer on many campuses and concert series around the United States, at festivals in Germany, the Czech Republic, Australia, Ukraine, Finland, and Slovenia, and on programs at Carnegie Hall and the Kennedy Center. Recent projects include *Clarinet Concerto*, commissioned with funding from the National Endowment for the Arts by the Houston Symphony for its principal clarinetist, David Peck, conducted by music director Hans Graf in May 2005; *Chiaroscuro*, written for and premiered by bassoonist Benjamin Kamins; *Heat of the Moment*, commissioned by Texas Christian University for and premiered by its Trio con Brio; *Flight of Fancy*, written for and premiered by William VerMeulen and Jon Kimura Parker; and *The Language Between Us*, commissioned and recorded by the New Israeli Vocal Ensemble. A native of New Jersey, Lavenda received his education at Dartmouth College, Rice University, and the University of Michigan, where he received a doctorate in 1983. He joined the faculty of the Shepherd School of Music at Rice in 1987, and is now professor of composition and theory and director of graduate studies.

Christopher Lee

Christopher Lee (b.1977) studied composition at the Cleveland Institute of Music, Baldwin-Wallace College, Indiana University and currently at Rice University where he teaches and holds a doctoral fellowship. His music has been premiered by the Cleveland Chamber Symphony, the California EAR Unit, the Omaha Chamber Music Society/Analog Arts Ensemble, the Woodlands Symphony, the Kuttner Quartet, and at the LATEX and IDEAS electroacoustic music festivals. He is the winner of an ASCAP Morton Gould Award, the Kuttner String Quartet competition and the Lee Goldstein Memorial Prize from Baldwin-Wallace College. He is a member of ASCAP, the American Music Center and the College Music Society.

Mei-Fang Lin

Mei-Fang Lin received her MA from the University of Illinois at Urbana-Champaign. She is currently a doctoral candidate in composition at the University of California at Berkeley where she studies with Edmund Campion. In the year 2002-2003 she was awarded a Frank Huntington Beebe Fund to study in Paris. She was selected by the IRCAM reading panel to pursue the one-year course in computer music and composition at IRCAM in Paris in 2003-2004. She was awarded the George Ladd Prize from UC Berkeley for her study in Paris during 2003-2005. Her main teacher in Paris is Philippe Leroux. She has received awards from

Artist Biographies Continued

the American Music Center (Composer Assistance Program, 2004), Look & Listen Festival Prize in the U.S. (First Prize, 2002), Pierre Schaeffer Competition in Italy (Third Prize, 2002), Bourges Competition in France (Residence Prize, 2001), SCI/ASCAP Student Commission Competition in the U.S. (Third Prize, 2001), Luigi Russolo Competition in Italy (Honorary Mention, 2001), Prix SCRIME in France (First Prize, 2000), National Association of Composers, USA Competition (First Prize, 2000), 21st Century Piano Commission Competition in US (Winner, 1999), Music Taipei Composition Competition in Taiwan (Honorary Mention, 1998; Special Prize, 1997). Her music has received performances across the United States, Europe and Asia by groups such as the Nieuw Ensemble (Amsterdam), Armonia Opus Trio (Buenos Aires), Melos-Etos (Bratislava), Parnassus Ensemble (NY), Ensemble Cairn (Paris), North/South Consonance (NY), San Francisco Contemporary Music Players (SFO), Alea III (Boston), Emyrean Ensemble (California), Chicago Ensemble (Chicago), Taiwan National Symphony Orchestra (Taiwan), I-Chamber (Phoenix), and Contemporary Chamber Orchestra Taipei (Taiwan) among others. Her music has also been programmed in international festivals such as the ISCM World Music Days (Slovenia), the Seoul International Computer Music Festival (Korea), Festival Résonances (France), Ostrava Music Days (Czech Republic), Amadeus Piano Festival (the U.S.), Festival Synthèse (France), Stefan Wolpe Centennial Festival (the U.S.), Vancouver Pro Musica Festival (Canada), Festival HTMLLES (Canada), Maxis Festival (UK), ppIANISSIMO Festival (Bulgaria), En Red O Festival (Spain), and Seamus Conference (US), among others.

Sergiu Luca

Sergiu Luca, described in the *Washington Post* as “a fiddler’s fiddler,” is a concert personality who has enjoyed a worldwide career. He combines an unparalleled diversity of repertoire with inspired virtuosity as a soloist with orchestras and in annual recitals at major music centers around the world. A native of Romania, Luca made his debut with Israel’s Haifa Symphony at the age of nine. Following his studies in England and Switzerland, he came to the United States to study with the legendary pedagogue Ivan Galamian at the Curtis Institute. Soon after his debut with the Philadelphia Orchestra in 1965, he was chosen by Leonard Bernstein to play the *Sibelius Violin Concerto* with the New York Philharmonic for a special CBS television network tribute to the Finnish composer. He has subsequently performed with many of the world’s leading orchestras in Europe, Israel, Latin America, and the U.S.; including the Cleveland, St. Louis, Pittsburgh, Detroit, Houston, Baltimore, Atlanta, and National Symphony Orchestras; and the Israel Philharmonic, New Philharmonia of London, and the Zurich Tonhall Orchestra. Sergiu Luca’s many recordings attest to his sensitivity for varied styles and periods of music. He made a sensation with his recordings of the complete unaccompanied works of J.S. Bach, the first rendering on an original instrument. Subsequent recordings of music by Bartók, Schumann, Schubert, Mendelssohn, Tartini, Janáček, and William Bolcom, as well as orchestral recordings with Leonard Slatkin and the St. Louis Symphony and David Zinman and the Rochester Philharmonic, earned international acclaim. As a recitalist, Sergiu Luca has performed in Europe, Mexico, Japan, and throughout North America. He has collaborated with such keyboard artists as Emanuel Ax, Albert Fuller, Anne Epperson, Joseph Kalichstein, Peter Serkin, and Malcolm Bilson. He is the Dorothy Richard Starling Professor of Violin at The Shepherd School of Music.

Artist Biographies Continued

Samuel Magrill

Samuel Magrill is the Assistant Director of the School of Music and Composer-in-Residence at the University of Central Oklahoma. He received a BM in composition from Oberlin Conservatory in Ohio and a master's and doctorate from the University of Illinois, Champaign-Urbana. Dr. Magrill studied composition with Ramiro Cortes, Joseph Wood, Randolph Coleman, Benjamin Johnston, Edwin London, Kenneth Gaburo and Herbert Brün. He has received numerous awards and commissions including ones from the National Endowment for the Arts, the American Music Center, the Mid-America Arts Alliance, and the American Composers' Forum's Continental Harmony program. His fourth opera, *Circe's Palace* (2000) received its premiere in February 2001. His works have been premiered in Chennai (India), Moscow, and Australia, and at the National Flute Association Convention, the National College Music Society Conference, the Oklahoma Opera Festival, and the National Society of Composers' Conference.

Marcus Maroney

Marcus Karl Maroney studied at the University of Texas at Austin and the Yale School of Music with Ned Rorem, Joseph Schwantner, Joan Tower and Dan Welcher. He has received fellowships from the Tanglewood Music Center and Copland House. Mr. Maroney has received recent commissions from Norfolk Chamber Music Festival, Orchestra of St. Luke's and Eighth Blackbird, and awards from the American Academy of Arts and Letters, ASCAP, and the Chicago Symphony Orchestra. Before joining the Moores School of Music faculty, he was a lecturer at the Yale School of Music.

Nicholas Masterson

Oboist Nicholas Masterson received a bachelor's degree from the Oberlin Conservatory of Music in 2001 and is currently pursuing a master's degree at the Shepherd School of Music at Rice University. His teachers include James Caldwell, Marc Lifschey, Alex Klein, and Robert Atherholt. Nick has performed with multiple ensembles including the Houston Symphony, Houston Chamber Orchestra, Illinois Philharmonic, and the Colorado Music Festival Orchestra and has participated in the National Repertory Orchestra, and the Tanglewood Music Festival. An active chamber musician, Nick is a passionate advocate of new music and regularly performs with the International Contemporary Ensemble, a chamber ensemble based in New York.

Ken Metz

Ken Metz is an associate professor of music at the University of the Incarnate Word in San Antonio, Texas. There he teaches music theory, composition, and other theory related courses. He is a member of CMS, SCI, ASCAP, and CASA (Composer's Alliance of San Antonio).

Janice Misurell-Mitchell

Janice Misurell-Mitchell, composer, flutist, and performance artist, is artistic codirector of CUBE Contemporary Chamber Ensemble in Chicago. She teaches in the University of Chicago Department of Music and has received awards and grants from Meet The Composer, the Illinois Arts Council, the National Flute Association, the International Alliance for Women in Music, and others. Her works are performed throughout the United States and Europe and have been featured on the Public Broadcasting Network, Symphony Center in Chicago and at

Artist Biographies Continued

Carnegie Hall. Her music is available on CD through Master Musicians Collective, OPUS ONE Recordings and Arizona University Recordings.

