Truman State University
2012 New Music Festival
Concert I

Thursday, Oct. 25, 2012 • 7:30 PM • Ophelia Parrish Performance Hall
Program

Sigma Alpha Iota Chorale ................................................................. Margaret Blackburn
Epsilon Pi Chapter Hymn ................................................................. Natalie Levine
  Epsilon Pi Chapter of Sigma Alpha Iota
  Julie Perrey, conductor
Hail Sinfonia ................................................................. Sir Arthur Sullivan, arr. Louis Saar
Upsilon Phi Chapter Hymn ................................................................. Thomas Ritchie
  Upsilon Phi Chapter of Phi Mu Alpha Sinfonia
  Taylor Jokerst, conductor
Great Mother ................................................................. Daniel Brewbaker
To Elinor Wylie ................................................................. Joseph Byrd
  1. For you there is no song...
  2. Over the Hollow Lands
  Cantoria
  Mark Jennings, conductor
Septet (1981/82) ................................................................. Alfred Schnittke
  Introduktion
  I. Perpetuum Mobile: Allegretto
  II. Chorale
  Andrew Robson, flute
  Luis Viquez, Lucas Willsie, clarinet
  Serena Burzi, violin
  Kayla Morgan, viola
  Daniel Yung, cello
  Tyler Kielb, keyboards
  Filippo Ciabatti, conductor
Blossoms ................................................................. Man-ching Donald Yu
  The Truman Brass Choir
  Gregory Jones, conductor

~Brief Intermission~

Frenergy ................................................................. John Estacio
  (transcribed F. Linklater)
  The Truman State University Wind Symphony I
  Dan Peterson, conductor
New York Counterpoint ................................................................. Steve Reich
  The Truman Clarinet Ensemble
  Jesse Krebs, conductor
we are experiencing minor turbulence ........................................ Warren Gooch
  The Truman State University Symphony Orchestra
  Sam McClure, conductor
Tacoma Narrows (World Premiere) .................................................. Steven Snowden
  I. morbid curiosity
  II. 42 mph
  III. engulfed
  Truman State University Concert Percussion Ensemble I
  Julian Gibson-Cornell, Culver Hackel, Tori Hosler,
  Nate McDonald, Kyle Penniston, percussion
  Michael Bump, conductor
Great Mother (Carl Sandburg)

Composer Daniel Brewbaker states: "Great Mother expresses a mother's unconditional love for her child as he/she is, and even more for who the child is to become. Her love is as expansive and limitless as the potential that she envisions the child fulfilling in the future. She gives her love as a promise and as a source of confidence and strength as her dreams soar 'far yonder' toward her child's full realization as a human being." Brewbaker shows this expansive love in the rich, complex harmonies of the piece and in the long melodic lines. The piano begins and ends the piece, with ocean-like waves of sound. In the choir, as well as in the solo piano parts, touches of melancholy are mixed with soaring emotion.

To Elinor Wylie (Edna St. Vincent Millay)

Joseph Byrd, a singer, church musician, and composer, discusses the poems and music of his work as follows: “To Elinor Wylie (Died 1928) is a set of six poems by Edna St. Vincent Millay, first published in 1939. A sparkling set of elegies on the death of fellow poet and enigmatic friend Elinor Wylie, the poetry masterfully recounts the grieving process, illuminating a relationship which consisted of few visits and limited correspondence but deep literary and artistic understanding. For you there is no song... mark the gentlest and most heart-breaking of the six poems, its intentionally fractured stanzas reflecting the choked sob, the stifling grief. Over the Hollow Land finishes the set with the passionate acceptance of what the good work of mourning allows: to see the death of the beloved present in all things. There is a sense here of the dark, celebratory dance which can help conclude any ceremony worth the stuffs of such bereavement.”

Septet

Alfred Schnittke (Engels, 1934 ñ Hamburg, 1998) was a Russian composer. In the first part of his life he was strongly influenced by Dimitri Shostakovich but, after the meeting with Luigi Nono, he became familiar with the serial technique. Dissatisfied also with that, he created his own style (polystilism), which basically consists in a combination of different styles from the past and from his own time. Septet was composed between 1981 and 1982, when Alfred Schnittke was 47-48 years old, for flute, two clarinets, violin, viola, cello and harpsichord/organ. The piece is divided in three movements and it takes inspiration from a series that is stated in the Introduction and repeated in different ways throughout the entire work. Perpetuum mobile is a repetitive movement, built on some ostinato; most of the scholars consider this movement iminimalist music. The Choral is a mixture of a tonal harmonization of the iseriesî (usually presented by the keyboard or the string trio) with some links that draw from previous material; this movement is an example of his polystilism.
**Blossoms**

