Music + Festival 2019: Edgard Varèse, Aaron Jay Kernis, Charles Mingus

Twelfth Annual Composers Festival
The University of Arizona Fred Fox School of Music
October 12-13, 2019

The 2019 Music + Festival: Varese, Kernis, and Mingus will present the lives and music of these three composers within a rich and broad intellectual framework.

The festival consists of a symposium providing the historical and artistic context in which these composers lived as well as what to listen for in this music; and four concerts: one chamber, one devoted to music of Charles Mingus, one featuring a mixture of electronic and concert music, and one including large ensembles. The festival features the faculty members and major student ensembles of the Fred Fox School of Music and guest artists and scholars.

Despite his output of only slightly more than a dozen compositions, Edgard Varèse is regarded as one of the most influential musicians of the twentieth century. His concept of “organized sound” led to experiments in form and texture. He was constantly on the lookout for new sound sources, and was one of the first to extensively explore percussion, electronics, and taped sounds. He was, as Henry Miller called him, “The stratospheric Colossus of Sound.”

Pulitzer Prize-winning composer Aaron Jay Kernis draws artistic inspiration from a vast and often surprising palette of sources, among them the limitless color spectrum and immense emotional tangle of the orchestra, cantorial music in its beauty and dark intensity, the roiling drama of world events, and the energy and drive of jazz and popular music. All are woven into the tapestry of a musical language of rich lyric splendor, vivid poetic imagery, and fierce instrumental brilliance.

Charles Mingus was a virtuoso bass player and composer. Born on a military base in Nogales, Arizona in 1922 and raised in Watts, California, his earliest musical influences came from the church – choir and group singing – and from “hearing Duke Ellington over the radio when [he] was eight years old.” Eventually he settled in New York, where he was at the forefront of the avant-garde of jazz. He recorded over a hundred albums, wrote over three hundred scores, and this seminal work is at the core of jazz history.

We are pleased and delighted that you are here to participate in this wonderful festival!

Cordially,

Daniel Asia, Festival Director
2019 Festival Co-Sponsors
Thank you!

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Yudai Ueda, athletic bands
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Angelo Versace, director of jazz studies
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Winds & Percussion
Sara Fraker,* oboe
Jason Carder, trumpet
Jackie Glazier, clarinet
Edward Goodman, saxophone
Brian Luce, flute
Johanna Lundy, horn
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Individual biographies can be found online:
music.arizona.edu/people/directory

* Area coordinator  * Honors Program
Music + Festival 2019: Edgard Varèse, Aaron Jay Kernis, Charles Mingus

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The University of Arizona Fred Fox School of Music
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SATURDAY, OCTOBER 12, 2019

1:30-3:00 p.m. - Room 146 - Opening Symposium

Jay Rosenblatt: Edgar Varèse
The University of Arizona, Tucson, Arizona

Aaron Jay Kernis: Kernis
Yale School of Music, New Haven, Connecticut

Aaron Mobley: Charles Mingus
Berkeley City College, California Jazz Conservatory, Berkeley, California

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SATURDAY, OCTOBER 12, 2019

4:00 p.m. - Holsclaw Hall - Concert I

Brian Luce, flute
Edwin Roberto Guevara Gutierrez, guitar
Tyler Pimm, Kevin Seal, organ
Sara Fraker, oboe
Charles du Preez, clarinet
Marissa Olegario, bassoon
Johanna Lundy, horn
Neal Romberg, trombone
Jason Carder, trumpet
Philip Alejo, double bass
Chad Shoopman, conductor

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SATURDAY, OCTOBER 12, 2019

7:30 p.m. – Crowder Hall – Concert II

The Music of Charles Mingus
UA Studio Jazz Ensemble
Directed by Angelo Versace

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SUNDAY, OCTOBER 13, 2019

1:00 p.m. – Crowder Hall- Concert III

Brian Luce, flute
Rex Woods, piano
Daniel Linder, piano

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SUNDAY, OCTOBER 13, 2019

4:30 p.m. – Crowder Hall- Concert IV

Arizona Symphony Orchestra
Thomas Cockrell & Morris Palter, conductors

The University of Arizona Wind Ensemble
Chad Nicholson, conductor

Arizona Choir
Miguel Ángel Felipe, conductor

• • •
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Twelfth Annual Composers Festival
The University of Arizona Fred Fox School of Music
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SATURDAY, OCTOBER 12, 2019
Concert I – Holsclaw Hall – 4:00 p.m.