Robert Moeling

A native of The Netherlands, pianist Robert Moeling has gained international acclaim as a soloist, chamber musician, and pedagogue. Coming to the U.S. as a Fulbright scholar, he has held teaching posts at Bethany College, Concordia University, The University of Wisconsin-Milwaukee, and The Wisconsin Conservatory. He currently is staff pianist and preparatory piano instructor at Rice University in Houston, Texas, and visiting professor of piano and chamber music at Codarts, the University for the Performing Arts in Rotterdam, the Netherlands. Mr. Moeling is pianist of the Webster Trio with clarinetist Michael Webster and flutist Leone Buyse. The Webster Trio is in residence at Rice University. Mr. Moeling is a frequent guest with such organizations as, the Amsterdam Chamber Society, the Park City International Music Festival, the Sitka Festival, Festival of Estes Park, Anchorage Winter Classics, Groningen Festival, the Piatigorsky Foundation, and many series throughout the U.S. and Europe. Featured on numerous compact discs, Mr. Moeling's latest recordings include sonatas of Liszt and Brahms, and a Webster Trio recording with works by Brahms, Dvorak, Debussy and Gottschalk.

Matthew Morris

Matthew Morris is an associate professor of bassoon at Baylor University. A Baylor alumnus, he returns to the university after serving for five years as assistant professor of bassoon and music theory at Valdosta State University in Georgia. He was also principal bassoonist of the Valdosta Symphony Orchestra. Prior to that, for ten years he was instructor of bassoon and chamber music at the University of Virginia. While at the Charlottesville campus, he also performed as a member of the university's resident chamber music group, the Albemarle Ensemble, which is active in touring and recording works for wind quintet and piano. Mr. Morris holds a MM in bassoon performance from Baylor University, and a BM in music theory from East Carolina University. He is now in the process of completing his doctor of music degree in bassoon performance at Florida State University. His principal teachers are Jon Pederson from the North Carolina Symphony, Brian Kershner at Baylor University, and William Winstead at Florida State University. Matthew Morris has performed in numerous festivals, concert series, radio and television broadcasts, studio recordings, chamber music series, and orchestral concerts in the United States and abroad, including appearances at Carnegie Hall, the Bolshoi Theater, and the Kennedy Center for the Performing Arts in Washington, D.C. He has presented master classes, conducted workshops, and served as an adjudicator on the junior high, senior high, and collegiate levels. Since 1997 Mr. Morris has been a member of the bassoon faculty for the Masterworks Festival, which is held each summer at Grace College in Warsaw, Indiana.

Florie Namir

Florie Namir (b. 1979, Tel-Aviv, Israel) received her bachelor's degree (cum laude) in music composition and theory from the Rubin Academy of Music, Tel-Aviv, Israel, where she studied with Prof. Joseph Dorfman. She started her master's degree in composition this year at the Shepherd School of Music, Rice University. She received a letter of honor from Dr. Giseller Schubert, the director of the Paul Hindemith Institute, for this piece.

Artist Biographies Continued

Brian Nelson

Brian Nelson attended Trinity University in San Antonio, Texas from 1996 to 2001. He earned a BM in composition and a BS in computer science, studying composition with Timothy Kramer and organ with David Heller. Brian represented the Alamo Chapter of the American Guild of Organists at the 1999 Regional AGO Young Organist Undergraduate Competition in Forth Worth, Texas. He graduated from the University of Michigan in 2003 with a MM in composition, studying composition with Bright Sheng, Michael Daugherty, and Erik Santos, and organ with James Kibbie. Brian has been commissioned for new music from the San Antonio Symphony, the Trinity University Theatre Department, and the American Guild of Organists. He is currently a DMA student in composition at Rice University.

Robert Nelson

Robert Nelson received his Doctor of Musical Arts degree from the University of Southern California, where he studied composition with Ingolf Dahl and Halsey Stevens. He composes in a wide variety of mediums, which includes works for theater, film, and television as well as traditional concert music. A DVD of the recent production of his opera *A Room With a View* and a second CD of his compositions will soon be released. The new CD will include *Up South*, a large work written for Jazz Orchestra and Symphony Orchestra, and *Shadows and Music*, a theater work which has been performed by AURA.

Alexander Nohai-Seaman

Alexander Nohai-Seaman played clarinet, saxophone, and electric guitar at an early age, which eventually led to his writing songs. He played in numerous original bands in the New York City area, and recorded and produced a number of demo tapes. He has studied sound recording and engineering at the University of New Haven, received a BA in music from Lycoming College, with a concentration in composition and classical guitar performance, and received his MM in composition from Binghamton University. Alexander is currently a DMA student at the University of Wisconsin-Madison, where he studies with Stephen Dembski and Laura Schwendinger. He currently teaches freshman aural skills and serves as an advisor for the Contemporary Chamber Ensemble. His previous composition teachers include Joel Naumann, Fred Thayer, and David Brackett. Alexander has won the 2006 Wisconsin Choral Director's Association Composition Competition, and his composition *Rilke Songs* was awarded 2nd place in the Nineteenth Annual Young Composer's Competition at Austin Peay State University. His composition *Miniatures for Violin and Piano* is a finalist in the 2005-2006 UW-Madison Student Composition Award. In 2004 he was one of five composers commissioned to compose a work celebrating the 50th anniversary of UW-Madison's Memorial Library. In 2001 he presented a paper at the International Association of Jazz Educators annual conference. His works have recently been performed by the University of Chicago New Music Ensemble, the UW-Madison Contemporary Chamber Ensemble, the Harpur Chorale, the Lycoming College Choir, and at the 2004 Connecticut Women's Chorus Festival, the 2005 La-Crosse New Music Festival, and the 2004 and 2005 Midwest Graduate Music Consortium Conferences. His current projects include *Requiem on a text of Rainer Maria Rilke* for mezzo-soprano and chamber orchestra, *Hellfire* for symphony orchestra, and a piece for solo guitar.

Richard Nunemaker

Richard Nunemaker has been clarinetist, bass clarinetist, and saxophonist with the Houston

Artist Biographies Continued

Symphony Orchestra since 1967. In addition to his duties with the Houston Symphony, Richard Nunemaker maintains an active teaching studio in Houston. During the summer months he is an artist in residence and master teacher at the Las Vegas Music Festival. In 2002 Mr. Nunemaker was honored as an outstanding alumnus from the University of Louisville and was presented with the permanent title of Alumni Fellow. Richard Nunemaker is past president and music director of The Houston Composers Alliance. He has commissioned over 20 composers for more than 50 original works and has featured many of these compositions on five CD recordings he has produced.

Reynaldo Ochoa

Reynaldo Ochoa is an active composer, conductor and performer. Presently, he is the Music Director/Conductor of Symphony North of Houston and is an Affiliate Artist at the University of Houston. Notable commissions include two compositions for the Houston Symphony and a trumpet sonata for David Bilger (principal trumpet, Philadelphia Orchestra). He has worked in various capacities as producer, conductor, orchestrator, and composer for many commercial music projects at Sugar Hill Recording Studios, Discos MM, McCann Erikson Advertising Co., and Exxon, amongst others. He holds bachelor's and master's degrees from the University of Houston and a doctorate in composition from Rice University.

Randolph L. Partain

Randolph L. Partain (ASCAP) studied piano and composition at Florida Southern College (BSM, summa cum laude, 1995), and he received a master's degree in composition from the Shepherd School of Music at Rice University (Houston) in May 2000, having studied under Richard Lavenda and Anthony Brandt. In May of 2005 he completed a doctoral degree in music composition from Rice University, under the tutelage of Arthur Gottschalk. His short work for orchestra, *Blood Rite*, was performed in November of last year by the Shepherd School Symphony Orchestra at Rice. Dr. Partain's *Three Simple Talismans for Piano* was chosen as a semi-finalist in the Renée B. Fisher Composer Awards for 2006–2007. He has received two commissions from the Woodlands Symphony Orchestra (Texas): *Landscape of a Lifetime*, premiered in November 2003, and *Dancers*, premiered in February 2005. Early 2005 also saw his string quartet *Seven Oblivions* performed by the Eppes Quartet at Florida State University's Festival of New Music. In 2004, in addition to receiving a reading of his work *Chronosphere* by the renowned ensemble Speculum Musicae, Dr. Partain premiered his commissioned choir piece *Emmaus* and performed his *Faerie Ring* for computer and live performer at the LaTex Electronic Music Festival. During the summer of 2004, his song cycle *Pax Americana: Songs of Protest* received its European premiere in a public concert at the Antonin Dvorak Museum in Prague during his participation in the Czech-American Summer Music Institute's Eleventh Annual Summer Program in Composition directed by Ladislav Kubik. A tenor setting of *Pax Americana* was performed in concert by Gregory Wiest and pianist Nicole Winter in July of 2005 in Munich, Germany. The short film *Total Control* (1999) by Houston-based Dominion Films featured clarinet and piano music by Dr. Partain. From 2000 to 2002, he completed the course work for certification as a music therapist at Sam Houston State University. While in Houston he has taught a variety of undergraduate music courses at Rice University, Sam Houston State University, and Houston Community College. He is currently a full-time adjunct professor of music at Sam Houston State University.