The music is inspired by the blossoming of different types of plants in nature, which produce flowers profusely during a particular season in each year. The opening materials of the piece are announced and introduced drastically in a fanfare manner and the music soon reaches its first climax by saturating with mechanical repetitive pitches, generating tension by means of various discords. At the central section, the music shows substantial contrasts by employing diatonic materials, which are rather expressive in character. However the music gradually surges to the next climax with some of the discords emerging as before, though this time blending with diatonic materials. The piece finally ends in a dramatic and bombastic fashion. Blossoms was written in 2012 for the Truman State University Brass Choir and their director, Gregory Jones and tonight is the premiere of the work.

**Frenergy**

Frenergy was commissioned by the Edmonton Symphony Orchestra in 1998. Estacio’s combination of “frantic” and “energy” into the work’s title speaks as well to its nature and verve as any worded description could. Following the pounding opening of drums, the brief, brisk piece (about 5 minutes long) is comprised of four short melodic ideas that are tossed among the instruments. The first of these is a chromatic melody first heard in the woodwinds. It is then often complemented by a showy tune frequently presented by the brass. The third idea is first heard on the flute, and is perhaps the most substantial of any them in the work - strongly characterized by the 6/8 lilt of the piece. The 2011 wind ensemble transcription is in the same key and uses the same rehearsal letters as the original orchestral version.

**New York Counterpoint**

New York Counterpoint was commissioned by The Fromm Music Foundation for clarinetist Richard Stoltzman. It was composed during the summer of 1985. The piece is a continuation of the ideas found in Vermont Counterpoint (1982), where a soloist plays against a pre-recorded tape of him or her self. In New York Counterpoint the soloist has the option of pre-recording ten clarinet and bass clarinet parts and then playing the final 11th part live against the tape. The compositional procedures include several that occur in my earlier music. The opening pulses ultimately come from the opening of Music for 18 Musicians (1976). The use of interlocking repeated melodic patterns played by multiples of the same instrument can be found in my earliest works, Piano Phase (for 2 pianos or 2 marimbas) and Violin Phase (for 4 violins) both from 1967. In the nature of the patterns, their combination harmonically, and in the faster rate of change, the piece reflects my recent works, particularly Sextet (1985). New York Counterpoint is in three movements: fast, slow, fast, played one after the other without pause. The change of tempo is abrupt and in the simple relation of 1:2. The piece is in the meter 3/2 = 6/4 (=12/8). As is often the case when I write in this meter, there is an ambiguity between whether one hears measures of 3 groups of 4 eight notes, or 4 groups of 3 eight notes. In the last movement of New York Counterpoint the bass
clarinets function to accent first one and then the other of these possibilities while the upper clarinets essentially do not change. The effect, by change of accent, is to vary the perception of that which in fact is not changing. - Steve Reich

...we are experiencing minor turbulence...

The title of this piece provides an accurate summary of its musical content: this is a “turbulent” work that features the minor triad as one of its primarily compositional elements. The piece is in a loose three-part form. The first section features tremolo strings and forceful outbursts from the winds. Short thematic motives are scattered throughout this section. In the middle section, these short motives expand into themes and melodic phrases.... perhaps we are in the “eye” of the storm?! The final section of the piece involves a modified return to the opening material, with the music building to a strong climax. A short coda involves repetition of a prominent timpani theme which was introduced early in the composition. This fades away, like echoing peals of thunder, to end the piece.

Tacoma Narrows

This piece was inspired by the collapse of the Tacoma Narrows suspension bridge on November 07, 1940. Crowds gathered as “Galloping Gertie” wobbled uncontrollably as a result of a steady 42 mph wind. This speed coincided with the structure’s natural resonance and produced a self-reinforcing motion that would eventually send the bridge crashing into the Strait of Puget Sound.
Biographies of Composers Attending The Festival

Steven Snowden (Concert I, Concert II)

Steven Snowden creates music for a diverse array of settings including theater, dance, film, multimedia installations, and the concert stage. He has focused much of his recent work on interdisciplinary collaboration and is quite active as a performer in both acoustic and electronic mediums. Raised in rural Southwest Missouri, Snowden began composition studies in 2002, received his Masters degree in composition at the University of Colorado and is currently pursuing his DMA at the University of Texas at Austin. He is a co-founder/director of the Fast Forward Austin new music organization and his works have been performed by many outstanding ensembles at numerous festivals and concert series across five continents. He has recently received awards and fellowships from the Aspen Music Festival, the Left Coast Chamber Ensemble, the Austin Critics’ Table, the George Lynn Memorial Foundation, ISCM World Music Days, Future Places Portugal, MACRO, The Mizzou New Music Summer Festival and the ASCAP Morton Gould Awards among others. He is also the recipient of a 2012-2013 Fulbright Grant to Portugal in music composition/technology where he will utilize and augment interactive motion tracking systems for large-scale interdisciplinary collaborations.

