

**CONCERT 1**

Friday, November 10, 2006

4:00 p.m.

Wellin Hall

Bubbles

music by Allen Fogelsanger  
video by Ann Johnston Miller

Harmonic Fantasy

Hubert Howe

four-channel digital sounds

Schizotronic

Orlando Legname

for three laptops, performed by Atom 3 — Electronic Music Group:

Orlando Legname

Joe Pignato

Paul Geluso

Winter Sunrise

Scott Brickman

Scott Brickman, piano  
with electroacoustic sounds

For he is good to think on

music and video by Beth Wiemann

Mary Beth Day, flute  
Kara Novak, clarinet  
with electroacoustic sounds

**CONCERT 2**

Friday, November 10, 2006

8:00 p.m.

Wellin Hall

Deep Winter

Laura Campbell, flute  
with interactive digital sounds

Mark Volker

We Are Not Robins

the College Hill Singers,  
G. Roberts Kolb, director  
Colleen Roberts Pellman, piano

William Vollinger

My Soul's Satisfaction

the Hamilton College Choir,  
G. Roberts Kolb, director  
Colleen Roberts Pellman, piano

Richard Brooks

Pioneering Days: Six American Folk Songs

Derek Healey

1. Wake-up, Jacob
2. Ox-driving Song
3. When I was single
4. Long time ago
5. Fare thee well
6. Black-eyed Susie

the Hamilton College Choir,  
G. Roberts Kolb, director  
Colleen Roberts Pellman, piano

Kyrie

The Hamilton College Choir,  
G. Roberts Kolb, director  
with digital sounds

Samuel Pellman

The Great Valley, No. 4: triptych for flute, cello, and piano

Paul A. Epstein

- i. O Wüsst' ich Doch ...
- ii. ... den Weg Zurück
- iii. For a Little While

Laura Campbell, flute  
Florent Renard-Payen, violoncello  
Colleen Roberts Pellman, piano

## PAPER SESSION

Saturday, November 11, 2006

10:00 a.m.

Schambach 201

### **Harmonic Refinement: an Analysis of Elliott Carter's *Lauds* (pub. 2001) for Solo Violin Presented by: Brendan P. McConville, Rutgers University**

There was at a certain point, certainly within the last eight or ten years, that I decided to use only a certain very small vocabulary of chords. And I used the chords that I had discovered in the course of searching through the whole system—the two 4-note chords that have all the intervals and the 6-note chord that contains all the 3-note chords. And then I went back to previous work which I used in my Double Concerto combining 4-note chords, either no. 18 or no. 23, and so I made many 8 note chords out of those. It's something I was aware of when I first wrote the Double Concerto. I simply reverted to what I had been doing long ago. I discovered no. 18 entirely by chance when I was writing my First String Quartet. And then when I came to write the Double Concerto I discovered that there was also no. 23, but I never made a list until much later.

– Elliott Carter, from *Harmony Book* (New York: Carl Fischer, LLC), 2002.

The above quote, taken from John Link's 1999 interview with Elliott Carter, which constitutes part of the prefatory material to the composer's *Harmony Book*, speaks volumes about the maturation process of Carter's highly individual harmonic language. Moreover, the recent works Carter mentions represent a pitch language which has undergone a forty year gestation period towards ultimate codification. In this paper, a closer look into a recent Carter composition will reveal a harmonic language that distills the composer's immense vocabulary of pitch materials, as evident in his *Harmony Book*, to the crucial harmonic elements which may represent the composer's total compositional output. We will first identify how Carter's harmonic agenda has evolved, not only through his "middle period," as his chords (pitch collections) expanded in size, but with the reduced chords of his recent music as well. Furthermore, we will see how his recent music reveals pitch collections bound by the adhesive qualities of the *Harmony Book*. We will also see specific examples of how the harmonic "arsenal" of the *Harmony Book* may contribute, in a dialectical way, to his current compositional process. Ultimately, this paper seeks to reveal that Carter's self-imposed reduction of harmonic materials has created recent compositions that possess an efficient and *Harmony Book* inspired musical syntax, capable of recalling his music of the past, yet existing in a freshly refined state.

**CONCERT 3**

Saturday, November 11, 2006

1:30 p.m.

Wellin Hall

Music of the Solstice

Brian Bevelander

Sar Shalom Strong, piano

The Gardens of Anna Maria Luisa de' Medici

Hilary Tann

1. "Just to see something beautiful"
2. "Fools hurry, clever ones wait, wise ones walk in the garden," Allegro vivo
3. "Villa La Quiete," Andante, poco mesto

Linda Greene, flute  
George Macero, violoncello  
Sar Shalom Strong, piano

Black Echo

Vera Ivanova

Sar Shalom Strong, piano

A Turk in Seattle

Münir Beken

the Syracuse Society for New Music:

Linda Greene, flute  
John Friedrichs, clarinet  
Vladimir Pritsker, violin  
George Macero, violoncello  
Heather Buchman, conductor

Abstractions

Nikolas Jeleniauskas

- I. Introduction; sospirando ad libitum
- II. Presto; risvegliato e energicamente

the Syracuse Society for New Music:

John Friedrichs, clarinet  
Vladimir Pritsker, violin  
Sar Shalom Strong, piano

Cloudsplitter

Paul Riker

the Syracuse Society for New Music:

Linda Greene, flute

John Friedrichs, clarinet

Robert Bridge, Marimba

Vladimir Pritsker, violin

George Macero, violoncello

Heather Buchman, conductor

**CONCERT 4**

Saturday, November 11, 2006

3:30 p.m.

Wellin Hall

Gravity Modulations

Ryan Carter

The Clinton String Quartet:  
Michael Bosetti, violin  
Vladimir Pritsker, violin  
Kit Dodd, viola  
George Macero, violoncello

Captive Soul

James Geiger

1. Confinement
2. Longing
3. Desperation
4. Escape

The Clinton String Quartet

Three Songs by William Blake

Daniel Carr

- a. Nurse's Song
- b. A Poison Tree
- c. The Blossom

Lauralyn Kolb, soprano  
Tina Togli, piano

Bird Songs

David Heinick

Lauralyn Kolb, soprano  
Tina Togli, piano

Portraits IV

John J. Lucania

Michael Simonelli, piano  
Kyle Hung, piano

**CONCERT 5**

Saturday, November 11, 2006

8:00 p.m.

Wellin Hall

another . . . turning

Thomas Licata

electroacoustic sounds

Actions Speak Louder Than Words

Carol R. Daggs

Members of the Hamilton College Jazz Ensemble, with

Carol R. Daggs, piano and voice

Joshua Kiggans, drums

James A. Daggs, bass

Andy Smicker, trumpet/flugelhorn

Sarah Hamel, baritone saxophone

Parabolisms

Ryan Garber

Richard Scruggs, alto saxophone

Ryan Garber, piano

Lauds

Elliott Carter

3. Rhapsodic Musings

4. Fantasy—Remembering Roger

Rolf Schulte, violin

BRIEF INTERMISSION

Homage à Trois

Mark A. Olivieri  
choreography by Darwin Prioleau

- I. Luca's Swell: Homage á Aaron Copland
- II. Gestures: Homage á Toru Takemitsu
- III. Funk for Nikki: Homage á James Brown

Nicola Melville, piano

Dancers are undergraduate and graduate students from the  
SUNY Brockport Department of Dance:

Kim Knieriem  
Jenny Showalter

Molly Christie  
Catherine De Angelis  
Kylee Pike

Sigol Musings

Brian Fennelly

Rolf Schulte, violin

Saxation

Michael E. Woods

Monk Rowe, soprano saxophone  
Katie Berlent, alto saxophone  
Jennifer Orbaker, tenor saxophone  
Leah Delany, tenor saxophone  
Grant Zubritsky, baritone saxophone



## PROGRAM NOTES: CONCERT 1

Bubbles

music by Allen Fogelsanger  
video by Ann Johnston Miller

The video images for “Bubbles” were filmed in the winter of 2001-02 at Idyllic Wilderness Creek in upstate New York. They attempt to capture subtle visual aspects of natural phenomena, including the ephemeral textures of the play of sunlight and cloud on the stream's frozen surface and the uneven rhythms of interactions among water, air, and ice. The sound was derived from the original captured water noises, and the piano part was composed from the loudest frequency bursts in the water track. Some sound was temporally displaced to invite the perception of relationships with the video.

**Ann Johnston Miller** has worked as a professional studio ceramist for thirty years, making clay sculpture and functional work as well as welded steel sculpture and installation. She has shown in the New York City and the central New York state areas as well as in the southeastern United States. In 2000 she began working with video. The videos have been shown at the Ladyfest East film festival in New York City and Rooftop Films in Brooklyn, New York.

**Allen Fogelsanger** is the Director of Music for the Cornell University Dance Program. Before working at Cornell he served as music director for the Central Pennsylvania Dance Workshop / Pennsylvania Dance Theater in State College, Pennsylvania. He received his BS from the Pennsylvania State University and his PhD from Cornell University, both in mathematics, and has studied music composition with Burt Fenner, Steven Stucky, and Karel Husa, and dance composition with David Gordon. He has composed music for dances choreographed by Kathleya Afanador, LaRue Allen, Chris Black, Jumay Chu, June Finch, Peggy Lawler, Joyce Morgenroth, Jim Self, and Byron Suber. Bubbles is his first venture into composing sound for video. His work has been presented around the United States, including at national conferences of the Society for Electro-Acoustic Music in the United States (SEAMUS) and the Society of Composers, Inc. (SCI).

Harmonic Fantasy

Hubert Howe

*Harmonic Fantasy* is based upon very rich sounds, all consisting of 32 harmonic partials, which extend five octaves above the fundamental (except on high tones, where the partials exceed the limits of human hearing). The harmonics are introduced one at a time in an irregular series that emphasizes the harmony of the context in which the tone appears at the beginning of the series, followed by a transposition of the series, and finally by the remaining partials. Following the introduction of the individual partials, the tones undergo either vibrato or glissando in precisely controlled ways. Vibrato is applied to the partials in an individual, out-of-sync fashion at a subsonic speed that is seven octaves below the fundamental (thus, middle C would be about 2 Hz). The partials

of glissandos are also delayed by a distinct amount and move individually to the corresponding partial in a new tone. This creates the effect of the sound dissembling before your ears, only to re-coalesce into a new tone. In the second section of the piece, these tones create a three-part melodic context, but in the later sections where these are used, the tones move up a minor third and back to the original tone over the context of the tone's duration.

The piece is in six sections, beginning with a thin texture of trichords and building by accretion to more complicated harmonies and textures. Each new harmony is formed by adding one tone to the chord from the previous section, until a hexachordal texture is reached. The piece grows dynamically in a manner similar to Ravel's *Bolero*, reaching a huge climax in the fifth section. The concluding sixth section extrapolates three-note chords from this passage into a new structure and concludes softly.

*Harmonic Fantasy* was commissioned by Winthrop University in Rock Hill, South Carolina. It was sketched while I visited Singapore in October, 2003 but not produced until I returned home. It was synthesized using the *csound* program and is 12 minutes and 13 seconds long.