Artist Biographies Continued

Ariella Perlman

Ariella Perlman is currently pursuing a bachelor of music degree in flute performance at The Shepherd School of Music at Rice University in Houston, Texas, where she studies with renowned pedagogue Leone Buyse. During her summers at the Aspen Music Festival, Lake Placid Music Academy, and the Domaine Forget International Music Festival, she has studied with Mathieu Dufour, Patti Monson, and Linda Chesis. The 2005–2006 concert season marks Ms. Perlman's busiest to date, with solo, chamber, and orchestral performances in several cities and venues across the globe. The summer of 2005 marked her international solo debut, with recital performances in England, Scotland, and Canada. Ms. Perlman continues to maintain her touring schedule in the United States, with upcoming solo recital engagements in Houston, Cincinnati, and New York. An active orchestral musician, she has performed as principal flute in both The Shepherd School Symphony and Chamber Orchestras. After accepting the personal invitation from Maestro Daniel Barenboim, the summer of 2006 will celebrate Ms. Perlman's European orchestral debut with the innovative and acclaimed West-Eastern Divan Symphony Orchestra. With this international touring orchestra, she will make her debut at such illustrious performance spaces as the BBC Proms and Teatro alla Scala. Known for her heartfelt and enthusiastic commitment to contemporary music, Ms. Perlman is involved with and has cofounded many ensembles that promote the importance and performance of new music. She will be featured again as a guest artist in the 2006 Perlman Music Program's Contemporary Music Ensemble, of which she is a founding artist, in Shelter Island, New York. In addition, she will give the world premiere of *Arcana* for Solo Flute and Recorded Sounds, a new work written especially for her by award-winning composer and flutist Elizabeth Brown. Ms. Perlman is also a member of the acclaimed 20/21 New Music Ensemble at Rice, where she has performed as principal/solo flute since 2003. An artist whose expression knows few limits, Ms. Perlman is also an accomplished jewelry designer. Her custom-made and handcrafted pieces dazzled millions when they were featured on TV's *American Idol* in 2004 and have been sold in Cincinnati, Houston, Los Angeles, and New York.

Daniel Perttu

Daniel Perttu is currently pursuing a doctor of musical arts degree in composition at Ohio State University. Recently his music has been recognized nationally and internationally: his compositions have won acclaim in the ASCAP/CBDNA Frederick Fennell Competition, the Gamper Festival of Contemporary Music, the 2005 Ruth Friscoe Competition, and the Third Seoul International Competition for Composers. Mr. Perttu has also won other awards in national, regional and university-wide competitions, including the prestigious Jacob K. Javits Fellowship, sponsored by the United States Department of Education, the 2005 Marilyn and Donald Harris Scholarship, and the University Fellowship from Ohio State University. His music has been performed at various locations across the United States in SCI Conferences and new music festivals: in Ohio, Indiana, West Virginia, Maine, Florida, Arizona, Texas, North Carolina, and Oklahoma. Mr. Perttu holds two master's degrees—one in composition and one in bassoon performance and orchestral conducting, from Kent State University—and he completed his undergraduate degree at Williams College. In addition, he has pursued summer studies at the Bowdoin International Music Festival, the Brevard Music Center, and the Pierre Monteux School. He has studied privately and in master classes with Thomas Wells, Donald Harris, Jan Radzynski, Thomas Janson, Don Freund, Bright Sheng, Frank Wiley, Robert Rodriguez, Simone Fontanelli, Claude Baker, Maria Newman, David Cutler, and Gunther

Artist Biographies Continued

Schuller. An active member of the SCI, he serves as the Student Representative to the Executive Committee.

Scott D. Plugge

Scott D. Plugge is currently on the faculty of Sam Houston State University as the professor of saxophone and director of Jazz Studies, where his responsibilities include teaching applied saxophone, chamber music, directing the Jazz Ensemble, and coordinating the Jazz Studies program. In addition to his duties at SHSU, Dr. Plugge is an active soloist/clinician and performs, on call, with the Dallas Symphony Orchestra. As a soloist, Dr. Plugge has appeared in many concerts throughout the United States, Puerto Rico, Europe, and China. John von Rhein of the *Chicago Tribune* stated that Dr. Plugge performed "with elegance and charm" and with a "mellow tone." The *New Britain Herald* states, Dr. Plugge performed with "effortless grace." The performance was "charming and evocative" and "the soloist showed off his virtuosity, giving rich, bronzy tones to the romantic melodies, a haunting mellowness to the slower passages and breath-taking alacrity to his solo passage." Dr. Plugge's awards to date include the state winner of the Music Teachers National Association Concerto Competition in 1983, an Outstanding Musicianship Award from the National Association of Jazz Educators at the Longhorn Jazz Festival in 1984, and a Special Recognition Award (2001–2002) from the College of Arts and Sciences at Sam Houston State University. Dr. Plugge is a former member of the Dallas Wind Symphony and the award winning Texas Saxophone Quartet. The Texas Saxophone Quartet was the 1987 winner of the prestigious Fischhoff Chamber Music Competition. As a member of this group, he has appeared as soloist with the United States Navy Band in Washington D.C., the Dallas Wind Symphony, the Arlington Wind Ensemble, the Plano Chamber Orchestra, and many others. They were named finalist in the Chicago Discovery Competition, and semifinalists in the Concert Artist Guild Competition in New York. He has recorded with both the Dallas Wind Symphony and the Texas Saxophone Quartet. Dr. Plugge has also performed with the Chicago Saxophone quartet. Scott Plugge received his bachelor of music from Baylor University (1984), and his master of music (1985) and doctor of musical arts (2004) from Northwestern University where he studied with renowned saxophonist Dr. Frederick L. Hemke.

Angelique Poteat

Angelique Poteat is a sophomore at The Shepherd School of Music, currently studying composition with Dr. Shih-Hui Chen. Ms. Poteat previously studied composition with Dr. Arthur Gottschalk, chair of the Composition and Theory department at The Shepherd School of Music, and Dr. Samuel Jones, composer-in-residence with the Seattle Symphony. Ms. Poteat's music has been performed and recorded by many groups, including the Ensō String Quartet, the Woodlands Symphony, the Pacific Lutheran University Wind Ensemble, members of the Seattle Symphony, and students of The Shepherd School of Music. She also won a Merit Award in the Music Composition division from the National Foundation for the Advancement of the Arts (NFAA) in 2004.

Richard Power

Richard Power is an active composer and saxophonist who is interested in new types of expression through sound, as well as the dialog between tradition and innovation. He received a bachelor's degree in composition and performance from Trinity University, and a master's

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and DMA degree in composition and theory from the University of Illinois, Urbana. Richard currently lives in Houston, Texas.

Malcolm Rector

Dr. Malcolm Rector (b. Houston, TX) is a composer, pianist, writer, director, and independent filmmaker who is currently teaching at Central Carolina State University. He earned his undergraduate degree from the University of St. Thomas, and master's and doctoral degrees from Rice University. He has been honored by the American Festival of the Arts and the Sonoclect International Concerts Series of 20th Century Music, and has been commissioned by the Detroit Symphony Orchestra, the Durham Arts Council, the University of St. Thomas, and the Shepherd Singers. His film scores have drawn praise from such figures as Isaac Hayes, James Mtume, Chuck D, and Ken Sutherland. Dr. Rector won for best film score at the 2001 Acapulco Black Film Festival. He served as music editor for the feature film *Dreams in the Attic*, starring Shelley Duvall, and has scored a number of short films, television pilots, and movie trailers. His screenplays have made it to the top in a number of competitions, including the Sundance Program, Scriptapalooza, and Screenwriters' Showcase, and he won the Final Draft Screenwriters' Award. His novel, *The Suirland Chronicles: Lee*, was a finalist in the Writers Network 7th Annual Fiction Competition. His two short films, which he wrote, produced, directed, and scored, have also done well. *The Stairwell* was screened at the 2002 Jamaican International Film & Music Festival and given the award for best short script. *The Contest* was also selected for the Jamaican International Film & Music Festival, and was broadcast on TVTV in 2004. Most recently, his music video, *That's Life*, was an official selection of the 2004 Toronto Online Film Festival.