Jason Baskin (Concert II)

Jason Baskin holds a Bachelor of Arts in music from Missouri Western State University, a Bachelor of Arts in English from University of Missouri-Kansas City, and a Master of Arts in music from Truman State University; he conducted additional studies at Otto-Friedrich Universität in Bamberg, Germany. Jason has independently performed as a solo recitalist in the United States and Germany. He also performs with his groups, Amalgam Jazz and The Iris Project. A prolific composer, he has composed and arranged numerous solos and ensembles, performing their premieres in the United States, Germany, and Italy. Jason is a joint owner and operator of Amalgam Publishing, through which he publishes several of his pieces. As an educator, he has served as a music and percussion instructor and clinician in the Midwest since 2005. He currently teaches as an adjunct professor at Missouri Western and as an instructor at Alford Music.
Charles Gran (Concert II)
Dr. Charles Gran joined the music faculty at Truman State University in 2008, where he teaches in the Theory and Composition area. He was born and raised in Southern California, where he received a B.Mus. in composition from California State University Fullerton, and Ph.D. in composition from The University of California, Los Angeles in 2004. He has written for various combinations of voices, instruments, and media as well as libretti and lyrics. Recent compositions include solo pieces with electronics, and works for theater. He is currently leading student research in music synthesis with the newly formed Electronic Music Working Group. Prior to joining the music faculty at Truman, he taught at Santa Monica College and Occidental College, both in Southern California. More information about Dr. Gran and his work can be found at campdeadly.com.

Robert J. Martin (Concert II)
Composer, psychologist, and professor at Truman State University, Robert Martin thinks of himself as a composer of music, books, performances, syllabi, assignments, and, occasionally, lectures. He has a life-long interest in the study of composition, creativity, learning, psychotherapy, constructivism, and systems science as well as experience in performing musical theater and straight plays. He studied composition with Herbert Brun and completed an interdisciplinary doctorate with Herbert Brun and cyberneticist Heinz von Foerster on the problem of how to listen to music.

Warren Gooch (Concert I, Concert II)
Warren Gooch’s music has been performed widely throughout North America, Europe, Asia and Latin America. Gooch is recipient of over thirty composition awards and paid commissions, and has approximately 35 published works available from Southern, Neil A. Kjos, Alliance, Flammer, Dorn, Ensemble, Plymouth, and other publishers. His music has been recognized by the National Federation of Music Clubs, American Choral Directors Association, Music Teachers National Association, International Trumpet Guild, Percussive Arts Society, Composers Guild, Minnesota Orchestra, and a number of other cultural organizations. *Clockwork* for orchestra has been recorded by the Slovak Radio Orchestra, on the Parma label. Currently, Gooch is Chair of the Theory-Composition area and coordinates the Master of Arts in Music program at Truman State University, where he was presented with the university’s “Educator of the Year” award in 2012. He is also active in church music.
Sigma Alpha Iota
Epsilon Pi Chapter

Rebecca Abernathy
Jennifer Arcipowski
Sarah Bakker
Katie Barthel
Lisa Blake
Danielle Blanton
Kenna Bogue
Sarite Brown
Ramina Caballas
Christina Cacciatore
Melissa Camp
Abagale Casagrande
Caitlin Cobb
Shallen Dautenhahn
Justine DeRoach
Casey Dillon
Kathleen Donelson
Meghan Fears
April Firsick
Laura Franks
Megan Freeze
Natalie Green
Ashleigh Hampton
Kayla Hawkins
Kaylee Kohne
Jaina Linsley
Chelsea Lundberg
Emily Mehigh
Claire Moore
Kayla Morgan
Jennifer Murray
Kaitlin Otto
Ava Pacheco
Xinia Parks

Julie Perrey
Jamie Phinney
Christina Reeder
Katherine Roberts
Colleen Ryan
Erin Schroeder
Tori Simkins
Kelsey Smith
Catherine Tayon
Stephanie Thomas
Shelby Thrasher
Teresa Vodopest
Shelley Washington
Olivia Wikle
Abigail Wood
Lynnea Wootten