**Hubert Howe** was educated at Princeton University, where he studied with J. K. Randall, Godfrey Winham and Milton Babbitt, and from which he received the A.B., M.F.A. and Ph.D. degrees. He was one of the first researchers in computer music, and became Professor of Music and Director of the Electronic Music studios at Queens College of the City University of New York. He also taught at the Juilliard School for 20 years. In 1988-89 he held the Endowed Chair in Music at the University of Alabama in Tuscaloosa. From 1989 to 1998 and 2001 to 2002 he was Director of the Aaron Copland School of Music at Queens College of the City University of New York. He has been a member of the American Composers Alliance since 1974 and was elected President in 2002. He also served as President of the U.S. section of the League of Composers/International Society for Contemporary Music from 1970 until 1979, in which capacity he directed the first ISCM World Music Days ever held outside of Europe. Recordings of his computer music ("Overtone Music," CPS-8678, and "Filtered Music," CPS-8719) have been released by Capstone Records. A new recording, "Temperamental Music and Created Sounds," will be released later this year.

Schizotronic

Orlando Legname

*Schizotronic* is an electronic composition based on texts extracted from schizophrenics' statements. Sound samples that were computer generated using the technique of granular synthesis are combined with a 12-tone rock band fragment sequence. One of the performers fires the samples setting the form according to suggestions of the other performers and the audience at the moment. The text is just a reference to be improvised upon during specific moments of the piece. The reaction of the audience is crucial for the performance and may change completely how the performers react to certain sonic events.

The electronic music group Atom 3 performs this piece featuring multi-instrumentalist and sound designer Paul Geluso, drummer and composer Joe Pignato, and guitarists and Schizotronic's composer Orlando Legname. The group's performances are marked by extended improvisation, atmospheric, audio, sonic discharges inspired by *musique concrète* and the inventive use of hyper instrumentation. The group's work on campuses and at venues in New York State has been met with enthusiasm by fans of the avant-garde, theatrical performance, electronica, improvisation, new technology, and new music.

Dr. **Orlando Legname**, composer, conductor, and theorist, is a Brazilian of Italian extraction, disciple of H-J Koellreter, who has taught at the State University of São Paulo, University of Maryland, and New York University. He has served as guest conductor of the Universidade Estadual Paulista Chamber Ensemble, and Assistant Conductor of the New York Symphonic Arts Ensemble. For almost two decades Legname has been conducting research on the Physics of Music (Density Degree of Intervals and Chords), which he applies to his compositions. Legname has been commissioned by renowned performers and ensembles, and his compositions have been performed in Brazil, the US and Europe.

Dr. Legname has received numerous awards and honors, including the Walsum Award (First Prize) at the University of Maryland (1999), and the Best Music for Theater of 1990 Award from the prestigious APCA (São Paulo Art Critics Association) in Brazil. His publications include a 2005 textbook entitled *Audio Arts Production*; and his recent lecture "Searching for Semantics in Music: A Global Discourse" is soon to be published in a book entitled *Language and Globalization*. As Manager and Musical Director of ARTIUM Arts Center in São Paulo, Legname served as Producer and arranger of CD's and composer of theatrical plays. As a musician, he performed on movie sound tracks and in jingles for television commercials.

Dr. Legname currently holds (since 2000) the position of Assistant Professor in the Music Department at the SUNY College at Oneonta, where he is the conductor of the orchestra and the Director of the Audio Arts Production program, which he developed. In recent years he received several research grants for Development of New Electronic Music Instruments and to complete his Pro Tools Expert Certification. In 2003, he was the recipient of the College's Academic Excellence Award for Innovative Uses of Instructional Technology.

Winter Sunrise

Scott Brickman

*Winter Sunrise* (2006) for piano and digital audio was written for the University of Maine at Farmington's MUS 277—Electro Acoustic Music class, who invited me to present my computer music. The title reflects my love of the both the climate and cultural life of Northern Maine, particularly the second half of winter when we have events such as the Biathlon, Can-Am sled dog races, Mardi Gras, etc. Additionally, the narrative, which involves the composing-out of the contiguous trichords of a 12-tone row, on which

the piece is based, moves from sets that are more common in major key -diatonic music (dark to light). The piece was premiered on April 7, 2006, at UMF's Nordica Hall.

**Scott Brickman** (b. 1963, Oak Park, Illinois, USA) is Associate Professor of Music and Education and currently serving his second 3 yr. Term as Chair of the Arts and Humanities Division at the University of Maine at Fort Kent. He received his music education at the University of Wisconsin and Brandeis University. His music has been performed in over half of the 48 continental United States, as well as in 11 foreign countries, and is recorded on the New Ariel, Capstone, SEAMUS, and ERM labels.

For he is good to think on

music and video by Beth Wiemann

"For he is good to think on" was written for performance at the biannual Wind/Percussion Day at the University of Maine, where it was premiered by the composer and flautist Liz Downing. The accompaniment on the DVD for the live musicians includes processed sound samples and excerpts from Christopher Smart's poem "Rejoice in the Lamb" (the sections referring to Smart's cat Jeffrey), along with video of the composer's own cats for illustration.

**Beth Wiemann** was raised in Burlington, VT and studied composition and clarinet at Oberlin College and Princeton University. Her works have been performed by the New York New Music Ensemble, Continuum, Parnassus, Earplay, the Buffalo New Music Ensemble, Washington Square Contemporary Players, ALEA III, singers Paul Hillier, Susan Narucki, D,Anna Fortunato and others. Her compositions have won awards from Copland House, the Orvis Foundation, Colorado New Music Festival, American Women Composers, and Marimolin, and have been recorded on the Capstone, innova, Americus and Albany record labels. She teaches composition and clarinet at the University of Maine.

## PROGRAM NOTES: CONCERT 2

Deep Winter

Mark Volker

Growing up in Buffalo I came to see winter as a time of excitement and wonder – albeit often fearsome excitement and wonder.

*Deep Winter* is an abstract musical drama set in an intense but radiant snowscape. It is the stylized record of a journey through a frozen world. The perspective moves from muted, sheltered positions to wild rushes through a snowstorm. The piece achieves multi-dimensional spatialization of sound events by employing six-channels of audio. At times, this allows the virtual placement of musical events in space to become an element on par with the pitch, rhythm, and harmony.

As an interactive piece in which a computer has been programmed to respond to the live performance, the flute player is in control of tempo and expression for most of *Deep Winter*. The computer listens to the flute player and compares what it hears to a programmed score. The computer responds by implementing programmed musical events. These events include custom-designed software “instruments” as well as processing of the live flute sound. The programming and voices were generated using the software package MAX/MSP.

This is the second in a planned series of pieces based on such interactivity between a live performer and a computer program.

**Mark Volker** was born in Buffalo, NY in 1974. He attended the Ithaca College School of Music, where he studied classical guitar with Edward Flower, Fred Hand, and Pablo Cohen, and composition with Greg Woodward and Dana Wilson. After receiving a Bachelor's degree in classical guitar Performance from Ithaca College in 1996, Mark shifted his focus primarily to composition. He studied composition at the Cincinnati College-Conservatory of Music (CCM) with Ricardo Zohn-Muldoon and Darrel Handel, and electronic music with Mara Helmuth. In Cincinnati, Mark was active as both a composer and a guitarist. He received the premieres of his first mature works there and performed frequently as a guitar soloist and accompanist (including the premieres of many works by other composers). He was granted a Master's Degree in Composition by CCM in 1998. Mark then moved to Chicago, where he studied at the University of Chicago from 1998-2003. While there, he studied composition with Shulamit Ran and Marta Ptaszynska and electronic music with Howard Sandroff. Between 1999 and 2003, Mark served as assistant to Howard Sandroff and manager of the Computer Music Studio. Mark was very active in the contemporary music scene in Chicago during his time there. He received numerous performances of his works, including the premiere of his chamber opera *Twilight Soliloquies* by the Contemporary Chamber Players. Mark also continued to perform as a guitarist specializing in new music. In 2003, Mark was appointed assistant professor of music in composition and electronic music at Colgate University.

Mark's music has been performed and recorded by many prominent performers including the Contemporary Chamber Players, *eighth blackbird*, the Pacifica String Quartet, Musica moderna Poland, the New York New Music Ensemble, the Gryphon Trio, the Kiev Philharmonic, the Orchestra of the Southern Finger Lakes, So Percussion, The Orquesta de Baja California, and the Boston Brass. His music has been featured at many music festivals and conferences, including Music97, 99, 2001, the Gamper Festival, SCI regional and national conferences, June in Buffalo, the Norfolk Chamber Music Festival, the Chenango Summer MusicFest, and ICMC. He has received awards from ASCAP, SCI, and ERMMedia, Mark now lives with his wife, soprano Alyssa Volker and their daughter Molly in Hamilton, NY where he continues to teach at Colgate University.

We Are Not Robins

William Vollinger

"We Are Not Robins" was commissioned by the Gregg Smith Singers for their 50th anniversary season and premiered in NYC in January 2006. The text was written for this occasion by hymn/poet Richard Leach and draws a contrast between robin songs and human songs. The piano represents the robin. The choir represents itself (and all of us). While it's not really the case, I've preserved my childhood impression of a robin song being a series of short motives repeated in pairs as the piano part. The choir speaks the first verse, sings the second verse homophonically, and sings the third verse in unison/octaves. "*Robins*" uses a repeated I, III, V, V7, II, IV, VI harmonic progression in three different keys for the three different verses. This progression creates a kind of overlap of two common pitches between each chord. Although the progression harmonically ascends, in the last verse (both symbolically and literally) the piano slowly descends on us with that ascending progression.

We are not robins! We can sing  
a song no one has heard before.  
A robin song is no surprise;  
the song today is like the song  
of yesterday, and like the song  
a year ago, or fifty years.  
Let there be new song and surprise.

We are not robins. We can sing  
in harmony, as they cannot.  
Though robin song delights the ear,  
no two or three or four or more  
will ever join to make a song  
that each could never make alone.  
Let harmony delight the ear.

We are not robins, yet we sing

like robins, for we have to sing.  
Or so we feel and think and say,  
though singing is a choice we make.  
In song our freedom and our need  
are one, as are the breath and voice.  
Let singing always be our choice.

— poem by Richard Leach, ASCAP, ©2005

**William Vollinger** writes mostly vocal music, performed by the Gregg Smith Singers and NY Vocal Arts Ensemble. Their 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 on Capstone Records. Tennessee Technological University presented an entire concert of his music. His music has been performed and broadcast in Europe, the US, and Asia, published by Lawson-Gould, Laurendale, and Heritage, with four works as editor’s choices in the J.W. Pepper Catalogue.

My Soul’s Satisfaction

Richard Brooks

“My Soul’s Satisfaction” (2006) is a setting of a poem of the same title by Clifford Hall, Jr. for SATB Chorus and Piano.

Where is this thing they hunt for?  
Where is it they trail with hurried footsteps?  
For I hear they have little time to look.

Bold Hunters with their buckled boots falsely declare  
That it’s within heaven’s circle where  
The glorious glimmerings of its boughs  
Hang from Orion’s pocket.

Old Hunters say it’s in the Holy City of Byzantium,  
where “soul claps its hands and sings  
for every tatter in its mortal dress.”

Hunters with hollow hearts and vain thoughts  
Roaming the earth’s circumference, crying out,  
Prophesying revelations.

I, too, a hunter of my soul’s satisfaction  
Would not bring heaven down or earth up.  
But here, now, I seek it out and find it.  
I believe it with my heart  
And confess it with my mouth.

My soul declares the glory of life.  
And I am shown the way by the song  
of the mourning doves.

**Richard Brooks** holds a BS degree in Music Education from the Crane School of Music, Potsdam College, an MA in Composition from Binghamton University and a PhD 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 1993-2002. He is an active composer with over seventy works to his credit, including two full length operas. His opera for young people, *Rapunzel*, was most recently produced by the Cincinnati Opera, giving 65 performances. He has just been selected as New Music Connoisseur's New Music Champion for 2006. He was recently appointed Composer-in-Residence with The Lark Ascending (NYC).