Tracy Rhodus

Continually praised for her versatility, soprano Tracy Rhodus has been equally successful on the opera, musical theater, and concert stages. After winning the Washington State Solo Competition at the young age of eighteen, she went on to pursue her bachelor of music from Western Washington University, appearing as The Queen of the Night in Mozart's *The Magic Flute*, Marian in Willson's *The Music Man*, and as Musetta in Puccini's *La Bohème*. Upon graduation in 1993, she was honored with The Outstanding Graduate in Music Award. At the age of 21 Ms. Rhodus was the youngest finalist in the Northwest Region Finals of the Metropolitan Opera Council Auditions. Ms. Rhodus moved to Houston, Texas, in 1993 to pursue her master of music degree at Rice University. At Rice she performed the roles of Susannah in Mozart's *Marriage of Figaro*, Monica in Menotti's *The Medium*, Cleopatra in Handel's *Giulio Cesare*, and most recently Helena in Britten's *A Midsummer Night's Dream*. Ms. Rhodus has won several competitions including both the San Antonio and Houston Tuesday Musical Clubs' Young Artists Competitions and the Enrico Caruso Award sponsored by the Italy in America Association. She was again a regional finalist in the Metropolitan Opera Council Auditions in 1998 and was honored with a fellowship from the prestigious Tanglewood Music Center. The Boston Globe praised Ms. Rhodus for her beautiful and clear presentation of Elliot Carter's *Voyage*, performed at Tanglewood with the composer in attendance. Ms. Rhodus serves as the professional soloist for the Seventh Church Christ Scientist and is continually in demand as a soloist for Houston's major performance organizations including Orchestra X, The Houston Chamber Choir, The Houston Composer's Alliance, and The Foundation for Modern Music. In April of 2001 she appeared as the soprano soloist in Orff's *Carmina Burana* with

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the Turtle Creek Chorale and the Dallas Wind Symphony. In the summer of 2001 Ms. Rhodus returned to the Tanglewood Music Center and appeared as the Fire, Princess, and Nightingale in Ravel's *L'Enfant et les Sortilèges* under the baton of Robert Spano. She again won critical acclaim in the *Boston Globe* for her performance of Charles Wuorinen's *Fenton Songs II* at the Tanglewood Festival of Contemporary Music. Most recently Ms. Rhodus appeared with the Pittsburgh New Music Ensemble in the premier of Vache Sharafyan's *The Four Seasons*. The Texoma Region of the National Association of Teachers of Singing named Ms. Rhodus Singer of the Year for 2001. Additionally, Ms. Rhodus represented the Texoma Region in the 2002 National Association of Teachers of Singing Artist Awards in San Diego, winning fifth place among over 150 original applicants. She holds a doctorate of musical arts from Rice University, and is the artistic director of the Foundation for Modern Music.

Leslie Marie Richmond

Leslie Marie Richmond grew up in Portland, Oregon. She is a sophomore at The Shepherd School of Music and a flute student of Leone Buyse.

Elaine Ross

Elaine M. Ross has received an appointment at the University of Minnesota–Morris for the 2005-2006 academic year where she teaches courses in music theory, composition, saxophone, and music history. Dr. Ross completed the Ph.D. in fine arts degree in music theory/composition at Texas Tech University in May of 2005, where she taught courses in music theory and composition, and served as a collaborative pianist for faculty and student performances. During the 2002-2003 school year, Dr. Ross served on the faculty at Cameron University as instructor of music theory, composition, and saxophone and as a frequent collaborative pianist for many faculty and student performances. During the 2001-2002 academic year, Dr. Ross was on the faculty at the University of Michigan–Flint as instructor of music theory and computer music technology, and as an accompanist for both faculty and student performances. She served as an instructor of theory and musicianship and an accompanist at Interlochen Center for the Arts from 1994–2001. Dr. Ross received her master's degree in music theory from Michigan State University in 1990. In 1988, she received her bachelor's degree in applied piano and computer science from Olivet College. She is an active composer and has written works in several different genres. The compositions of Elaine Ross are currently being performed by several leading universities and fine arts schools throughout the United States, including Southern Methodist University, the University of Miami, the University of Minnesota–Morris, Texas Tech University, Interlochen Center for the Arts, and St. Olaf College. Several of her recent compositions include: *Firefly for Symphonic Wind Ensemble*; *Shapeshifter for Flute and Piano*; *Flash!—A Fanfare for Brass and Percussion*; *From Dusk to Dawn for Clarinet, Horn, and Piano*; *The Distant Light for Flute Horn and Piano*; *A Wandering Voice for Horn and Piano*; *Journey Into the Light for Alto Saxophone and Piano*; *From Darkness Grows the Dancing Blue Lights*, a commission from the Traverse City West Junior High School Symphonic Band, Michigan; and *Will the Wind Whisper* for voice (mezzo-soprano or tenor) and piano. Elaine Ross is a member of ASCAP, SCI, and CMS and is published by Southern Music Company and Sisra Press.

John Ross

A native of New Jersey, John C. Ross received training in composition at Florida State

Artist Biographies Continued

University and the University of Iowa; his principal teachers were John Boda and D. Martin Jenni. Thanks to a Fulbright grant, he has also studied with Philippe Manoury in Lyon, France. His music has been performed at the Society of Composers, Inc. National Forums, several university music schools, and in France. His awards include the first Abraham Frost Prize from the University of Miami, several ASCAP awards (including a Young Composer Grant), a summer residency at Yaddo, and the 2002 Rudolf Nissim Award. *After a Line* by Theodore Roethke, a work for soprano and orchestra, was one of three works chosen for the Sixth International Composer Readings by the Riverside Orchestra of New York City and was performed at the Mid-American Center for Contemporary Music at Bowling Green State University. Of Ross's piece *Passages*, Daniel Ginsberg of the *Washington Post* has said, "a beguiling exploration of color and melody...soaring figures nestled in a dreamlike haze of sound." His music is published by Cimarron Music and by himself. *Encore*, a work for cello and piano, is recorded on Innova and *After a Line* was released in 2005 on Albany Records. On Capstone, Ross's *Prelude and Caprice* for piano solo is part of the SCI Composers' Recording Project #1 and was released in 2005. Currently, Ross teaches aural skills, theory and composition at Pittsburg State University in Pittsburg, Kansas.

Maria Sampen

Maria Sampen is a native of Bowling Green, Ohio. She holds bachelor and doctoral degrees from the University of Michigan, where she was a student of Paul Kantor, and a master of music degree from Rice University, where she studied violin with Kenneth Goldsmith and chamber music with Paul Katz and Norman Fischer. Ms. Sampen has performed as soloist with numerous orchestras throughout the United States and has appeared as a chamber musician in Europe, Asia and North America. Highlights include multiple performances of William Bolcom's *Violin Concerto* in Michigan, Indiana, Illinois, Texas and Colorado; an all-Schoenberg chamber music program with Pierre Boulez and members of the Ensemble Intercontemporaine at Carnegie Hall; and serving as concertmaster/solo violinist for productions of Bright Sheng's opera, *Silver River*, in Singapore. She has been featured as a soloist on several radio broadcasts throughout the country including live appearances on KING FM in Seattle, and public radio stations in Michigan, Nevada, Indiana and Illinois. Ms. Sampen has held fellowships at the Aspen Music Festival and the Tanglewood Music Festival. She has also performed and studied at the Mozarteum Sommerakademie in Salzburg, Austria, the Banff Centre for the Arts in Canada, and with the Dexter Quartet, as ensemble in residence at the Musicorda Festival in Massachusetts. Her 2005 summer schedule included solo and chamber music performances at the Methow Music Festival in Winthrop, WA, the Institute and Festival for Contemporary Performance in New York City, and the Conductor's Retreat at Medomak in Maine. An active proponent of contemporary music, she has collaborated with many composers including Pierre Boulez, William Bolcom, Bright Sheng, John Harbison, Bernard Rands, and William Albright. She credits much of her early interest in new music to her parents, composer/pianist Marilyn Shrude and saxophonist, John Sampen. Ms. Sampen spent a summer season as violinist/violist with the Aspen Contemporary Ensemble, and is a member of the Ann Arbor based new music group, Brave New Works (www.bravenewworks.org). Ms. Sampen made her New York City debut at Lincoln Center's Bruno Walter Auditorium in June of 1996. In addition to her busy performing schedule, Ms. Sampen remains a dedicated teacher. She is currently assistant professor of violin at the University of Puget Sound in Tacoma, Washington, where

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she maintains a studio of eighteen to twenty college violinists, coaches chamber music, and is chair of the string department.