Edgard Varèse (1883-1965)
Density 21.5 (1936/46)
Brian Luce, flute

Aaron Kernis (b. 1960)
Partita (1981)
Ciacona
Echo
Passacaglia
Toccata
Edwin Roberto Guevara Gutierrez, guitar

INTERMISSION

Kernis
Suite in Three Parts (1982)
Praeambulum
Passacaglia
Toccata

Tyler Pimm and Kevin Seal, organ

Varèse
Octandre (1923)
Assez lent
Tres vif et Nerveux
Grave-anime et jullatoire
Brian Luce, flute
Sara Fraker, oboe
Charles du Preez, clarinet
Marissa Olegario, bassoon
Johanna Lundy, horn
Neal Romberg, trombone
Jason Carder, trumpet
Philip Alejo, double bass
Chad Shoopman, conductor

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Concert I Program Notes

Density 21.5, Varèse

Varèse spent much of his life in the United States. He studied at the Paris Conservatoire under Charles-Marie Widor and moved to the United States in 1915. He avoided the systematic approaches of tonality and serialism, and instead focused on free atonality, timbre, pitch range, and dynamics to create compositional innovation. He believed in music as organized sound and experimented with the use of percussion instruments. In addition, his pioneering of electronic music is especially notable. Some of his most famous compositions include Amériques, an orchestral work; Octandre, for mixed chamber ensemble; Ionisation, for percussion; Density 21.5 for solo flute; Déserts, for winds, percussion and tape; and Poème électronique, for electronics.

Density 21.5, which refers to the density of platinum (21.5), was composed by Varèse in 1936 for Georges Barrère to inaugurate Barrère’s new platinum flute. In keeping with Varèse’s musical aesthetics, Density 21.5 utilizes free atonality, a vast range of dynamics, and very precise rhythms. The piece also displays Varèse’s fondness for percussive timbres with its use of slap key effects. The nine fourth octave D’s of the second page of the piece also demonstrates Varèse’s interest in utilizing a huge pitch range. This landmark composition of the unaccompanied flute repertoire is stunning in the way it draws on all the flutist’s resources of tone color, expression, and precision.

– James Thompson

Partita, Kernis

David Tanenbaum and I have been close friends since we met at the San Francisco Conservatory in 1978. I wrote a three-movement solo guitar suite for him in 1981, and eventually in 1995 added a new movement (Echo) and changed the name to Partita as each movement is based upon a Baroque form. The piece explores the intersection between the influences of minimalism and Baroque music.

Suite in Three Parts, Kernis

Suite in Three Parts was written for organist David Arcus in 1982, recasting the Passacaglia and Toccata movements of his 1981 solo guitar Partita along with a newly composed short opening Preambulum. The piece explores the intersection between the influences of minimalism and Baroque music.

Octandre, Varèse

Octandre was composed in 1923 and first performed in New York on January 13, 1924, under the direction of E. Robert Smith, a celebrated performer of the piano music of Debussy and an artist dedicated to the performance of works by living composers. Octandre, which quasi-mathematical title refers both to its eight-player ensemble and the word’s literal meaning, a flower with eight stamens, is scored for flute (doubling piccolo), oboe, clarinet (doubling E-flat clarinet), bassoon, horn, trumpet, trombone, and double bass.

For Varèse, the percussion brought dynamic force and the means to create a rhythmic underlying of the sounds of woodwinds and brass; however, unlike previous works – Amériques, Offrandes, Hyperprism – where percussion forms the core of his sound, in Octandre, it is precisely the absence of this force that brings him closer to realizing a vision of unprecedented music. Without straying away from his usual aesthetic, Varèse gives power to the winds, brass and double bass in order to fill in for the absent percussion instruments.

The piece is in three movements, labeled according to tempo – Assez lent, Très vif et nerveux, Grave-Animé et jubilatoire. Each opens with a different instrument to set its particular mood– oboe, piccolo, and bassoon – and they are often used only to articulate nervous rhythmic motifs that gather from solo passages into great, shocking waves of sound. For instance, the second movement begins as a scherzo of piccolo repeated notes, which are pushed aside by the brass. The final chord is a violent crescendo, which reduces to the solo double bass leading into the finale, which begins “grave” but grows into an energetic fugue with the successive entries of oboe, bassoon, and clarinet.

– Silvia Santinelli
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SATURDAY, OCTOBER 12, 2019

Concert II – Crowder Hall – 7:30 p.m.