Pioneering Days: Six American Folk Songs

Derek Healey

“Pioneering Days” was completed in Brooklyn, NY in 2002, although songs 1, 2 and 5 were originally sketched-out in Eugene, Oregon in 1980. The opening song is a cowboy wake-up call, “Wake-up, Jacob,” and opens softly in a fragmentary fashion as though heard from a distance. The melody is displayed three times, each increasing in volume, concluding with the admonition “Wake Snakes, and bite a biscuit!”

A vigorous “Ox-Driving Song” follows this, which like most of the melodies employed in the set, is pentatonic. The text describes the thoughts of the ox-driver as he plies his trade in the wintertime. The tenor frequently doubles the soprano, and the alto the bass in order to add “muscle” to the setting.

The third song, “When I was Single,” is a very expressive melody; the text is sung through the mouth of an obviously tired, overworked and depressed housewife.

This is followed by a whimsical setting of “Long time ago” which recounts a cat's attempts to catch a “mousie,” who somehow always manages to escape; each verse concludes with the refrain “Oh, pussy cat.”

“Fare thee well,” or “Dink's Song,” is, I believe, the most beautiful American folk song. The melody line is a fine example of basic folk song structure, the climax being reached at the golden section point. The intense text tells of the sorrows of a single mother, and uses phrases, and even complete verses, found in other songs.



The final song, “Black-eyed Susie,” has a distinctly banjo-and-fiddle feel to it, which probably dates its origin to the middle of the nineteenth century. The singer is obviously head-over-heels in love with Susie, and tells of their exploits and future plans together as husband and wife.

**Derek Healey** was born in Wargrave, England in 1936 and studied composition with Herbert Howells and organ with Harold Darke at the Royal College of Music, London, and with Boris Porena and Gofredo Petrassi in Italy. He has won prizes in the UK, Italy and the USA and has taught theory, composition and ethnic music at the Universities of Victoria (lecturer), Toronto (special visiting lecturer), Guelph (assistant & associate professor), and Oregon (associate & full professor), finally becoming Academic Professor of Music at the RAF School of Music in Uxbridge, England.

He has written works in most genres, having had over forty works published in the UK, Canada and the USA. Fifteen orchestras or wind ensembles have played works for large ensembles, particularly “Arctic Images” and “One Midsummer’s Morning.” The opera *Seabird Island* was the first contemporary opera to be taken on a cross-Canada tour. His study “The Influence of African-American Music on the works of Frederick Delius” has been published recently by the Delius Society (Philadelphia Branch).

Recent works include an orchestral scherzo, arrangements of English and Latino folk songs for band, “Five Edward Thomas Songs” and “The Silvered Lute: a Wang Wei song album” for solo voice and piano, “Northern Landscapes” for soprano saxophone and organ, and “Bagatelles” for piano, as-well-as other chamber music and music for choir.

Healey, who has his doctorate from the University of Toronto and is a Fellow of the Royal College of Organists, is now retired from teaching and spends his time in composition and research, residing in the Cobble Hill district of Brooklyn, New York. For further information log on to: [www.DerekHealey.com](http://www.DerekHealey.com).

Kyrie

Samuel Pellman

“Jew-boy ... negroes ... mestizos ... tens of millions of mestizos in this country... Indians... Japanese ... Asians ... there are millions and jillions of them ... and they’ve gotta go ... extinction as a people ... it’s all over if we let ‘em stay ... White Aryan Resistance calling ...” —Tom Metzger, founder of the White Aryan Resistance.

“jüdischen Intellektuellismus (Jewish intellectualism)... der deutschen Weg die Gäste frei gemacht (the German way made free of the ‘guests’)”  
—Joseph Goebbels

“die größte Tat (the greatest act) ... für unser Volk (for our People) ... das eigene Volk (our own People) ... für dieses Volk (for this People) ... bei mir kämpfen (fighting along with me)” — Adolph Hitler

“We have some planes ... Don't try to make any stupid moves ... just stay quiet ... nobody move” — Mohammed Atta

“We will stay here ... we're not gonna back down ... 'til doomsday ... we will never, never, never give in.” — a former U.S. congressman.

“Lay down the law.” — Ian Paisley

“What we saw on Tuesday, as terrible as it is, could be miniscule if in fact God continues to lift the curtain and allow the enemies of America to give us probably what we deserve.” —Jerry Falwell.

“Gee, that's my feeling. I think we've just seen the antechamber to terror. We haven't even begun to see what they can do to the major population.” —Pat Robertson

“I really believe that the pagans, and the abortionists, and the feminists, and the gays and the lesbians, who are actively trying to make that an alternative lifestyle, the ACLU, People for the American Way—all of them, who have secularized America. I point the thing in their face and say ‘You helped this happen.’” —Jerry Falwell.

“will be no more ... an Aryan separatist state” —Tom Metzger

“niemals erlahmen (never slacken) ... niemals ermüden (never tire) ... niemals vertragen (never tolerate) ... niemals verzweifeln (never despair)” — Adolph Hitler

Kyrie eleison (Lord have mercy.)

Christe eleison (Christ have mercy.)

Kyrie eleison (Lord have mercy.)

September 11, 2001 was an exceptionally clear autumn day here in upstate New York. I recall that as I walked to my office early that morning I felt the warmth of the sun on my back, even as the air still seemed a bit crisp. I remember looking up and admiring the patterns forming in the contrails of a bright silver jetliner as it flew overhead. What a beautiful day, I thought.

The hatred that became manifest that day has not been unique, as we know. In this piece I have placed the voices of the hijackers along with the voices of others whose hatred has resulted in the destruction of many lives or continues to cause many to fear for

their lives. Among others, you will hear the voices of a white supremacist (sampled from a telephone hotline), a Congressman, and three men who are called "reverend" and who presumably were ordained to share the Good News of God's love.

Poised against this cacophony of hatred the choir sings a prayer: Lord have mercy; Christ have mercy; Lord have mercy.

**Samuel Pellman** was born in 1953 in Sidney, Ohio. He received a Bachelor of Music degree from Miami University in Oxford, Ohio, where he studied composition with David Cope, and an M.F.A. and D.M.A. from Cornell University, where he studied with Karel Husa and Robert Palmer. Many of his works may be heard on recordings by the Musical Heritage Society, the Cornell University Wind Ensemble, Move Records, and *innova* Records, and much of his music is published by the Continental Music Press and Wesleyan Music Press. He is also the author of *An Introduction to the Creation of Electroacoustic Music*, a widely-adopted textbook published by Wadsworth, Inc. Presently he is a Professor of Music at Hamilton College, in Clinton, New York, where he teaches theory and composition and is director of the Studio for Digital Music

The Great Valley, No. 4: triptych for flute, cello, and piano

Paul A. Epstein

“The Great Valley” is a series of pieces for which the catalyst was “La Grande Vallée,” a suite of twenty-one monumental paintings by the American Abstract Expressionist Joan Mitchell. La Grande Vallée was a real place described to Mitchell by a friend, the composer Gisèle Barreau, for whom it had been a secret childhood retreat.

I think of the “Great Valley” pieces as imaginary landscapes, not in the picturesque sense but rather as embodiments of structural rules, much as a real landscape embodies its geological, climatological, and botanical structures. Here the rules govern such variables as pitch, rhythm, register, and articulation as well as when and how these may change. I have been fascinated by the intricacy of pattern in nature, intricacy that often creates (apparent) unpredictability in the way a pattern is altered or modulated. It is this unpredictability that I have tried to build into the pieces through the complexity — and at times arbitrariness — of the rules by which variables interact.

The subtitles of the first two sections are from the title of a Brahms song that expresses a longing closely related to the underlying themes of the Mitchell paintings, mingling images of childhood and death. The subtitle of the third section is from Mitchell’s triptych “La Grande Vallée XIV (For a Little While.)”

“The Great Valley, No. 4” is dedicated to Toby Olson. It was written for Cynthia Folio, Jeffrey Solow, and Charles Abramovic, members of the Glaux ensemble.

**Paul A. Epstein's** compositions include works for string orchestra and for a variety of small ensembles. His long time collaboration with poet and novelist Toby Olson has produced two chamber operas as well as songs and vocal chamber music. A

setting of Olson's short story, "Reading," was commissioned for baritone Thomas Buckner.

Epstein's music has been presented in the U.S. and abroad by such ensembles as Relâche, Composers, Inc., Synchronia, the Circle ensemble of London, and ONIX Nuevo Ensemble de México. It is available on compact disk on the Mode and Capstone labels. His "Landscape Variations: Book II" has been selected by pianist Jeri-Mae Astolfi for the SCI Performers Recording Series.

Paul A. Epstein is professor emeritus of music theory at Temple University, where he taught from 1969 to 2001. Born in Boston in 1938, he is a graduate of Brandeis University and the University of California at Berkeley. His composition teachers included Harold Shapero, Seymour Shifrin, and Luciano Berio, with whom he studied privately on a Fulbright grant to Italy in 1962-63.

#### **PAPER SESSION**

**Brendan McConville** (b. 1977, Iowa, USA) has crafted music for an array of contemporary ensembles including chamber, orchestral, theater, choral and percussion works. His undergraduate studies were at the Johns Hopkins University and the Peabody Conservatory of Music, and he is currently a doctoral student at Rutgers University where he has studied with Charles Wuorinen, Gerald Chenoweth and Charles Fussell. Among the many ensembles that have performed and/or recorded his music include the Kiev Philharmonic Orchestra, the Symphonic Orchestra of Lviv (Ukraine), the Rutgers University Symphony Orchestra, Helix! New Music Ensemble, Rutgers Sinfonia Orchestra, Witness Theatre (Baltimore, MD), and at the New York City Library's "Meet the Composer" concert series. He was also an active member of the BMI Musical Theatre Workshop in New York, composing and collaborating on various musical projects under the guidance of Maury Yeston. His new orchestral work, *Fanfara all'Alba*, was recently commissioned and performed for the 7th Annual European Festival of the Duchi d'Acquaviva in Atri, Italy.

### PROGRAM NOTES: CONCERT 3

Music of the Solstice

Brian Bevelander

*Music of the Solstice* (for solo piano) is an evocative piece about the summer solstice and a trip to a deserted bridge that no longer exists in a remote location along the Sandusky River in rural Ohio. More specifically, the piece tone paints my impressions of the solstice, the environs of Abbot's Bridge and Sandusky River. *Music of the Solstice* was premiered by Brian Bevelander at the Heidelberg College New Music Festival in 1994. It was later published by the American Composers Alliance and was recorded for CD by Brian Bevelander.

**Brian Bevelander** holds a DMA - West Virginia Univ., MM - Boston Univ., B M - Hartt College of Music-New England Conservatory of Music. He completed additional graduate study at Brooklyn College, Boston University and Dartmouth College. His composition experience includes multiple residencies in Belgium, Netherlands, Ireland, Denmark, England, the Corporation of Yaddo, the Edward MacDowell Colony, the Millay Colony and The Virginia Center. He has six distributed and commercially available CD recordings of original music currently on the market. A solo CD of original music was released in 2001. He has enjoyed numerous performances and broadcasts of chamber, solo, electro/acoustic and orchestral music in the U.S., Europe, Asia and Australasia. Also, he has appeared as a pianist/composer in numerous performances of his original music. His music is published and is available through the American Composers Alliance, Dorn Publications, Branden press, The Toledo Symphony, Opus One, Capstone and Equilibrium Records. Bevelander is currently employed as a Professor of Music at Heidelberg College in Tiffin, Ohio. He has thirty-eight years of teaching experience at the university level.