Maiko Sasaki

Clarinetist Maiko Sasaki began her studies at the age of seven. Ms. Sasaki holds a bachelor and master of music degree from Japan's finest music school, Tokyo National University of Music and Fine Arts, where she studied with Yuji Murai and Yoshiaki Suzuki. She received numerous awards, such as the Japan Classical Music Competition, the All Japan Soloist Competition, and "The Great Wall of China Cup" International Music Competition. Ms. Sasaki has given many recitals as well as chamber music concerts in Japan and the United States. She is also active as a period instrument (five-keyed clarinet) player. She serves as principal clarinetist of Orchestra Symposion and is a founding member of Ensemble Kaleidoscope. She has toured with Anner Bylisma, a baroque cellist, and the Bach Collegium Japan. In 2004, Ms. Sasaki came to Houston to expand her musical experience. She is currently pursuing a doctor of musical arts degree at Rice University with Professor Michael Webster, a clarinetist, composer, and conductor. She has appeared as a soloist with the Shepherd School Brass Ensemble and often serves as principal clarinetist of the Shepherd School Symphony and Chamber Orchestra. Ms. Sasaki recently won the concerto competition of the Shepherd School of Music and will perform the Clarinet Concerto by Carl Nielsen with the Shepherd School Symphony Orchestra on Friday, February 17, 2006 at Rice University.

Marc Satterwhite

Composer and bassist Marc Satterwhite is a native of Texas, where he began his musical training on the piano, later concentrating on the double bass and on composition. His undergraduate degree is in double bass from Michigan State University, and his graduate degrees from Indiana University are in composition. At both universities, he was the recipient of the most prestigious awards, scholarships, and fellowships both for his composing and bass playing. His principal teacher in composition was John Eaton, and he also studied with Eugene O'Brien, Ramon Zupko, and Earle Brown. He studied double bass with Murray Grodner and Virginia Bodman. He was for several years a professional orchestral bassist, including two years as assistant principal in the Mexico City Philharmonic, with whom he participated in a Grand Prix du Disque-winning series of recordings and toured the principal concert halls of the United States and Canada, as well as Mexico. His experiences in Latin America have had a profound impact on his thinking and his music. His compositions have been performed in diverse venues all over the United States, as well as in England, Europe, Japan, Australia, Latin America and South Africa. Among the groups and individuals who have commissioned, performed, and recorded his works are the Boston Symphony, the Utah Symphony, the Louisville Orchestra, the Verdehr Trio, the London Composers Ensemble, eighth blackbird, the Pittsburgh New Music Ensemble, the Core Ensemble, Tales & Scales, the Chicago Chamber Musicians; new music ensembles at Indiana University, the University of North Texas, and the University of Texas; and Chicago Symphony tubist Gene Pokorny and Houston Symphony clarinetist Richard Nunemaker. A CD of his chamber music, *Witnesses of Time*, is forthcoming from Centaur Records. He has had residencies at the MacDowell Colony, Yaddo, and the Atlantic Center for the Arts. He was a bassist/actor in Tales & Scales, a professional new music ensemble that introduces children's audiences to contemporary music with presentations of musical stories written especially for the group. He has also composed a work for Tales &

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Scales, *The Enchanted Horn*, which has received more than 200 performances in its chamber and orchestral versions. He has taught at Indiana University, Western Michigan University, and Lamar University. He has worked with activist groups concerned with Latin American issues, and has been an Amnesty International Freedom Writer. He has been producer, host, and cohost of radio shows devoted to contemporary music on NPR affiliates in both Texas and Kentucky. He is published by Southern Music Company and the MSU Press, and recorded on the Summit, Coronet, KCM, and Crystal labels. A recording of his chamber music is forthcoming on the Centaur label. He is on the faculty of the School of Music at the University of Louisville. He was the winner of the University of Louisville President's Award for Outstanding Scholarship, Research, and Creative Activity in 2002. In addition to his teaching duties, he is director of the Grawemeyer Award for Music Composition.

Mark Saya

Mark Saya is currently associate professor of music theory and composition at Loyola Marymount University in Los Angeles, CA. *From the Book of Imaginary Beings* is an open-ended catalog of pieces for three percussionists based on entries from the book by internationally renowned Argentinian writer Jorge Luis Borges (1899–1986). Each piece from the collection (there are seven to date) employs unique instrumentation and rhythmic diversity to capture the essence of Borges' legendary creatures.

Kamala Schelling

Kamala Schelling began playing the piano at age six. She studied with Vedrana Subotic in Salt Lake City, Utah from 1997 to 2005, and with Dr. Stephen Perry at the Interlochen Arts Camp in 2002. Currently, Kamala studies piano with Brian Connelly at The Shepherd School of Music, Rice University. Kamala competed in the Gina Bachauer International Young Artist Competition in June 2005. She received first prize in the Joy Robin Piano Competition in Salt Lake City for two consecutive years (2002, 2003) and was recognized in the 2002 Utah State Fair Competition. Kamala performed as a soloist and chamber artist for the Utah Symphony Youth Guild LobbyFest at Abravanel Hall in Salt Lake City, has appeared in recital at Libby Gardner Hall and Dumké Recital Hall at the University of Utah, at Westminster College in Salt Lake City, and at Snow College in Ephraim, Utah. In 2003, Kamala played the Grieg Piano Concerto at the Assembly Hall on Temple Square (Salt Lake City) after winning the Utah Music Teachers Association Concerto Competition. Born in Boulder, Colorado, Kamala grew up in Salt Lake City. She attended the University of Utah from age 13 to 17. Now she is pursuing her BM in music performance, as well as a BS in math, at Rice University.

Phillip Schroeder

Phillip Schroeder was born in 1956 in Northern California and raised in a military family. His life as a musician began early and has paralleled the diversity of his surroundings, now totaling eleven states: trumpet in concert bands, boys and mixed choirs, electric bass in rock bands, orchestral and chamber conducting, experimental improvisation ensembles, and piano performance. Schroeder's music has been variously described as continuing "a tradition of brilliance and openness" with "powerful expressive qualities that focus on subtle shadings and nuances," and "expansive, lyrical sound-worlds." His music appears on the Capstone, Boston, and Vienna Modern Masters labels. Schroeder teaches at Henderson State University. He received degrees from the University of Redlands, Butler University, and Kent State University. Among the many

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influences on his work, the most significant include Taoism, good food, the overtone series, and the love and patience of friends.

Daniel Sedgwick

Dan Sedgwick is in his first year as a doctoral composition student at the Shepherd School. He currently studies with Tony Brandt; his past teachers include Kurt Stallmann, Shih-Hui Chen, Elliott Gyger, Bernard Rands, and Mario Davidovsky. This semester he is working to prepare for a summer position as composer-in-residence at the Apple Hill Center for Chamber Music in New Hampshire.

Shepherd School Brass Choir

The Shepherd School Brass Choir consists of the combined efforts of The Shepherd School of Music trumpet, horn, trombone, and tuba studios, with the addition of percussion. Under the leadership of Professor of Trumpet Marie Speziale, the Brass Choir has performed many works of varying size and style for different combinations of instruments, running the gamut from the standard antiphonal works of Gabrieli to living composers such as Arthur Gottschalk, Richard Lavenda, and Frank Proto. Several members of the Shepherd School Brass Choir have been prizewinners in some of the country's most prestigious competitive events, most recently including the National Trumpet Competition, the American Horn Competition, and the International Trombone Association.