Charles Mingus (1922-1979)

*Better Get Hit In Your Soul*
arr. Andrew Homzy

*GG Train*
arr. Boris Kozlov

*Goodbye Pork Pie Hat*
arr. Sy Johnson

*Hatian Fight Song*
arr. Sy Johnson

*Moanin’*
arr. Andrew Homzy

*Portrait In Three Colors*
arr. Sy Johnson

*Opus 4*
arr. Boris Kozlov

*Jelly Roll*
arr. Sy Johnson

*O.P. (Oscar Pettiford)*
arr. Sy Johnson

UA Studio Jazz Ensemble
Directed by Angelo Versace

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Crowder Hall is proud to feature the

*Peter & Debbie Coogan Steinway D*
UA Studio Jazz Ensemble

Saxophone
David Lasansky, alto I
Ashley Krogstad, alto II
Joe Bales, tenor I
Jacob Lopez, tenor II
Kevin Choi, baritone

Trombone
Damian Chavira, lead
lead Alex Hunter, II
Jack Schmidgall, III
Copland Rose, IV
Chris Porteous, V

Trumpet
Tony Belletti, lead
Connor Bagheri, II
Rachel Clemmer, III
Jeremy Anderson, IV
Christian Farley, V

Rhythm
Gabe Stultz/Diego Urias, guitar
Jonathan Hines, piano
John Black, bass
Kai Felix, drums
Concert II Program Notes

Mingus Ah Um album

Mingus Ah Um was recorded across two sessions in 1959, the first on 5 May, the second on 12 May, both at Columbia 30th Street Studio in New York City. ‘Goodbye Pork Pie Hat’ comes from the second recording session. This was Mingus’s first album on Columbia Records, and when it was issued later that year on 14 September, six of its nine songs – including ‘Goodbye Pork Pie Hat’ – were edited in order to fit on the LP. These six songs were restored in 1979, with later reissues also incorporating three bonus tracks. As a result, ‘Goodbye Pork Pie Hat’ grew from 4 minutes and forty-six seconds to five minutes and forty-four seconds. 1959 was the same year that many classic albums were released, including Miles Davis’ “Kind of Blue,” Dave Brubeck’s “Time Out,” and others by John Coltrane, Eric Dolphy and Bill Evans. This was a watershed year in jazz, and “Ah Um” is definitely a big reason for that. The album features many of Mingus’s long-time collaborators: saxophonists John Handy and Booker Ervin, trombonist Jimmy Knepper, pianist Horace Parlan and drummer Dannie Richmond, among others. All the music on the album was written by Mingus and refers either to his heroes (including Duke Ellington, Charlie Parker and Lester Young) or events that were important to him.

Goodbye Pork Pie Hat

Charles Mingus wrote Goodbye Pork Pie Hat as an elegy for the pioneering jazz saxophonist Lester Young, who died in March 1959, two months prior to the recording sessions for what would become Mingus Ah Um, recorded across two sessions in 1959. A darkly elegant ballad with a lone dissonant note full of pathos and pain, it contrasts sharply with the exuberant gospel of Better Git It In Your Soul, the track which opens the album. “Goodbye Pork Pie Hat” later became “Theme for Lester Young.”


Haitian Fight Song

Haitian Fight Song, comes from The Clown, Mingus’ 1959 release on Atlantic Records. Mingus said “I’d say this song has a contemporary folk feeling. My solo in it is a deeply concentrated one. I can’t play it right unless I’m thinking about prejudice and hate and persecution, and how unfair it is. There’s sadness and cries in it, but also determination. And it usually ends with my feeling: ‘I told them! I hope somebody heard me.’ “.

– https://en.wikipedia.org/wiki/The_Clown_(album)#cite_note-4

Moanin’

The tune was featured on Mingus’s Blues and Roots album, recorded in 1959 and released in 1960, with an all-star lineup that included John Handy and Jackie McLean on alto sax, Booker Ervin on tenor sax, Pepper Adams (featured on this tune) on baritone sax, Jimmy Knepper and Willie Dennis on trombone, Horace Parlan or Mal Waldron on piano, Dannie Richmond on drums, and Mingus on bass. Wailing and propulsive, the tune combines sections carefully arranged for an octet with piercing improvised solos.


O.P.

Titled in honor of Charles Mingus’ good friend and mentor Oscar Pettiford, this swing chart opens with the two tenors, followed by all the saxes, and finally the entire ensemble.