The Gardens of Anna Maria Luisa de' Medici

Hilary Tann

In 2003, flutist Christiane Meininger asked the composer to consider a trio inspired by the last of the Medicis, the remarkable Anna Maria Luisa (1667-1743) who left Italy for Germany for twenty-six years while married to Johann Wilhelm of Saxony. Just one facet of her colourful life influences the composition: each of the three movements reveals her love of nature under cultivation. In one of her letters home to Italy, she writes that she kept dark yellow tulips in her sleeping room, "just to see something beautiful" (in her words, "*nur um etwas Schoenes zu sehen*"). This quotation inspired the first movement, which begins slowly, regally, and then "blossoms" at its conclusion. The second movement reflects Anna Maria Luisa's enjoyment of the park-like grounds of Schloss Benrath. A quotation from Tagore is found at the museum there: "*Narren hasten, Kluge warten, Weise gehen in den Garten*" ("Fools hurry, clever ones wait, wise ones walk in the garden"). The inspiration for the final movement comes from the formal garden Anna Maria Luisa created in a villa near Florence to console herself

after the death of her father, Grand Duke Cosimo III. The “Villa La Quiete” is named after an upper floor fresco by G. da San Giovanni, “The Quiet that Calms the Wind.”

*The Gardens of Anna Maria de Medici*, completed in February 2004, was commissioned by the Meininger Trio with funds provided by the International Festival of Lake Constance (the Bodensee Festival). It received its premiere May 9, 2004, at Bad Waldsee, Germany

**Hilary Tann** lives in Upstate New York, near the Hudson River and just south of the Adirondack Mountains. Born in Wales, she holds degrees in composition from the University of Wales at Cardiff and from Princeton University (1981). Since 1980 she has been a member of the music faculty of Union College in Schenectady where she occupies the John Howard Payne Professorship. From 1982 to 1995 she held a number of Executive Committee positions with the International League of Women Composers. A deep interest in the music of Japan led to study of the ancient Japanese vertical bamboo flute (the *shakuhachi*) from 1985 to 1991. Three influences inform her writing: from Wales, a love of nature and hymns; from the Adirondacks, a love of nature and folksong; and from Japan, a love of nature and the “landscaped line.” In 1989 Hilary Tann was invited to become a house composer for Oxford University Press, a position she retained for seventeen years. Her work has been commissioned by numerous festivals and performing groups, including the European Women’s Orchestra, Knoxville Symphony Orchestra, North American Welsh Choir, Presteigne Festival, American Guild of Organists, and North American Saxophone Alliance. Ensembles that have performed her works include the Swansea Bach Choir, Louisville Symphony Orchestra, Ovid Quartet, Women’s Philharmonic, Lontano, BBC National Orchestra of Wales, Royal Liverpool Philharmonic, and KBS Philharmonic in Seoul, Korea. (*Web site: [www.hilarytann.com](http://www.hilarytann.com)*)

Black Echo

Vera Ivanova

This piece was inspired by the lute ayre of John Dowland (1563-1626) "Flow my tears," and in particular by the opening vocal phrase, consisting of two descending tetrachords. The tetrachords are not quoted exactly; they are free of modal/tonal implications and act rather as a distant "echo" of Dowland's song. The tetrachords are harmonically altered to create and dismantle symmetric and asymmetric harmonic complexes, reflected by the resonance of the low black-key cluster, silently depressed throughout the piece. The right and middle pedals reinforce the allusive echoing of the tetrachords, which serve not only as a reference, but also as constructive material for the entire piece.

**Vera Ivanova** was born in Moscow. She graduated from the Moscow Tchaikovsky State Conservatory in 2000 with the Honors Diploma in Composition and in 2001 from the Guildhall School of Music and Drama in London with the Master of Music degree with distinction in Composition. At present she is pursuing a Ph.D. in Composition at the Eastman School of Music (Rochester, NY, U.S.A.). Among her compositions are orchestral, theatrical, chamber, and electroacoustic works, which have

been performed in Russia, Europe and the U.S.A. (Great Hall of the Moscow Conservatory, Mozarteum in Salzburg, Weill Hall in New York).

Ms. Ivanova is a recipient of numerous international prizes, awards and scholarships. Among them are the Sproull Fellowship towards Ph.D. studies at Eastman, the Gwyn Ellis Bequest Scholarship towards MMus studies at Guildhall School, Moscow Culture Committee grant, Honorable mention at the 28th Bourges Electro-Acoustic Competition, and 3rd Prize at the 8th International Mozart Competition, including publication with Universal Edition (Vienna).

Among her recent achievements are the 1st Prize in Category "A" at International Contest of Acousmatic Compositions *Métamorphoses* 2004 (Belgium); the ASCAP Morton Gould Young Composers Award and Honorable Mentions; the Howard Hanson Orchestra Prize, Louis Lane Ensemble Prize and Belle Gitelman Award from the Eastman School of Music; and selection as a finalist for the 2005 University of Aberdeen Music Prize held jointly with the BBC Scottish Orchestra and BBC Radio 3.

Her music is available in print from Universal Edition, on CD from Musiques & Recherches (*Métamorphoses* 2004), on-line from Spectrum Press at: <http://spectrumpress.com/newmusic>, and on her web-site at: [www.veraivanova.com](http://www.veraivanova.com).

A Turk in Seattle

Münir Beken

*A Turk in Seattle* was commissioned by the Seattle Chamber Players for their 2006 Icebreaker III concert at the Benaroya Hall in Seattle, Washington. It reflects several influences. The initial idea came from flutist Paul Taub's desire to play a fanfare. The composer first thought of Copland's "A Fanfare for the Common Man" and Joan Tower's "A Fanfare for the Uncommon Woman." Then he recalled the games he used to play when he was a young teenager at the conservatory in Istanbul. His violinist friends would imitate the fanfare-like music played at the beginning of the Twentieth Century Fox movies, and at his suggestion, they would substitute or alter some of the chords just for fun. This composition starts with a similar game among the member of the quartet. From then on, the quartet invites the listener through a set of aesthetic transformations. It contains two main parts: *Allegro Molto*, *Ben Ritmato* and *Tranquillo*. In general, performance of the composition demands fluidity and rhythmic precision. Quarter notes on flute and clarinet parts are coloristic and do not fulfill modal functions. Some of the rhythmic elements are based upon Turkish patterns. Certain melodies are from the Turkish Classical repertoire, and they reflect the composer's time spent with the Turkish community in Seattle.

**Münir Beken** (1964-): Turkish-American composer, performer, and scholar. He received his PhD in ethnomusicology from the University of Maryland. He has given recitals in such venues as the Metropolitan Museum of Art and the Herbst Theater in San Francisco. In 1994 he won the Individual Artist Award of the Maryland State Arts Council and became the Executive Director of the Center for Turkish Music at the University of Maryland. He studied composition with Cemal Resit Rey, Yalçın Tura, and

Stuart Smith, and participated in composition workshops with such luminaries as George Crumb, Lukas Foss, Philip Glass, Steve Reich, and Charles Wuorinen. The world premiere of his “Blue Monologue” for solo violin was performed in June 2006 at Carnegie Hall. His symphonic poem “Gallipoli” was premiered in March 2005, and the performance of his Triple Concerto featured the eminent violinist Shlomo Mintz. Currently Münir Beken has been working on his violin concerto *My Name is Red*. His music is published by Amplitude Music in France, and he is a member of the ASCAP. His scholarly interests include the phenomenology of music, cognitive musicology, and melodic modal systems of the Middle East and Central Asia. He wrote several articles for the New Grove and other scholarly publications. Beken is currently Assistant Professor of Creative Arts at Siena College in New York and also a conductor of the Siena Chamber Orchestra.

Abstractions

Nikolas Jeleniauskas

Composed between the summer of 2005 and spring of 2006, the sketches for this work began in the last weeks of a month-long stay in Bulgaria. While in Bulgaria I worked with many musicians, but was particularly inspired by a young Bulgarian violinist. I wanted to write a piece that could describe what I had experienced but did not wish to be programmatic; therefore I decided to be less referential in conveying what I had experienced in a country that inspired me – hence the “abstraction” of the title. The work itself is in two movements, a *sospirando* introduction moving immediately into a lively Presto.

**Nikolas Allen** was born in 1982 in Syracuse, and grew up in Clinton, New York. In 2005, he graduated from Syracuse University with a Bachelors in Composition and is currently working on a Masters in Composition at Indiana University. Nikolas has studied composition with Liu Zhuang and Daniel S. Godfrey, and conducting with Harold Farberman, Benjamin Loeb, Carl St. Clair, Rosen Milanov, and Gustav Meier.

Nikolas is a member of ASCAP, the American Composers Forum, American Music Center, and the Society of Composers, Inc. (SCI), as well as having been the student representative for the Society for New Music for the 2005-06 season in Syracuse NY. Nikolas has also received an award from ASCAP and had readings by the Syracuse University Symphony Orchestra and the Buffalo Philharmonic.

Nikolas has participated in the Conductors institute at Bard, and in 2005 Nikolas participated in the International Conducting Workshop and Festival (ICWF) in Sofia, Bulgaria, being one of many conductors to lead the New Symphony Orchestra (NSO) of Bulgaria in concert.

As a tenor, Nikolas has performed in the Syracuse University Opera Productions since 2002, and as a dancer he worked with Delia Foley at the Mohawk Valley Ballet and Nancy Long at the Munson Williams Proctor Arts Institute School of Dance as a guest artist since 2001.



As a composer Nikolas writes under the alias of Nikolas (Allen) Jeleniauskas, but retains his legal name as a conductor.

Cloudsplitter

Paul Riker

The title "CloudSplitter" is an English translation of "Tahawus," the Native-American name for Mt. Marcy. Marcy is New York's highest mountain and is also the highest peak in the Adirondack range. Though this piece is not programmatic, it is inspired by the incredible feeling that one experiences when climbing in the Adirondacks, especially gazing from Marcy's summit. The piece's central concern is the interval of a perfect fifth and, by extension, the cycle of fifths. It utilizes different combinations and arrangements of the fifth cycle to gain other intervals. For example, the stacking of two fifths results in the outer interval of a major second. Though not a 12-tone piece, the completion of the chromatic scale plays a significant part in the piece's structure. This piece is dedicated to my wife Katie, who has been to the top of Mt. Marcy and always seems to know what I mean.

**Paul Riker** is currently pursuing a D.M.A. in Music Composition from the CUNY Graduate Center in NYC. His compositional interests include experiments with computer-simulated sound environments, complex acoustic timbre development, computer interactive music, and overtone studies. His recent works have been featured at the Florida Electroacoustic Music Festival, the Flea Theatre, Uncle Ming's (NYC), the NYC Downtown Film Festival, the New Jersey International Film and Screenplay Festival, and the American Composers' Alliance Festival. Some recent awards include the George Perle Award in composition, the Herbert Sukoff Award in composition, and the Simeon J. Gallo music scholarship. Paul earned an M.A. in composition from Queens College, CUNY, where he studied with Jeff Nichols, Bruce Saylor and Hubert Howe. Paul is a co-founder of the Intermedia Arts Group in NYC. For more information, please visit [paulriker.com](http://paulriker.com) for more information.