Marilyn Shrude

Chicago-born composer Marilyn Shrude received degrees from Alverno College and Northwestern University, where she studied with Alan Stout and M. William Karlins. Her works have been performed by the Czech Radio, Toledo, Fox Valley, Chicago Civic, Curtis Institute, Bowling Green, South Dakota, Interlochen World Youth, and Daegu (Korea) Orchestras; at the Kennedy Center, Symphony Hall (Boston), Smetana Hall (Prague), Carnegie Recital Hall, Merkin Hall, and Brussels Town Hall; on the Chamber Music Society of Lincoln Center Series, Ravenna Festival, Fromm Music Series, St. Louis Orchestra Chamber Series, Music Today and New Music Chicago; and at meetings of the World Saxophone Congress, Society of Composers, International Harp Congress, MENC, CBDNA, and MTNA. She has been a guest at numerous college campuses and festivals throughout the world. Her work for saxophone and piano, *Renewing the Myth*, was the required piece for the 150 participants of the 3rd International Adolphe Sax Concours in Belgium (2002). Her honors include the 2003 Hofstra Arts Festival Award, MTNA Ohio Composer of the Year Award (2001), Rockefeller Foundation Fellowship (2000), Cleveland Arts Prize (1998), The Academy Award in Music from the American Academy of Arts and Letters (1997), Ohioana Award (1997), Kennedy Center Friedheim Awards for Orchestral Music (1984), Chamber Music America/ASCAP Award for Adventuresome Programming (1993 and 1998), Faricy Award for Creative Music, Phi Kappa Phi Creative Achievement Award (1985), two Ohio Arts Council Individual Artist Fellowships, Distinguished Teaching Award (1988), Alverno College Alumna of the Year Award (1988), 1989 Women of Achievement Award from the Toledo Chapter of Women in Communications, Composer Fellowship from the National Endowment for the Arts (1992), and three Dean's Awards for Service and for the Promotion of Contemporary Music on the Campus of BGSU (1994, 1999, 2005). Her works have been recorded for New World, Albany, MMC, Capstone, Orion, Centaur, Neuma, Access, and Ohio Brassworks and are published by American

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Composers Alliance, Editions Henry Lemoine (Paris), Neue Musik Verlag Berlin, Southern Music, and Thomas House. Since 1977 she has been on the faculty of Bowling Green State University, where she teaches and chairs the Department of Musicology/Composition/Theory. She is the founder and past director of the MidAmerican Center for Contemporary Music and codirects the Annual New Music & Art Festival. She served as visiting professor of Music at Indiana University, Oberlin Conservatory, and Heidelberg College, and was a faculty member and chair of the Composition and Theory Department at the Interlochen Arts Camp (1990-97). She continues to be active as a pianist and clinician with saxophonist John Sampen. In 2001 she was named a Distinguished Artist Professor of Music.

Rob Smith

"Bridging modernism and American jazz and pop idioms" (*San Antonio Express-News*), the innovative and highly energetic music of Rob Smith is frequently performed throughout the United States and abroad. He has received numerous awards and commissions, including a Fulbright Grant in 1997. Several of his works have recently been commercially recorded by the Society for New Music (*Dance Mix*), the University of Houston and Texas Christian University Percussion Ensembles (*Surge*), and Austrian toy pianist Isabel Ettenauer (*Schroeder's Revenge*). Currently, he teaches at the University of Houston's Moores School of Music where he is associate professor of music composition and director of the AURA Contemporary Ensemble. He also serves as one of the artistic directors of Musiq̣a, a Houston-based contemporary chamber ensemble. His music is published by Boosey & Hawkes, Carl Fischer, Southern Music Company, C. Alan Publications, and Skitter Music Publications.

David Smooke

David Smooke has received honors including a MacDowell Colony Fellowship, the William Schuman Prize for most outstanding score in the BMI Young Composers Competition, and a first-level prize in the National Association of Composers USA Student Composer Competition. His music has been featured on festivals including June in Buffalo, the Bowdoin Summer Music Festival, the Northwestern University New Music Marathon, and national and regional conferences of the Society of Composers, and has been performed by the California EAR Unit, the Pacifica String Quartet, eighth blackbird, the University of Chicago Contemporary Chamber Players, the University of Iowa Center for New Music, the International Contemporary Ensemble (ICE), and Cube among others. His dissertation piece was recently read by the Saint Paul Chamber Orchestra and he recently composed a tango for Amy Dissanayake for performance at U.C. Davis that was recorded in May 2005 for CD release. In addition to his concert music, he has composed the score for the documentary film *Burgundy and the Language of Wine*, featured on festivals internationally. He teaches music composition, history, and theory at the College of Performing Arts of Roosevelt University, where he was nominated for a Roosevelt Recognition Award for excellence in teaching, and at the Merit School of Music. He has also taught at the University of Chicago, Columbia College, the Birch Creek Music Performance Center and the Sun Valley Summer Symphony Workshops. He received an MM from the Peabody Conservatory and a BA magna cum laude from the University of Pennsylvania, and is currently in Advanced Residency in the Ph.D. program at the University of Chicago, where he received the Century Fellowship, the highest fellowship offered by the Humanities Division. His composition teachers have included Shulamit Ran, Marta Ptaszyńska, Robert Hall Lewis and Richard Wernick.

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Suzanne Sorkin

Suzanne Sorkin is active as both a composer and educator. Her works have been performed by numerous ensembles including the Mannes Trio, Aspen Contemporary Ensemble, Cleveland Chamber Symphony, Contemporary Chamber Players, Pacific String Quartet, and the Cabrini Quartet. She received her doctorate in composition from the University of Chicago through the support of a four-year Century Fellowship in the Humanities. Her composition teachers have included Shulamit Ran and John Eaton. She has been a composition fellow at the Wellesley Composers Conference, the Ernest Bloch Composers Symposium, the Advanced Masterclasses in Composition at the Aspen Music Festival, and the Oregon Bach Composers Symposium. Residencies include the Virginia Center for the Creative Arts, Ragdale Foundation, and Atlantic Center for the Arts. In Fall 2005, Suzanne Sorkin joined the faculty at Saint Joseph's University as assistant professor of music where she teaches composition, theory, and history.

Marie Speziale

Marie Speziale is professor of trumpet and chair of the Brass Department at Rice University's Shepherd School of Music. Acknowledged as the first woman trumpeter in a major symphony orchestra, she retired from the Cincinnati Symphony Orchestra in November of 1996 after having served as its associate principal trumpet for thirty-two years (1964–1996). A graduate of the College-Conservatory of Music in Cincinnati, Ms. Speziale studied with Robert Price, Robert Braunagel, Eugene Blee, and Arnold Jacobs. Her tenure with the Cincinnati Symphony Orchestra included playing associate principal trumpet with the Cincinnati Opera Orchestra, Cincinnati May Festival Orchestra, Cincinnati Ballet Orchestra, and Cincinnati Pops Orchestra. Ms. Speziale has performed under the batons of Igor Stravinsky, George Szell, Leonard Bernstein, Aaron Copland, Eugene Ormandy, Eric Leinsdorf, and Max Rudolf. Her very extensive performance experience includes solo appearances with the Cincinnati Symphony Orchestra, Cincinnati Pops Orchestra, Cincinnati Chamber Orchestra, with Duke Ellington, and with Dave Brubeck on the Johnny Carson NBC Tonight Show, on the Cincinnati Symphony Orchestra European tour, and at the Interlochen Arts Academy. In 1999, she was one of six Americans (and the only woman) to be invited by the Tokyo International Music Festival to perform in its first Super World Orchestra. From 1979 to 2002 she was adjunct associate professor at the University of Cincinnati College-Conservatory of Music, and was professor of music at Indiana University from 1999 to 2002. She is a member of the International Trumpet Guild, Sigma Alpha Iota, Pi Kappa Lambda, and Cincinnati MacDowell Society. She serves on the editorial committee of the *American Music Teacher*, the official journal of the Music Teachers National Association. She has won many awards and honors, including Leading Women in the Arts Award from the Greater Cincinnati Coalition of Women's Organizations, the Outstanding Woman of the Year in Music Award from the Tampa Tribune, and the Sigma Alpha Iota National Leadership award.

Kurt Stallmann

Kurt Stallmann is currently assistant professor of music at the Shepherd School of Music, Rice University where he is also director of REMLABS, the electronic and computer music facility. From 1999 to 2002, he taught in the Department of Music at Harvard University as assistant professor and as associate director of HUSEAC (Harvard University Studios for Electro-Acoustic Composition). He has also served on the faculty at the Longy School of Music where he was founder of the Computer Music Studio, and at the Boston Conservatory (Dance Division) where

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he designed a multi-disciplinary course studying relations between music and choreography. Kurt's compositions have been performed throughout the United States and Europe by ensembles including the New Millennium Ensemble, Speculum Musicae, Dinosaur Annex Ensemble, Cleveland New Music Associates, Phantom Arts Ensemble, Wellesley Chamber Chorus, and the Mendelssohn String Quartet. He was an active member of two composer's collectives, Composers in Red Sneakers in Boston and Musiq̄a in Houston. He has participated in festivals and workshops at the Aspen Music Festival, the Wellesley Composers Conference, the New Hampshire Music Festival, a Berio festival in Milan, the Platform Series in London, the Le Musiche Inquietanti Festival in Ferrara, Italy, and at the IRCAM and UPIC studios in Paris. Kurt's works are published by BMG Ricordi, RM Williams Publishing, and Trigon Music Press. Grants and commissions include those from the Fromm Music Foundation, Cultural Arts Council of Houston, ASCAP Annual Awards, American Music Center, Massachusetts Cultural Council, Dinosaur Annex Ensemble, and the CrossSound Festival in Alaska.