Phi Mu Alpha Sinfonia
Upsilon Phi Chapter

Justin David Bartz
Joshua Ian Baumgartner
Justin Randall Borgstede
Cody James Brockman
Thomas Quentin Bunting
Jeffrey David Duffy
Benjamin Powell Eades
Jacob Dylan England
Nicholas Reed Faulkner
Joel Elliot Fischer
Dominic James Fitzgerald
Bryan Douglas Foote
Justin Robert Frazer
Thomas Miles Goodman
Matthew Allen Gragg
Peter Daniel Graham
Paul Anthony Hadwiger
Kevin Andrew Heiland

Taylor Louis Jokerst
Joel Patrick Kirby
Benjamin Eddy Listhartke
Nicholas Javier Maluf
Matthew Eric Mariani
Maxwell Donald Meigel
Charles David Miller
John Burke O'Brien
Christian Alexander Pierce
Eli Payne Riekeberg
Eric Andrew Schaeffer
Tyler Joseph Schnuriger
Richard Cherry Shewmaker
Andrew William Steinbeck
Sean Edward Tatham
Christopher John Wapplehorst
John Thomas Morris Whiteman
Lucas Dean Willsie
Cantoria

Mark D Jennings, Conductor
Jenny Choo, Accompanist

Soprano I
Molly Bybee
Agatha Ibeazor
Amanda Jones
Anika Karlsson
Chelsea Lundberg*
Emily Mahnken
Ashley Schott

Soprano II
Rebecca Gainey
Abigail Henman
Alyssa Kapp
Emily Lewis
Calli Lowry
Megan Petrie
Martha Scharrf
Tana Thomason*

Tenor I
Phillip Arnold
Ryan Eversole
Nathan Fridley
Daniel Hansen
Nick Spector
Christopher Thomas*

Tenor II
Carter Datz
Richard Hawkins
Jay Kelner
Michael Marmorstein
Keaton Richey
Mark Woodcock*

Alto I
Sarah Berman*
Rachel Hoffmann
Megan Hueber
Beth Keene
Julie Phillips

Alto II
Lisa Blake
Megan Byrde
Serena Burzi
Victoria Meeks
Melissa Mossinghoff
Julie Perrey
Cheyenne Pollreisz
Kelsey Spencer

Bass I
Nate Buttram
Ben Forrester
Caleb Haselhuhn
Tommy Jernigan
Michael Polwort
Jacob Sloan
Ryan Welker*

Bass II
Cody Allen
Alexander Hoos
Tanner Pawlikowski
Taylor Sinclair
Christopher Wappelhorst
Gabe Warren

*Section Leader

Brass Choir

Gregory Jones, Director

Trumpets
Jacob England
Nick Faulkner
Joel Kirby
Charles Miller
Chris Power
Justin Von Ahsen
Eian Zellner

Horns
Forrest Beck
Kayla Hawkins
Benjamin Listhartke
Jamie Phinney

Euphonium
Danny Wood

Trombones
Justin Bartz
Matt Cooper
Jeff Duffy
Danny Wood

Tubas
Sarah Bakker
Brian Jacob

Percussion
Paul Hadwiger
Julian Gibson-Cornell
Nicole Ulmer
# The Truman Clarinet Ensemble

Dr. Jesse Krebs, **Director**

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**Wind Symphony I**

Dan Peterson, **Conductor**

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Symphony Orchestra

Sam McClure, Conductor

Violin I
Sarite Brown
Sean Kamery
Kathryn Byrd
Carlye Kleciskowski
Lilian Thatcher
Serena Burzi
Ruth Minahan
Aaron Albrecht
Richard Shewmaker
Emma Patterson
Emily Govro

Violin II
Ava Pacheco
Jordan Frost
Blake Hernton
Emily Berry
Autumn Smith
Morgan Self
Staci Sanders
Carly Giddings
Brenna Karoly
Lauren Schultz

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

Bass
Anthony Roberson
Eric Wickert
Grace Fitter
Evan Laudel

Flute
Andrew Robson
Chelsea Lundberg
Katherine Barthel

Oboe
Clinton Cole
Lynnea Wootten
Colleen Ryan

Clarinet
Luis Viquez
Jennifer Murray
Lucas Willsie

Bassoon
Kristin Rauh
Kevin Foss

Horn
Kayla Hawkins
Forrest Beck
Dr. Russell Baughman
Benjamin Listhartke
Jamie Phinney

Trumpet
Charles Miller
Eian Zellner
Justin Von Ahsen
Christopher Power

Trombone
Justin Bartz
Gabriel Warren
Kevin Heiland

Tuba
Brian Jacob

Timpani
Julian Gibson-Cornell

Percussion
Emily Pierson
Cody Brockman
Angela Hilton
Janelle Walker

Keyboard
Filippo Ciabatti