## PROGRAM NOTES: CONCERT 4

Gravity Modulations

Ryan Carter

*Gravity Modulations* explores shifts in "metrical gravity," which is the sum of all forces that tend to synchronize ("convergent forces") and asynchronize ("divergent forces") multiple concurrent layers of rhythm. These convergent and divergent forces are further divided into two categories: intrinsic and extrinsic. Intrinsic forces (whether divergent or convergent) are imbedded in the music itself. Extrinsic forces encompass all elements from sources outside the music (primarily, the musicians.) Examples of intrinsic forces include overall rhythmic complexity (or simplicity), the relative prominence of certain layers compared to others, the presence of resynchronizing devices, etc. In most cases, higher levels of complexity correlate to stronger divergent forces. Examples of extrinsic forces include the training of performers, their innate rhythmic abilities, their motivation to play well, the amount of time they practice and rehearse, how they feel during a performance, what they had for dinner that evening, etc. In most cases, higher levels of training, more acute rhythmic sensibilities, more practice, and more rehearsal correlate to stronger convergent forces. Thus, a dynamic interplay of four forces (intrinsic convergent, intrinsic divergent, extrinsic convergent, and extrinsic divergent) constantly regulates the metrical gravity at any point in any performance of music involving two or more human performers.

These forces (and the resultant metrical gravity) are present in every performance of music involving two or more human performers. In *Gravity Modulations* I simply recognize the forces and use them as compositional resources.

**Ryan Carter** studied at Oberlin Conservatory and at the Arnold Schönberg Center in Vienna. His primary teachers have included Pauline Oliveros, Richard Hoffmann, and Jeffrey Mumford. Ryan has recently continued his studies as a Graduate Council Fellow at SUNY – Stony Brook, where he studies with Daniel Weymouth. He also participated in the 11th International Young Composers' Meeting in Apeldoorn, the Netherlands, where he worked with Louis Andriessen, Alvin Curran, Richard Ayres, Martijn Padding, and Calliope Tsoupakis. Ryan has received awards and honors from ASCAP, SCI, Meet the Composer, the Gaudeamus Foundation, Copland House, SUNY – Stony Brook, and the Carlsbad Music Festival. He has received commissions and performances from, among others, the Zephyr String Quartet, "de ereprijs," the Y Trio, the Calder Quartet, the Oberlin Chamber Orchestra, the Wisconsin Chamber Orchestra, the Festival Choir of Madison, the Cleveland Composers Guild, Present Music, the Jocelyn Chang Trio, Jory Vinikour, Margaret Lancaster, and Tatsuya Nagashima. Ryan's music has been heard at the International Gaudeamus Music Week; the Aki Festival of New Music; the Cornelia Street Cafe; Podium Gigant in Apeldoorn, the Netherlands; the Stedelijke Concertzaal de Bijloke in Gent, Belgium; Felix Meritis Hall in Amsterdam, the Netherlands; the Wreck Beach International Film Festival in Wreck Beach, Canada; and the Malescorto Film Festival in Malesco, Italy. Ryan also has a keen interest in popular music. He has recorded and toured with an indie synth pop band, Churchbuilder

(available on Shelflife Records), collaborated with Pat Carney (of The Black Keys), and produced hip hop and drum'n'bass.

Captive Soul

James Geiger

*Captive Soul* was written in a nine-month time span between the winter of 2004 and the spring of 2005. Dedicated to the composer's unborn child (who was born later that year), this work for string quartet explores the reaction to captivity and the desire to break out. This interpretation can be taken in many ways and can be perceived differently with each listening.

Stylistically, this composition was influenced by the three Honegger string quartets written in the 1930's and 40's. Although they are rarely played today, it is through the study of these quartets that one can see and hear his mastery of the genre. The interdependence of the voices toward one another, shifting textural styles, and the abundant use of chromaticism used throughout the Honegger quartets are also used in *Captive Soul* to help tell the story of leaving the abyss and escaping into the light.

**James Geiger** (b. 1977) is currently the band director at West Laurens Middle School in Dublin, Georgia. A native of Palatka, Florida, Mr. Geiger received the Bachelor of Music degree in Music Education and Music Composition from Georgia Southern University. After teaching in the Georgia public school system, he accepted the position of Graduate Teaching Assistant in Theory at the University of Tennessee at Knoxville, where he received the Master of Music degree in Music Composition in 2005. Recently his "Dystopian Suite," a work for solo piano, was premiered at the University of Oklahoma, and the Third Chair Chamber Players premiered "Out of the Depths," a work for solo flute and percussion, at the University of Nebraska at Kearney. His teachers include Kenneth Jacobs, Sonny Walden, Michael Braz, and David Mathew.

Three Songs by William Blake

Daniel Carr

"Three Songs By William Blake" was my first attempt at (art) song-writing. I had only composed solo piano pieces prior to the writing of these songs. I chose the poems due to their directness and clarity. I hoped to express a simple and sincere lyricism in these works—allowing the poetry to be clearly stated and understood.

**Daniel Carr** was born in Cranston, RI in 1972. His family was quite musical: his mother played piano, father played trumpet (and was a professional piano technician), and his four siblings each played instruments. Nevertheless, Daniel showed little interest in classical music as a youngster, preferring "popular music" instead. After graduating from the University of Rhode Island (receiving his B.S. in Finance) in 1995 he entered the U.S. Peace Corps, serving in Lesotho from 1995-1997. Upon returning to the U.S. in 1997 he began studying piano with his mother Naomi and later, with Dr. Rankin at the University of Rhode Island. Though primarily self-taught as a composer, Daniel has

attended master-classes with Lee Hyla and Christian Wolff. His music has been performed throughout New England and New York. In 2000 he moved from Rhode Island to New York to pursue a career in business. He currently resides in Forest Hills, NY with his wife. Daniel is a Programmer Analyst for Societe Generale, a French Investment Bank. He has recently begun taking music theory courses at Hunter College in NYC.

Bird Songs

David Heinick

#### THE MANŒUVRE

I saw the two starlings  
coming in toward the wires.  
But at the last,  
just before alighting, they

turned in the air together  
and landed backwards!  
that's what got me-to  
face into the wind's teeth.

#### THE PREDICTER OF FAMINE

White day, black river  
corrugated and swift-

as the stone of the sky  
on the prongy ring  
of the tarnished city  
is smooth and without motion:

A gull flies low  
upstream, his beak tilted  
sharply, his eye  
alert to the providing water.

#### THE WOODTHRUSH

fortunate man it is not too late  
the woodthrush  
flies into my garden

before the snow  
he looks at me silent without  
moving

his dappled breast reflecting  
tragic winter  
thoughts my love my own

#### AGAINST THE SKY

Let me not forget at least,  
after the three day rain,  
beaks raised aface, the two starlings  
at and near the top twig

of the white-oak, dwarfing  
the barn, completing the minute  
green of the sculptured foliage, their  
bullet heads bent back, their horny

lips chattering to the morning  
sun! Praise! while the  
wraithlike warblers, all but unseen  
in looping flight dart from

pine to spruce, spruce to pine  
southward. Southward! where  
new mating warms the wit and cold  
does not strike, for respite.

#### SILENCE

Under a low sky-  
this quiet morning  
of red and  
yellow leaves-

a bird disturbs  
no more than one twig  
of the green leaved  
peach tree

"The Predictor of Famine", "Silence", "Against the Sky", "The Maneuver", and "The Woodthrush" By William Carlos Williams, from *Collected Poems: 1939-1962, Volume II*, copyright ©1944 by William Carlos Williams. Used by permission of New Directions Publishing Corp.

**David Heinick** (b.1954) holds degrees from the Eastman School of Music and the Catholic University of America. He is a professor of composition and theory at the Crane

School of Music of SUNY-Potsdam, where he has taught since 1989. Before that, he taught at St. Mary's College of Maryland and the University of Maryland-Eastern Shore. In Maryland, he spent fifteen summers as a member of the artist-faculty of the Tidewater Music Festival, directing that festival for three years.

He is the composer of over sixty works for a variety of media; these include twenty commissioned works. His music is published by Subito Music, Dorn Publications, Nichols Music, and Kendor Music; it has been performed throughout the United States, and broadcast on NPR, the CBC, and the BBC. His *Shakespeare Songs* appear on the compact disc *Noises, Sounds, and Strange Airs* on the Clique Track label, and his *Sonata for cello and piano* is forthcoming on an Albany Records CD.

With Carol Heinick, he has performed extensively, playing music for two pianists. He is also active as a collaborative pianist; he has performed with the Kronos Quartet and the Da Capo Chamber Players, as well as with numerous prominent soloists and members of major orchestras.

Portraits IV

John J. Lucania

*Portraits IV* is meant to be an exposure to beginning and intermediate students to all 24 keys, as an advance toward the playing of Bach's *Well-Tempered Clavier*, for one. I am attempting here to make an equation between music and personality. Sometimes the expression is toward the "photographic" of the person, but more often I am thinking of showing them what they are missing. The kids love it, but it has yet to be played in public, until now. Along with J.S. Bach, it is also inspired, in part, by Anton Rubenstein, who also did some portrait music painting.

**John J. Lucania** is a composer and private music teacher living and working here in Holmdel, NJ, USA. He is a former student of David Diamond's, with whom he studied classical music composition privately at the Juilliard School, from 1978-1990. Also, he holds a BA in Music Education from Monmouth University, State Certification included. In addition, he has one year of jazz composition at Berklee and has played in churches and temple for a total of 12 years, starting at age 13. His work has been heard publicly, (to name several venues), in Boston, Albany, NY, Troy, NY, Rochester, NY, Cambridge, MA (Harvard), and in Manhattan (in a church on Broadway). He belongs to MENC, the American Music Center, the American Composers Forum, and the Society of Composers, Inc. The Gaudeamus Foundation has also been quite helpful. In addition, his work has been heard in Spain, Australia, and Germany, among others. He and three of his students were recently featured on a cable TV show playing classical music and with one student singing one of his songs. Two years in a row, he has been selected by the Aspen Composers' Conference to present a paper on music composition, both of which will be published this year and next.

*Portraits IV* is his eighth collection of solo piano works.

## PROGRAM NOTES: CONCERT 5

another . . . turning

Thomas Licata

*another...turning* is based on a series of recurring sound events that are repeatedly subjected to various modifications. Set against shifting sonic backdrops, these modifications obscure and distort the distinction between whether new and separate sound events are formed and whether they have been simply refashioned, thereby rendering their intrinsic qualities unclear and rather fluid as they progress throughout the piece. Apart from how the listener perceives these moments, *another...turning* projects a constant, multilayered series of sonic environments that, in and of themselves, each turn to and take on a life of their own.

**Thomas Licata** is a composer and theorist. He holds M.M. and M.F.A degrees in Composition and Music Theory and a D.M.A. in Composition from the University of Maryland at College Park. He also studied electroacoustic music at the Institute of Sonology in The Netherlands. As a composer, he has written a wide variety of both acoustic and electroacoustic music that has been performed in the United States, Europe and Asia. His music can be found on the Neuma and, forthcoming, on the Capstone labels. As a theorist, much of his recent research has concentrated on the analysis of electroacoustic music, which is included in the noteworthy book, *Electroacoustic Music: Analytical Perspectives* (Greenwood Press, 2002, T. Licata, editor). Licata is currently editing a second book on the compositional and theoretical contributions of the important theorist/composer Thomas DeLio (The Edwin Mellen Press, forthcoming). Licata is Assistant Professor of Music at Hartwick College (Oneonta, NY) where he teaches music theory, composition, and music technology. He is also founder and director of the Hartwick College Recording and Electroacoustic Music Studios.

Actions Speak Louder Than Words

Carol R. Daggs

“Actions Speak Louder than Words” is an original composition written by Carol R. Daggs in 1999. This proverb is so very true. In this musical context, the inspiration for the lyrics was the unfortunate traumatic experience of being stood up on a date.