Kaoru Suzuki

Kaoru Suzuki studies with Sergiu Luca as an undergraduate at Rice University. He has placed in the Boston Symphony Orchestra Concerto Competition and the NEC Prep Concerto Competition. During the summers he has attended the Aspen Music Festival, Boston University Tanglewood Institute, Greenwood Chamber Music Camp, and Encore. He was recently awarded the Sergiu Luca Prize in violin.

Kai-Hui Tan

Kai-Hui Tan has performed as concerto soloist, recitalist, and chamber musician in venues on five continents including at London's Barbican Hall and New York's Carnegie Weill Recital Hall. Described in the *Strad* as a "violinist whose virtuosity was astonishing," she has broadcast live on radio, television, and the internet; recorded soundtracks for film and theater; and freelanced with many orchestras in the U.K. and U.S., often as concertmaster. A keen advocate of new music, she has performed music of more than forty living composers and premiered over two dozen solo and chamber works, some of which have been released on CD. Born in Singapore, Tan received scholarships to study at the Guildhall School of Music and Drama (London) and the Cleveland Institute of Music, where she earned her DMA. Her principal teachers were David Takeno, David Updegraff, and Stephen Shipps. Dr. Tan had been on the faculties of Cornell University, the Cleveland Music School Settlement, the Cleveland Institute of Music, the University of Toledo, and the International Summer Music Festival and School in Colombia. She joined the OSU faculty in the autumn of 2005.

Ken Ueno

Ensembles and performers who have played Ken's music include the Bang on a Can All-Stars, eighth blackbird, Frances-Marie Uitti, the Boston Modern Orchestra Project, the Relâche Ensemble, the Prism Quartet, the Dogs of Desire, the American Composers Orchestra (Whitaker Reading Session), and the So Percussion Ensemble. Recently, Ken's music has been performed at Lincoln Center, the Kennedy Center, the Metropolitan Museum of Art, Spoleto USA, and at the Norfolk Music Festival, where he was guest composer/lecturer. Ken's piece for the Hilliard Ensemble, *Shiroi Ishi*, continues to be featured in their repertoire, recently being aired on Italian national radio, RAI 3. Awards and grants include those from the Fromm Music Foundation (2), the Aaron Copland House, Meet The Composer (3), and the "Luigi Russolo"

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competition. Upcoming projects include works for Kim Kashkashian, Marilyn Nonken, and a dedicated CD of his orchestral works with BMOP. Currently, he is an assistant professor and the director of the Electronic Music Studios at the University of Massachusetts Dartmouth. Ken holds a Ph.D. from Harvard University.

Jonas VanDyke

Jonas VanDyke, a native of Whitefish, Montana, is currently completing his graduate studies at Rice University, where he studies with William VerMeulen. He received his bachelor's degree in music performance from Oberlin Conservatory of Music where his teacher was Roland Pandolfi. Jonas has performed with such orchestras as the Houston Symphony, Calgary Philharmonic, and National Repertory Orchestra, and in 2005 he served as principal horn of the Beijing Symphony Orchestra in China.

Valerie Vidal

Valerie Vidal is currently pursuing her doctoral studies in saxophone performance and music history at the University of Houston. She is the assistant director of the AURA Contemporary Ensemble, the saxophone instructor for the Preparatory and Continuing Studies division, as well as the teaching assistant for the saxophone department at the Moores School of Music. She received her bachelor of music degree from The University of Texas at Austin and went on to receive a full-merit scholarship to complete her master of music degree at The Mannes College of Music in New York City. Ms. Vidal's orchestral engagements include performances with the Houston Symphony, Woodlands Symphony Orchestra, Katy Wind Symphony, Millenium Chamber Orchestra in New York City, and the New Jersey Lyric Orchestra. Her solo and chamber performances have been broadcast on New York's classical music station, WQXR, and Houston's KUHF.

William Vollinger

William Vollinger has written mostly vocal music performed by the Gregg Smith Singers and NY Vocal Arts Ensemble, whose performance of *Three Songs About the Resurrection* won first prize at the Geneva International Competition. His *Violinist in the Mall* won the 2005 Friends and Enemies of New Music Competition. *Sound Portraits*, a recording of his vocal music, is available on Capstone Records. Tennessee Technological University presented an entire concert of his music. He has been performed and broadcast in Europe, the U.S., and Asia, and published by Lawson-Gould, Laurendale, and Heritage, with four works as editor's choices in the J.W. Pepper Catalogue.

Robert Walp

Robert Walp joined the Houston Symphony Orchestra as assistant principal trumpet in 1983. Originally from Pasadena, California, Mr. Walp studied with Walter Laursen and Thomas Stevens in Los Angeles before moving to Chicago to study with Vincent Cichowicz at Northwestern University. As a member of the Civic Orchestra of Chicago, Mr. Walp also studied with Adolph Herseth and Arnold Jacobs of the Chicago Symphony. After graduating from Northwestern University in 1982, Mr. Walp worked with Timofei Dokshuster and Albert Calvayrac in France. Well known for his success in teaching young people, Robert Walp substituted for Vincent Cichowicz at Northwestern University, leading masterclasses, teaching, and giving a recital at his alma mater. Mr. Walp also served on the faculty of Rice University's

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Shepherd School of Music for five years. His students are some of the most sought-after by major conservatories and schools of music. Active as a chamber musician as well as recitalist, Robert Walp has performed with the Carmel Bach Festival, Rheingau Musikfestival, Albi Festival, and Gidon Kremer's Laurié Festival in Köln & St. Petersburg, Russia. Solo appearances include numerous recitals throughout the U.S. and Europe, and concerti with the symphonies of Houston and Brazosport, Texas.

Elaine Walters

Elaine Walters has had an extensive career as a choral accompanist, having played for leading choral associations in Oklahoma, Texas, and Michigan. Among them are the Houston Choral Society, Texas Masterworks Chorale, Houston Concert Chorale, University of Michigan Choral Union, Detroit Concert Choir, and the Oklahoma Master Chorale. She has also been organist at Foundry United Methodist Church in Houston, The Woodlands United Methodist Church, and at First Methodist Church of Ann Arbor. Dr. Walters enjoys playing an eclectic mix of musical styles and has played and directed many musical theater productions, including a tour as keyboardist with Andrew Lloyd Webber's production companies of *Phantom of the Opera* and *Miss Saigon*. She was the ensemble pianist with the Oklahoma Symphony Orchestra and accompanist for professional singers, some of whom are heard on the stages of the Metropolitan and New York City Opera houses. Last year Dr. Walters was involved in a project featuring a three-volume anthology of music by African-American composers in which she accompanied the performances issued on compact disc. It was compiled by Dr. Willis Patterson and has recently been released. In addition to her master of music degree in piano performance, she holds the doctor of musical arts degree in organ performance at Rice University, where she studied with Dr. Clyde Holloway.

Hsiao-Lan Wang

Hsiao-Lan Wang, a native of Taiwan, composes extensively for orchestra, chamber ensembles, solo instruments, and electronic media. Her music investigates the fundamental elements of musical communication through new timbral, formal, and technological relationships. Notable recognition from various national and international awards includes the Pauline Oliveros Prize and Libby Larsen Prize from the International Alliance for Women in Music, American Composers Forum, Pierre Schaeffer Computer Music Competition (Italy), Craig and Janet Swan Composer Prize for Orchestra, Composers Competition by Chamber Orchestra of Denton, Awards from ASCAP (American Society of Composers, Authors, and Publishers), Logos Foundation (Belgium), Bourges Electro Acoustic Music Festival (France), and Dutch National Radio. Ms. Wang is also a frequent participant at music festivals throughout North America. In addition to her career as a composer, Ms. Wang extends her musical platform to conducting of orchestral, choral, and contemporary chamber music. Given her special interest in contemporary music, she has continuously conducted works by both developing and established composers of our time, including numerous world premieres. She is currently serving as associate director of the Nova Ensemble at the University of North Texas and as associate conductor of the Flower Mound Community Orchestras. Ms. Wang received her BA in music composition and theory from the National Institute of the Arts (Taipei, Taiwan) and MM in composition from the University of Missouri-Kansas City. She is currently pursuing a DMA degree in composition at the University of North Texas, and is a teaching fellow in the division of composition studies.

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Seth Ward

Seth Ward started his music training late in comparison to other musicians. He began playing the piano at 16 and attended Missouri State University on a full piano scholarship the following year. He then attended Baylor University and received double master's in composition with Rice alumni Dr. Scott McAlister and piano performance with renowned professor Krassimira Jordan. His compositions are being performed and well received in the U.S. and internationally. Seth is finishing his DMA (hopefully) next spring. He is a student of Dr. Richard Lavenda at the Shepherd School. He lives quietly and peacefully as his wife works to put him through school.

Michael Warny

Trombone and euphonium player Michael Warny is on the faculty of the Moores School of Music at the University of Houston and is an active freelance performer and current member of the Houston Grand Opera Orchestra and Theatre Under the Stars. He has participated in international tours with the Texas Opera Theatre, Paragon Brass Ensemble, and Chicago Chamber Brass, as well as the Houston Symphony and Houston Ballet. He has studied with the Empire Brass Quintet at Tanglewood, and the Summit Brass, with whom he has also performed with at the Keystone Institute.

Troy Wayne

Composer Troy Wayne graduated from the New England Conservatory, earning his bachelor's, master's and graduate diploma while studying with mentor Malcolm Peyton. After spending a year studying with Lukas Foss in Boston, Mr. Wayne moved to Houston where he is completing his DMA at the Shepherd School of Music with composer Anthony Brandt. His catalogue includes two multimedia works for orchestra with narration and visual art, three percussion concertos, choruses, art songs, and numerous chamber works. His music has been performed by the New England Conservatory Symphony Orchestra and Contemporary Ensemble, the Shepherd School Percussion Ensemble, and the Woodlands Symphony. He has written for actress Rachel Buchman; Heather Kellgreen, principal harp of the Tulsa Symphony; and Samuel Getchell, principle trombone of the Pittsburgh Opera. The next few months will see the premiere of a new work for Rachel Buchman—*The Water Ghost of Harrowby Hall* for two narrators and chamber ensemble, as well as two works for cellist Victoria Bass—*Short Stories* for cello and celesta and *Cantus* for cello and CD based on Casey Mongoven's *T(n) Rep Seq VII*. For more information visit www.troywayne.com.

Michael Webster

Michael Webster is professor of clarinet and ensembles at Rice University's Shepherd School of Music and artistic director of the Houston Youth Symphony. Described by the *Boston Globe* as "a virtuoso of burgeoning prominence," he has collaborated with the Chamber Music Society of Lincoln Center, the Tokyo and Cleveland String Quartets, and Yo-Yo Ma, among others. He has been associated with many of North America's finest festivals, including Marlboro, Santa Fe, Chamber Music West and Northwest, Norfolk, Angel Fire, Steamboat Springs, Sitka, Park City, Aria International Academy (Ontario), Stratford (Ontario), Victoria (BC), and Domaine Forget (Quebec). Webster's recital career began at Town Hall in 1968 with his renowned father, Beveridge Webster, as pianist. That same year he won Young Concert Artists' International Competition and became principal clarinetist of the Rochester Philharmonic Orchestra. Since

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then he has performed in all of New York City's major halls, across the United States, and in Canada, South America, Japan, and New Zealand. He has appeared as guest artist at the 92nd Street "Y", with the Muir, Ying, Leontóvych, and Chester String Quartets, and with Da Camera of Houston and Context. *High Fidelity/Musical America* placed his CRI recording of American clarinet music on its Best Recordings list and Artists International selected him for its Distinguished Artist Award. Webster has served as principal clarinetist of the San Francisco Symphony, music director of the Society for Chamber Music in Rochester, music director of Chamber Music Ann Arbor, and associate professor of Clarinet at the Eastman School of Music, from which he earned three degrees. In 1988 he became a member of the conducting faculty at the New England Conservatory and taught clarinet both there and at Boston University. He was music director of the Wellesley Symphony Orchestra and guest conducted several Boston-area orchestras before joining the University of Michigan faculty as adjunct professor of conducting and director of the Michigan Youth Symphony Orchestra in 1993. He has been assistant conductor of the Asian Youth Orchestra under Yehudi Menuhin, and has conducted chamber orchestras composed of Boston Pops, Rochester Philharmonic, and Quebec Symphony musicians. With his wife, Leone Buyse, he plays in the Webster Trio, an ensemble dedicated to promoting and expanding the repertoire for flute, clarinet, and piano. The Trio's first CD, *Tour de France*, with pianist Katherine Collier, was released in May 1997 by Crystal Records. In Japan he and Ms. Buyse perform with pianist Chizuko Sawa in the Webster Trio Japan; its first CD, *Sonata Cho-Cho San*, has been released on the Nami label in Japan. Both discs feature Webster's Trio arrangements which, along with his original compositions, are published by G. Schirmer and International Music Company. Highly regarded as a pedagogue, he is a member of the editorial staff of *The Clarinet* magazine, contributing a regular column entitled "Teaching Beginners."

The Webster Trio

Founded in 1988, the Webster Trio is dedicated to promoting and expanding the repertoire for flute, clarinet, and piano. The members of the trio include flutist Leone Buyse, clarinetist Michael Webster, and pianist Robert Moeling. Compact discs include "World Wide Webster" and "Tour de France" on the Crystal label and "Sonata Cho-Cho San," a Nami/Live Notes release in Japan. Prior to Robert Moeling, collaborative pianists have included the legendary Beveridge Webster, Michael's late father and a long-time member of the Juilliard School faculty, pianist-composer Martin Amlin of Boston University, and Katherine Collier of the University of Michigan.

Meta Weiss

Meta Weiss has studied cello since the age of four. She is currently a student of Norman Fischer at The Shepherd School of Music at Rice University. She previously studied with Michael Reynolds, cellist with the Muir Quartet, for three years; Joan Jeanrenaud, former cellist with the Kronos Quartet, for two years; and with Irene Sharp for nine years at the San Francisco Conservatory of Music (SFCM); and at her private studio in San Francisco, CA. During her first semester at Rice, Meta was a member of a quartet coached by James Dunham; the quartet performed the Ravel String Quartet in concert and in a master class with the Orion String Quartet. She will perform with the Shepherd School Symphony Orchestra and Itzhak Perlman in the Shepherd School Music Gala, February 2006. She is also scheduled to perform a solo

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recital in the spring of 2006. Meta received The Timothy G. Taylor Trust Prize for outstanding musicians from Phillips Academy Andover (PA) for Rice University.

Jay Whatley

Jay Whatley is an assistant professor in the School of Music at Sam Houston State University, where he serves as director of collaborative piano and area coordinator of keyboard studies. His principal teaching duties include accompanying and collaborative arts, applied piano and organ, piano pedagogy and literature, group piano, and graduate research methods. Mr. Whatley is completing the doctor of musical arts degree in organ performance at the University of Texas at Austin under the direction of Frank Speller. He received the BM (summa cum laude) and MM (highest honors) in piano performance from Sam Houston State University as a student of John Paul. In addition to his studies at SHSU and UT, he studied organ with Lenora McCroskey at the University of North Texas, where he was awarded the Helen Hewitt Scholarship for Outstanding Organ Performance. For many years he has maintained a busy schedule as performer and collaborator in solo recitals, chamber music performances, and ensemble performances. As an active member of the Music Teachers' National Association, Mr. Whatley has served in various capacities at the local, state, and national levels. Professional and academic affiliations include the American Guild of Organists, Phi Mu Alpha Sinfonia (faculty advisor, Zeta Mu chapter), Pi Kappa Lambda, Pi Sigma Alpha, Alpha Chi, and Mensa, among others.

David Ashley White

David Ashley White is an active composer who in recent years has specialized in chamber, solo vocal, and choral music. He is one of the leading composers of sacred music in the United States and has numerous publications, commissions, and recordings to his credit. He has taught at the University of Houston since 1978 and in 1999 he was appointed director of the Moores School of Music.

Daniel Zajicek

Daniel Zajicek is a composer, video artist, and performer. As a creator Daniel is most interested in beauty and the bizarre, with his musical output consisting of chamber, electronic, video, collaborative, and theater works. His works have been performed in the United States, the Czech Republic, and the Far East. Notable performances include the SEAMUS national conference, Most Significant Bytes, Lewis University Bytes concert series, Imagine II, the NewTown Pasadena/SCREAM Sounding Images program, MusicAcoustic 2005: Mix (Beijing), the Arkansas Governor's School Chorale, and the University of Missouri-Kansas City's Musica Nova. He has been the recipient of the Richard and Candice Faulk Composition Scholarship and the Merrill Ellis Memorial Composition Scholarship, and as a pianist Daniel was given a scholarship from the National Federation of Music Clubs. Additional honors for his music have come from the Missouri State Music Teachers National Association, the National Guild of Piano Teachers, and ASCAP. Having received his first two degrees (BM composition, & BM piano performance) from the University of Missouri-Kansas City, Daniel is currently attending the University of North Texas for Graduate studies in music composition. There he served as the chair of the University of North Texas Composers' Forum. Most recently, he composed music for Andrew Harris's theater work *The Eternal Romeo and Juliet* (an adaptation of works by Shakespeare), and *Lope da Vega*, and is currently in the process of composing music for

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Tony Kushner's *The Illusion*. Daniel has been an associate music technology faculty member of Collin County Community College, and he continues to maintain an active piano studio.