The most recent arrangement for seven horns with rhythm section also includes lead and background vocals. This song truly illuminates Miss Daggs’ range as composer, arranger, lyricist, pianist and vocalist. Special thanks Dr. Frederick Tillis, professor emeritus, for being the founder and visionary of the UMASS Amherst Jazz and African American Music program as well as the summer program “Jazz in July,” and to Dr. Billy Taylor and Mr. John Blake for encouraging my continued musicianship and development. Thanks to Professor Catherine Jensen-Hole, Director of the UMASS Vocal Jazz Ensemble for presenting and recording “Actions Speak Louder than Words” on the December 12, 2005 UMASS Vocal Jazz Concert. Additional thanks to Ms. Ann Maggs, Amherst College Music Librarian, for encouraging me to create this arrangement with her wonderful power of suggestion.

**Carol R. Daggs**, a fourth generation Saratogian, has been enjoying making and sharing music since her childhood. Miss Daggs matriculated grades Kindergarten through twelve in the Saratoga Springs, NY City Schools. Upon graduation, she received several awards of distinction, including: Louis Armstrong Award to an outstanding Senior Musician, Inaugural Bill Jones Memorial Scholarship Award, and a Saratoga Teacher's Association Scholarship. A class officer and well-rounded student athlete, Miss Daggs competed in the New York State High School Track and Field Championships and Empire State Games Women's Discus.

Post high school, Miss Daggs received her undergraduate education at Hartwick College in Oneonta, New York, majoring in Music Education with a concentration in piano and a Spanish minor. Miss Daggs completed her language studies during the January Term IRHS – (Inter Regional Hispanic Studies) in Mexico. Miss Daggs holds a B.S. in Music Education and has enjoyed success in the elementary, secondary, community college and university music classrooms. Presently Miss Daggs is pursuing graduate study and also is concentrating on performance and professional development.

An accomplished vocalist and pianist, Miss Daggs successfully auditioned for and attended the 1999 International FAME Festival Center for Jazz Studies, directed by trombonist and Grammy-winning Producer, Mr. Delfeayo Marsalis. Since then, Miss Daggs twice obliged an invitation to sing with ensemble instructor and saxophonist extraordinaire Mr. Donald Harrison at the former *Sweet Basil* – now *Sweet Rhythm*, in New York City. Additional honors include: an October 2002 guest spot on Albany, New York's 90.3 FM radio WAMC's "Performance Place" hosted by Mr. Paul Elisha, receiving a 2002 and 2004 New York Foundation for the Arts "Strategic Opportunity Stipend" award, and attending the 2002 and 2005 "Jazz in July" summer workshop at UMASS/Amherst. "Jazz in July" was founded by Dr. Frederick Tillis, professor emeritus, and Dr. Billy Taylor and offers study and performance opportunities for vocalists as well as instrumentalists. Carol's study opportunities with many fine musicians and educators included the piano master class with Dr. Billy Taylor, vocal workshop with Ms. Sheila Jordan and Professor Catherine Jensen-Hole and ensemble class with internationally renowned jazz violinist Mr. John Blake, Jr.

During July 2004, Miss Daggs participated in the 2004 IBLA Grand Prize in Ibla-Ragusa, Sicily and received the 2004 IBLA Honorable "Special Mention" for performing solo (piano and voice) jazz standards and original compositions. Miss Daggs' range as musician (pianist and vocalist), composer, arranger, lyricist and educator contribute to her success as the leader of her newly formed *Jazzage* (pronounced Jäzz – ahge'). Jazzage includes the following personnel: Carol R. Daggs – piano & voice, James A. Daggs – upright bass, Joshua Kiggans – drum set, Andy Smicker – trumpet & flugelhorn.

Miss Daggs is a member of ASCAP and the Society of Composers, Inc. This summer, her group debuted on the New York City Jazzmobile in Harlem's Morningside Park and will open for Kevin Mahogany at the *Jazz in the Valley* festival at Williams Lake Resort in Rosendale, New York on August 26, 2006. Miss Daggs has also been



selected as an Associate Artist to attend a residency later this year with Master Artist Mr. Sam Rivers at Atlantic Center for the Arts.

For inquiries, interest and/or to engage Miss Daggs and/or Miss Daggs and Jazzage for a performance, workshop or residency, please contact: Jazzage at: 413.687.0566. Or email [cdjazmania@hotmail.com](mailto:cdjazmania@hotmail.com).

## Parabolisms

Ryan Garber

*Parabolisms*, for alto saxophone and piano, derives its title from the word “parabola,” the actual shape of the bore of the original saxophone. The various sections of the composition feature the saxophone in a wide array of roles. From an expressive section in the lowest part of the range to fast and furious altissimo writing, it is a work that demands excellent technique, control, and musicality from the saxophonist. The work, however, is not for saxophone with piano accompaniment, but is rather conceived as a duo for both instruments. In fact, the composition was written for saxophonist Richard Scruggs who, along with the composer, form the *Duo Parabolique et d’ivoire* (Garber-Scruggs Duo). In the summer of 2006, they performed *Parabolisms* on their concerts in Darmstadt and Memmingen, Germany.

**J. Ryan Garber** is Assistant Professor of Music at Carson-Newman College where he teaches composition, theory, organ, and bassoon. A native of Virginia, he received music degrees from James Madison University and a Doctor of Music degree from Florida State University. As a composer, Garber has received awards and recognition from ASCAP, The College Music Society, and the American Composers Forum, among others. In 2002, the Tennessee Music Teachers Association presented Garber with its “Tennessee Composer of the Year” award that included a commission for a new work that was performed at their 2003 Convention in Nashville. He also received a grant from the American Music Center Composers Assistance Program for the December 2004 premiere of his *Magnificat* for chorus, soloists, and orchestra. In May 2005, his *Concerto for Piano and Orchestra* was premiered in Roanoke, VA. Garber’s music is routinely selected for performance at national and regional conferences of the College Music Society, Society of Composers Inc., and the Southeastern Composers League.

## Lauds

Elliott Carter

Elliott Carter writes: “*4 Lauds*, a collection of solo violin pieces written at different times, intend to express gratitude to some of the musicians whose friendship has meant so much to me: Aaron Copland, Roger Sessions, Goffredo Petrassi, Robert Mann, Ole Bøhn and Rolf Schulte.”

## Homage à Trois

Mark A. Olivieri  
choreography by Darwin Prioleau

*Hommage à Trois* was commissioned by Nicola Melville for a CD project aiming at filling the repertory gap between easy and highly advanced piano literature for high school and college level pianists. However, these pieces are not solely intended to be “teaching pieces,” but rather, compositions that serve as concert pieces for the professional pianist as well. The three movements are all homages to important musical figures, alternately brimming with driving energy and subsiding into eloquent, introspective moments. *Hommage à Trois* was premiered at the Chautauqua Festival in 2006.

**Mark Olivieri** has been Composer in Residence in the Department of Dance at SUNY Brockport since 1998. He has played and composed for luminaries like the Jose Limon, Sean Curran, Lar Lubovitch, and Shapiro and Smith Dance Companies. As a pianist, Olivieri has had recent collaborations with choreographer and dance icon Bill Evans. The two will be collaborating on a new work for the SUNY Brockport DANSCORE concert in November of 2006.

Olivieri has had performances of his music on national and international festivals. Olivieri has received commissions from various performers and ensembles including Melanie Aceto, Nicola Melville, the Richards String Quartet, the Syrinx Duo, the University of Louisville Contemporary Players, the Alfred Duo, the Atlanta New Music Ensemble, and the Society for New Music. In May of 2006, Olivieri was awarded a commission from violinist Jo Nardolillo and cellist David Goldblatt of the San Francisco Symphony Orchestra.

He is the assistant coordinator for the Heidelberg New Music and Dance Festival, which has presented new choreographic works set to music by featured composers such as Leslie Bassett, Samuel Adler, David Rakowski, and Karel Husa.

Olivieri holds a Masters Degree from Ithaca College and is currently pursuing his PhD. in Composition at the University of Buffalo where he studies with Cort Lippe. Olivieri lives in Spencerport, N.Y. with his wife Alaina and their four children. They own a minivan.

Sigol Musings

Brian Fennelly

*Sigol Musings* was completed in June 2004 as a solo violin piece for Rolf Schulte. The piece resembles a series of variations, yet the designation “musings” denotes the relaxed nature of the processes involved. *Sigol Musings* is dedicated to my now four-year-old granddaughter Sigol Sara Fennelly, who provided the inspiration for this music.

**Brian Fennelly** (born 1937) studied at Yale with Mel Powell, Donald Martino, Allen Forte, Gunther Schuller and George Perle (M.Mus 1965, Ph.D. 1968). From 1968 to 1997 he was Professor of Music in the Faculty of Arts and Science at New York University, where he is now Professor Emeritus. In addition to a Guggenheim fellowship,

his awards include three fellowships from the National Endowment for the Arts, two commissions from the Koussevitsky Foundation as well as commissions from the Fromm Foundation, Meet the Composer/Reader's Digest, and the Hudson Valley Philharmonic. In 1997 he received a lifetime achievement award from the American Academy of Arts and Letters. He has been awarded composer residencies at the Rockefeller Foundation Center in Bellagio (Italy), the Camargo Foundation in Cassis (France), the Bogliasco Foundation (Italy), and Copland House. His music has been awarded prizes in many competitions, which include the Goffredo Petrassi Competition for Orchestral Music, International Trumpet Guild Competition, Louisville Orchestra New Music Competition, Shreveport Symphony Competition, and the Premio Citta di Trieste. Twenty of his works appear on CD, with orchestral and chamber music released on the New World, CRI, Troy, Pro Viva, First Edition, Capstone, and New Ariel labels.

In addition to composing and teaching, he has been active as a pianist and also as an officer and board member in a number of music organizations; he also co-directs the Washington Square Contemporary Music Society, which he founded in 1976. Fennelly resides in Kingston, New York with his wife Jacqueline, who played French horn with the Hudson Valley Philharmonic for many years. Liam Fennelly, a son from a previous marriage, is a viola da gamba player living and working in Europe.

Saxation

Michael E. Woods

Associate Professor of Music "Doctuh" **Mike Woods** is the director of Jazz Studies at Hamilton College. Born in Akron, Ohio in 1952, he grew up listening to black gospel music and rhythm and blues. Woods studied music formally at Akron University, where he finished with a B.M. degree in composition. He went on to obtain two masters degrees from Indiana University and received his doctorate in music composition at the University of Oklahoma in 1991. Woods also studied jazz arranging and film scoring at Berklee College of Music in Boston and completed a post-doctoral fellowship in arts administration. As a composer, Woods was awarded a grant from the National Endowment for the Arts. He has written more than 500 pieces in all styles. His compositions have been performed by the Albany Symphony, the Pittsburgh New Music Ensemble, the Little Rock Symphony, the Tulsa Philharmonic, the Lafayette Symphony (Lafayette, IN), the Pro Musica Orchestra (Columbus, IN), the Central New York Jazz Orchestra and the Salt City Jazz Collective.

## PERFORMER BIOGRAPHIES

Violinist **Michael Bosetti** studied at the University of Michigan and the New England Conservatory, where he received a diploma in performance. His principal teachers were Jamie Laredo, Louis Krasner, and Mihail Stolarevsky. Before joining the Syracuse Symphony Orchestra, Bosetti performed as assistant concertmaster with orchestras in West Virginia and Nova Scotia and as first violinist with the Nova String Quartet. He has performed with the North Carolina Symphony, the Chautauqua Institute Orchestra, the Grand Teton Festival Orchestra, the Wintergreen Festival, and the Glimmerglass Opera.

**Robert Bridge** is an Associate Professor of Music at Onondaga Community College, where he was recently honored with the "Trustees Award for Excellence in Teaching." Robert has degrees from the University of North Texas (B.M.E.), Southern Methodist University (M.M.), and the Eastman School of Music (D. M. A.). In 1995 he was awarded the Eastman School's "Performer's Certificate." He has performed concertos with the Eastman Kilbourn Orchestra and the Southern Methodist University Symphony Orchestra. In both 1985 & 1986, Robert won first place at the Percussive Arts Society's "Marching Percussion Forum" Individual Marimba Competition.

Robert has twice been selected to present his research at the Percussive Arts Society's International Convention - "Traditional Performance Practices in the Timpani Parts of Beethoven's Symphonies" (1999) and "An Overview of Steve Reich's Sextet" (2002.) Robert has performed as a solo marimbist in many venues including "Days of Percussion" in Virginia, Long Island, and Kingston Ontario. Robert also performs regularly in the Syracuse area including performances with the Society for New Music and the Syracuse Symphony Orchestra and can be heard on commercial recordings of both groups. His compositions for percussion are published by Warner Brothers and Kendor.

**Heather R. Buchman**, Assistant Professor of Music, is the Conductor of the Hamilton College Orchestra and Brass Ensemble, director of the chamber music program, and teaches 20<sup>th</sup> Century music history and orchestration. Her guest conducting engagements have included the Syracuse Society for New Music, Monarch Brass, and the brass section of the U.S. Coast Guard Band. At Hamilton she has created the annual *Brainstorm!* concert series, which explores the intersections between music and other fields. She has also established regular programs at the Kirkland Art Center that combine chamber ensembles and creative writers from Hamilton College. In September she presented "An Ecology of Musicians and Nature: Contemporary Challenges, Creative Responses" at a symposium on Music and Nature at Syracuse University.

Ms. Buchman completed professional studies in conducting at the Juilliard School. She holds an M.M. in orchestral conducting from the University of Michigan and a B. Mus. degree and Performer's Certificate in trombone from the Eastman School of Music. Her major conducting teachers were Otto Werner Mueller, Kenneth Kiesler,

Michael Jinbo, Murry Sidlin, and David Effron. She served as Principal Trombonist of the San Diego Symphony from 1988 to 1996. As a soloist she has won prizes in the ARD International Music Competition in Munich, Germany, and the New York Philharmonic Young Artists Concerto Competition, performed as soloist with the San Diego and National Symphonies, and has commissioned and premiered several new solo works for trombone.

**Laura Campbell**, a strong proponent of contemporary music, has given numerous performances throughout the US and has appeared as a soloist at the New York Composers' Forum, Southeast Composers' Forum, and the Syracuse Society for New Music.

She can also be heard on "Morning Light" and "Visions" (two CD's of flute and Harp music) with harpist Myra Kovary, "Baroque Music for Guitar" and "Classical Music for Guitar" (two CDs with guitarist Karl Wolff) and two contemporary music recordings, "Evocations" from Capstone Records and Michael Gandolfi's "Pinocchio" recorded by The Society for New Music on Innova.

Laura is Instructor of Flute at Colgate University in Hamilton, New York, principal flutist of the Colgate Orchestra and Instructor of Chamber Music at Wells College in Aurora, New York.

**Mary Beth Day** is a geology major at Hamilton and comes from Seneca Falls, New York. As a senior, she is in the process of applying to graduate schools. She plans to earn a Ph.D. in geology and pursue a career in research. She currently studies the flute with Linda Greene.

Violist **Kit Dodd** received his Bachelor of Music degree from the University of Oregon and attended Wichita State University where he received a Master of Music degree. His principal teachers were G. Roy Mann (University of Oregon) and Jeffrey K. Irvine (Wichita State University). Before moving to Syracuse, Mr. Dodd performed as assistant principal violist with the Eugene Symphony Orchestra and the Wichita Symphony Orchestra. Mr. Dodd has been featured as soloist with the Syracuse Symphony and as chamber soloist with the Society for New Music, Skaneateles Festival and the Syracuse Camerata. Mr. Dodd currently serves as a violist and Assistant Librarian with the Syracuse Symphony Orchestra. Mr. Dodd is the newest member of the Onondaga Community College string staff beginning in the fall of 1999 and teaches violin, viola, string repertory and conducts the string ensemble.

**Paul Geluso** is a New York based musician, educator, sound artist and engineer. He was the chief audio engineer at Harvestworks Digital Media Arts for more than 10 years. His commercial mixing experience includes work shown on Network TV, HBO,

PBS and MTV II. Recent creative work includes a site-specific sound installation at London's SPACE gallery last December and an entry in the DUMBO arts festival this year. Since 1999 he has been composing electro-acoustic music and sound scores for j mandle performance, an experimental arts organization that creates major public site specific performances. His work has been mentioned in publications including The Wire, The Village Voice and The New York Times. Currently, he is developing surround sound software for Digidesign's Pro Tools with Audio Research Labs while producing new artists for Vurse, a music production and artist management company he has founded with Manex Ibar of Sony Classical. Paul continues to teach music technology courses at New York University and coordinate the Tonmeister Technology Seminar, an intensive specializing in recording classical music. Recent awards include individual artist grants from the New York State Council on the Arts and Meet the Composer.

**Kyle Hung** was born in Hong Kong and has lived there all his life, until he went to the Wichita, Kansas area for one year (2005-2006) of intercultural exchange program. His prospective major at Hamilton College will likely be psychology and economics, though he intends to make music his "life-long major". He enjoys jamming with friends and accompanying a lot. He has played for his school choir, some of his friends when they go for music competitions, as well as the church youth choir when he was in Kansas.

**Joshua Kiggans** is a freelance performer and teacher located out of Boston, Massachusetts. Josh attended the University of Massachusetts-Amherst, receiving a degree in music. While attending UMass Josh was part of nearly every group that involved a drum set, including Jazz Ensemble I, the Minuteman Marching Band, and UMass Marimba Band. He has studied with renowned teachers such as Thom Hannum, Jeffery Holmes, Ken Serio, David Sporney, and Bob Gullotti. When not grooving with Jazzage Josh enjoy success with several projects in and around "The Hub."

**G. Roberts Kolb** is Professor of Music and Director of Choral Music at Hamilton College and a past holder of the Christian A. Johnson "Excellence in Teaching" Chair. He is a graduate of Occidental College, and his postgraduate education includes a year of study at the School of Theology at Claremont, California, a master's degree in Choral Conducting from the California State University at Fullerton, and a doctorate in Choral Music from the University of Illinois, for which his dissertation on the early 17th-century French composer Guillaume Bouzignac was awarded the Julius Herford Dissertation Award by the American Choral Directors Association. . He is a contributing author to *Up Front! Becoming the Complete Choral Conductor* (published by E. C. Schirmer) and *Five Centuries of Choral Music* (Pendragon Press). Before coming to Hamilton College in 1981, Dr. Kolb taught at Smith College, where he conducted the Smith Choirs and Glee Club. Past musical director of both the Syracuse Vocal Ensemble and the Cayuga Vocal Ensemble (Ithaca, N.Y.), he is director of music at the Stone Presbyterian Church in Clinton, N.Y.

Soprano **Lauralyn Kolb** has appeared throughout the United States as a recitalist and oratorio singer. She has recorded for Centaur Records, Albany Records, and New World Records' prestigious *Recorded Anthology of American Music*, and has been heard on National Public Radio. She has taught voice at Hamilton College for twenty-five years and has also taught at Colgate University, given master classes on both coasts, and has served as the New York State Governor for the National Association of Teachers of Singing. Her former students have sung throughout the United States and in Europe in operatic, musical theater, recital, and choral venues.

Flutist **Linda Greene** was born and raised in Central New York, and she is a graduate of Syracuse University's School of Music. She is a member of the Syracuse Symphony and has been an adjunct faculty member at Hamilton College for twenty years. Ms. Greene is a long time member of the Society For New Music and also plays in the Glimmerglass Opera Orchestra and the Catskill Symphony. Past positions include the Albany Symphony, Binghamton Philharmonic and adjunct faculty at SUNY Oswego.

Cellist **George Macero** attended Queens College and New York University. He studied the cello with Nathan Stutch, assistant principal cellist of the New York Philharmonic. Macero has performed as soloist with the Syracuse Symphony Orchestra and is a regular soloist and chamber musician with the Society for New Music. He teaches private cello lessons from his home and at Onondaga Community College.

**Nicola Melville** is a native of New Zealand, and has lived and worked in the United States for the past 15 years. She has toured her native country regularly under the auspices of Chamber Music New Zealand and the QEII Arts Council, and has been a featured artist in the International Festival of the Arts. She has won both the National Concerto Competition and the Auckland Star Concerto Competition in New Zealand, and has been the recipient of numerous other awards and grants. She is a Recording Artist for Radio New Zealand, and has been broadcast in recital for more than 15 years as a solo pianist and collaborative artist. She has been described as having "an original and intelligent musical mind ...the sort of advocate any composer would love." (Dominion Post, New Zealand). Nicola earned a degree from the Victoria University School of Music, Wellington, and a Masters and Doctorate from the Eastman School of Music, where she was awarded the Lizzie T. Mason prize for Outstanding Graduate Pianist, and the prestigious Performer's Certificate. She has been a prizewinner in several competitions in the U.S., and has appeared throughout the country as a recitalist, concerto soloist and chamber musician, with live appearances on CBC, WBFO, WRUR, WKPBX and Chinese National Radio.

Nicola has a special interest in contemporary music, having commissioned and premiered many works by composers in the U.S. and in New Zealand, and is a founding member of the contemporary chamber music group The Gerstl Ensemble. She was won grants from the Ohio Arts Council, Meet the Composer, the Meschach-Frost Foundation,

Creative New Zealand and the QEII Arts Council for performances of new music, and was a director of the Heidelberg New Music Festival for many years. She is currently commissioning a complete CD of new music in U.S. popular styles, working with composers including Augusta Read Thomas and Stephen Paulus. In 2004 Nicola joined the faculty of Carleton College; during the summers she is on the faculty of the Chautauqua International Summer Festival in New York. Nicola has also served on the faculties of Heidelberg College, Ohio, and the University of Evansville, Indiana. Nicola has recorded for the Equilibrium label, most recently releasing a CD of the complete piano rags of William Albright.

**Kara Novak** is from Carthage, NY and is a mathematics and music double major. At Hamilton, she has studied clarinet with Barbara Rabin and is currently studying with Allan Kolsky. She is a member of the Hamilton College Orchestra and works as a staff pianist.

Cellist **Florent Renard-Payen** was born in Paris to a family of professional musicians; his parents were both harpists. He studied in France with Annie Cochet and Michel Strauss and in 1988 was top prizewinner at the U.F.A.M International Cello Competition. At twenty, he moved to Boston to pursue five years of graduate study with Andrés Díaz, culminating in a Master's degree and the Pi Kappa Lambda award for musical achievement from Boston University in 1996. He completed his musical studies in 2004, earning a Doctor of Musical Arts in Cello Performance from the Eastman School of Music. During his studies in the states, Florent had the honor of performing in master classes for Pieter Wispelwey, Yo-Yo Ma, Roberto Díaz and the late Joseph Gingold.

At Colgate University and at Hamilton College, where he has taught cello and chamber music respectively since 1999, he has learned that someone passionate about teaching receives as much as he gives! Furthermore, he has held master classes at the University of Alaska, Northwestern State University, Mansfield University, University of Central Arkansas, and University of South Florida.

A champion of music of the 20th and 21st centuries, Florent is the founder of the Tarab Cello Ensemble, a group dedicated to contemporary repertoire for cello ensemble, a guest performer of the Society for New Music in Syracuse, NY and a member of Open Gate, a newly formed chamber group dedicated to both new and "old" music. He has commissioned and premiered solo cello works by Todd Coleman, Aaron Travers, Gregory Mertl and Garrett Byrnes and has collaborated with composers such as Larry Bell, David Liptak, Lukas Foss, Brad Lubman, Augusta Read Thomas, Dan Trueman and Martin Scherzinger. Florent has recorded chamber works by David Liptak and Dan Trueman on Bridge Records label.

**Colleen Roberts Pellman** received a Bachelor of Music degree in piano performance from Miami University (O.) and a Master of Music degree in piano



performance from Ithaca College. She has also studied with Menahem Pressler, Malcolm Bilson, and most recently with Dr. Fred Karpoff. Ms. Pellman has been a soloist and chamber musician in new music concerts throughout central New York. She has performed extensively as half of the Pellman-Ucci four-hand piano duo and as an accompanist. In 1980 Ms. Pellman joined the faculty of Hamilton College as Lecturer in Piano. In addition to teaching, from 1988-2004 she served as Coordinator of Staff Pianists for the Hamilton College Music Department and she is currently Student Pianist Coach.

**Joe Pignato** ([www.joepignato.com](http://www.joepignato.com)), a lecturer in the music department at SUNY Oneonta, is a composer and musician. His music has been performed or premiered by ensembles in New York, New Jersey, Texas, Washington and Indiana. Mr. Pignato's "To Speak of Dreams," a piece for trio and recorded percussion, was recently selected by Ensemble Onyx of the Universidad Autonoma de Mexico City for premiere. Additionally, he has lectured on music composition, improvisation and media at New York University, Ramapo College, NW Vista College in San Antonio, Texas, Earlham College in Richmond, Indiana, the Crane School of Music and at the Eastman School of Music.

**Vladimir Pritsker** immigrated from his hometown of Kharkov, Ukraine to the U. S. in 1989, when he became a member of the Syracuse Symphony. While in Ukraine, Pritsker studied with Prof. Adolf Leschinsky at the Kharkov Institute of the Arts. His professional career in Ukraine included performances as associate concertmaster of the Kharkov State Opera Theater Orchestra and as a first violinist with the Kharkov Philharmonic. Since coming to Syracuse he has performed with the Skaneateles Festival, Civic Morning Musicales, Glimmerglass Opera, and the Society for New Music, and he has soloed with the Syracuse Symphony in the 1991-92 and 1993-94 seasons. At the end of May 1998 he played two recitals at the American Academy in Rome, Italy. He also played a recital in Toronto upon returning from Rome. Mr. Pritsker is a member of the Clinton String Quartet and has recorded with the Society for New Music.

**Monk Rowe** is an adjunct instructor in saxophone at Hamilton College and the Joe Williams Director of the Jazz Archive. He has conducted videotaped interviews with over 230 jazz artists across the country, establishing an important historical resource now housed here at Hamilton. Monk performs frequently in jazz and popular music settings as a saxophonist and pianist and is active in the field of aesthetic education. He has composed music for numerous jazz ensembles and for the Lavender Trio and Utica Symphony. His latest CD of original work is entitled *Jazz Life*.

The violinist **Rolf Schulte** was born in Germany and started playing the violin at the age of five under his father's tutelage. He later studied with Kurt Schaffer at the Robert Schumann Conservatory in Düsseldorf, attended Yehudi Menuhin's summer

courses in Gstaad, Switzerland, and studied with Franco Gulli at the Accademia Chigiana in Siena, Italy, before moving to the United States to study with Ivan Galamian at the Curtis Institute of Music in Philadelphia. His orchestral debut came with the Philharmonia Hungarica in Cologne in Mendelssohn's Violin Concerto when he was fourteen, and he has since performed with the Berlin Philharmonic, the Munich Philharmonic, the Frankfurt Museums-Orchester, the Stuttgart State Orchestra, the Bamberg Symphony, the Orchestra del Teatro La Fenice in Venice and the radio orchestras of Berlin (RSO), Cologne (WDR) and Stuttgart (SDR). He plays a 1780 instrument by Lorenzo Storioni.

**Richard Scruggs** has performed widely in America, Germany, Sweden, Poland and the Netherlands as soloist and chamber musician in concert venues and festivals such as Weill Recital Hall at Carnegie Hall (New York City), the Alte Oper (Frankfurt), Sophiensaal (Munich), the Internationale-Ferienkurse für Neue Musik (Darmstadt), and the Festival der Seltenen Besetzungen (Ludwigsburg). Several gifted composers have dedicated saxophone works to Scruggs, including Werner Wolf Glaser, Cristian Marina, Ryan Garber, Mark Alan Taggart, Alan Theisen, and Michael Sidney Timpson. He was for several years a student of the eminent saxophone soloist and pedagogue Sigurd Raschèr and in 1992 earned the Doctor of Music Degree from Florida State University. From 1993-2001 he was the saxophone instructor of the Tübinger Musikschule in Germany. He is currently an Assistant Professor of Music at Carson-Newman College in Jefferson City, Tennessee. Scruggs plays a parabolic saxophone built in 1927 according to the original acoustical design of the inventor, Adolphe Sax.

**Michael Simonelli** is from Ridgefield, CT and is now a senior at Hamilton with a concentration in music and a minor in German. He studies piano with Sar Strong and composition with Sam Pellman. He plans to go to graduate school next year in music theory. He is active in the jazz ensemble, jazz combo, and the college orchestra.

Pianist **Sar-Shalom Strong** has achieved widespread recognition for versatility, delivering sensitive performances of solo and collaborative repertoire spanning five centuries, and orchestral keyboard (piano, organ, celeste, and synthesizer parts) ranging from the most complex classics to Broadway, jazz, and more. His collaborations with well-known artists such as flutists Gary Shocker and Judith Mendenhall, sopranos Helen Boatwright, Janet Brown and Judith Kellock, and the finest musicians of Central New York, have endeared him to audiences and critics alike. Mr. Strong can often be heard with the Syracuse Symphony Orchestra, the Society for New Music, and at the Skaneateles Festival, and on critically acclaimed recordings with Janet Brown and with the Society for New Music. He has also appeared as soloist in concerti with the Syracuse University Wind Ensemble, the Hamilton College Orchestra, and the Utica Symphony Orchestra.

Mr. Strong is committed to furthering the education of aspiring musicians, whether through teaching of piano, coaching ensembles, or collaborating with developing young artists. Currently Lecturer in Piano and Coordinator of Staff Pianists for Hamilton College, he has also held positions at Colgate and Syracuse Universities. He is a long-term member of the New York State Music Teachers Association, the College Music Society, and the National Guild of Piano Teachers, as well as local organizations devoted to building musical awareness and skills among young musicians.

Mr. Strong holds degrees from Knox College and Syracuse University. Major teachers and musical influences have included Charles Beno, H. Murray Baylor, Alexander Braginsky, Barbara Lounsbury, and Robert Weirich.

Pianist **Tina Togli**a received her doctorate from the State University of New York at Stony Brook where she studied with Gilbert Kalish. She also studied with Alexander Fiorillo at Temple University, and with Vladimir Sokoloff at the Curtis Institute of Music in Philadelphia. As an advocate for new music Ms. Togli has given numerous premiere performances at Stony Brook, Merkin Hall, the 92nd St. Y, Columbia University and Princeton University. She has been the recipient of fellowships from the Yale Summer School of Music and Art, the Bach Aria Festival, the Tanglewood Music Festival and was a finalist in the J. S. Bach International Piano Competition. Ms. Togli studied harpsichord with Arthur Haas and was harpsichordist for the Stony Brook Early Music Ensemble and the Capital Chamber Players in Albany.

*Just-Spring: Art Songs of John Duke*, recorded with soprano Lauralyn Kolb, was released in January 2002 by New World Records as part of the Recorded Anthology of American Music. Ms. Togli has taught piano, music history, and music theory at SUNY Stony Brook, State University College at Oneonta, and Utica College. She has been a pre-concert lecturer for the Great Artist Series at the Stanley Theatre in Utica, and has lectured for the Mohawk Valley Institute for Learning in Retirement. She maintains a private studio in New Hartford, NY.

## THE HAMILTON COLLEGE CHOIR

G. Roberts Kolb, *conductor*  
Nancy Ketz, *rehearsal pianist*

Rebecca Wagner, *tour manager*    Laura Belden, *president*    Heather Montana, *vice-president*  
Geoffrey Hicks, *stage manager*    Christopher Boveroux, *librarian*  
Lucas Thornblade, Rebecca Wagner, *secretaries*    Chelsea Mann, *historian*

### Soprano 1

Mariam Ballout  
Laura Belden  
Suzannah Chatlos  
Elaine Coggins  
Shelley Hoy  
Julianne Jaquith  
Chelsea Mann  
Heather Montana  
Heather Otis  
Diana L. Rosinus  
Julie A. Young

### Soprano 2

Alison Blank  
Rachel M. Cannon  
Kimberly Craig  
Anne Dickerson  
Annie Gilliland  
Zakiya Aisha Lasley  
Cate Schafer  
Bridget White  
Emily Zahm  
Fenglin Zhao

### Alto 1

Dana Canelli  
Linnaea B. Chapman  
Nonny Diana Chizea  
Laurel Kagan  
Hillary Keating  
Arika Madouros  
Marielle Matthews  
Reva Narula  
Sarah Peacock  
Kalan Ross  
Julia Stahl  
Rebecca Wagner

### Alto 2

Rani Doyon  
Lisa Feuerstein  
Kellen S. Leon-Atkins  
Fiona MacQuarrie  
Rebekah Mintzer  
Hayley Rein  
Annika E. Savio  
Caroline Sprague  
Vako Tamaklo  
Zoe Viccaji  
Lauren Wilson

### Tenor 1

Christopher Boveroux  
Geo Custodio  
Joshua Hicks  
Michael Kranz  
Peter A. Mallozzi  
David Moroney  
Qi Si  
Ellim Song

### Tenor 2

Evan Adkins  
Robert Brande  
Allan Guiney  
Alexander Hodosy  
Yin Tik (Kyle) Hung  
Zakai Robbins  
Michael Schmidt  
Albert Trithart

### Bass 1

Winston Cook-Wilson  
Geoffrey Forrest Hicks  
Chris Kasdorf  
Christopher Love  
Stephen Okin  
Aaron Richterman  
David Sherman  
Andrew Steele

### Bass 2

Jason Barth  
William K. Bauder  
Julian Grybowski  
Phillip J. Hoying  
Peter Kopp  
Tom Morris  
Lucas Thornblade  
Ethan Woods

## THE COLLEGE HILL SINGERS

G. Roberts Kolb, *conductor*

### Soprano

Laura Belden  
Suzannah Chatlos  
Kimberly Craig  
Heather Montana

### Alto

Dana Canelli  
Rani Doyon  
Arika Madouros  
Reva Narula  
Rebecca Wagner

### Tenor

Christopher Boveroux  
Peter Mallozzi  
David Moroney  
Ellim Song

### Bass

Winston Cook-Wilson  
Julian Grybowski  
Phillip J. Hoying  
Peter Kopp  
David Sherman  
Lucas Thornblade