Copa City Titty a.k.a. “O.P.” or “O.P. Junior,” is rarely to be found anywhere in Mingus’ discography, and never in the studio — one small part of what makes this set special. As Mingus says, its original title was dedicated to Oscar Pettiford, a fellow virtuoso bassist, and specifically to Pettiford’s newborn son. But Mingus seems to have renamed and perhaps reworked the piece around the spring of 1961. That’s when a sympathetic venue owner in Queens, N.Y., booked the Mingus band for a many-week residency at her club, Copa City.


- 12 -
**Better Git It In Your Soul**

*Better Git It In Your Soul*, is an homage to the church music he grew up with. As you’ll hear, it sounds at times like an ecstatic church service. It takes blues and gospel and makes out of it a new kind of jazz. It’s a quick-tempo gospel dance and marks the first time anyone had ever used 6/8 time in a jazz context. There is a wonderful use of repetition, pedal points (a Mingus trademark), riffs, handclaps and hollers.

**Opus 4**

*Opus 4*, comes from the album *Mingus Moves*. Although not generally regarded as one of Mingus’s best, it does feature three remarkable compositions: “Canon,” “Opus 3,” and “Opus 4.” “Canon” is a theme, as the title suggests, that can be superimposed upon itself. The song has a spiritual character, a la Coltrane, and is played with a warm sound by Pullen and Adams. This tune was also released on Hal Willner’s tribute CD: Weird Nightmare - Meditations on Mingus. “Opus 3” is based on the Mingus’s 1957 composition “Pithecanthropus Erectus,” in which certain sections are played without key or meter restrictions. “Opus 4” is a straight-ahead swinger that features Don Pullen playing a free solo part.

[https://en.wikipedia.org/wiki/Mingus_Moves](https://en.wikipedia.org/wiki/Mingus_Moves)

**Self-Portrait in Three Colors**

*Self-Portrait in Three Colors*, was originally written for John Cassavetes’ first film as director, *Shadows*, but was never used (for budgetary reasons). It features the band playing in unison on a beautiful sophisticated melody.

[www.loc.gov/static/programs/national-recording-preservation-board/documents/MingusAhUm.pdf](www.loc.gov/static/programs/national-recording-preservation-board/documents/MingusAhUm.pdf)

**Jelly Roll**

*Jelly Roll*, is a reference to jazz pioneer and pianist Jelly Roll Morton and features a quote of Sonny Rollins’ “Sonnymoon for Two” during Horace Parlan’s piano solo.

**GG Train**

A study in contrasts, this dynamic chart features a blazingly fast swing tempo that alternates with sections in a very slow ballad style. It has a quintessential straight-ahead feel and sound of the late 50’s reminiscent of Miles Davis’ 1950’s quintet fronted by two horns.
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SUNDAY, OCTOBER 13, 2019

Concert III – Crowder Hall – 1:00 p.m.

Edgard Varèse (1883-1965)
Electronic Interpolations from Déserts (Paris Version)

Aaron Jay Kernis (b. 1960)
Morningsong and Mist (Aubade sous Brume) (2011)
Playing Monster (2006)
Linda’s Waltz (2003)
Speed Limit Rag (2001)
Daniel Linder, piano

Kernis
Air (1996)
Brian Luce, flute
Rex Woods, piano

Varèse
Poème Électronique (1958)

Crowder Hall is proud to feature the
Peter & Debbie Coogan Steinway D
Concert III Program Notes

Déserts, Varèse

This powerfully moving work, created between 1950 and 1954, was the first piece for magnetic tape – two-tracks of “organized sound” – and orchestra. Possibly first conceived when Varèse lived in the deserts of New Mexico in the mid-1930s, it was imagined to be a score to which a film would have been subsequently made – a film consisting of images of the deserts of Earth, of the sea (vast distances under the water), of outer space (galaxies, etc.), but above all, the deserts in the mind of humankind—especially a memory of the terrors and agonies from the world wars of the first half of the twentieth century, including concentration camps, atomic warfare, and their continuing resonances. The taped music (originally planned for an unrealized work called Trinum) primarily presents those images in three interpolations that separate the music for the acoustic orchestra – winds, brass, a resonant piano, and five groups of percussion. This orchestra part expresses the gradual advance of mankind toward spiritual sunlight. The orchestra music is built from intense aggregates of sound, rather than scales for melody, and rhythm is treated not as a continuous pulse, but as a support for the sound-form, rhythm as a vibration of intensity. Of course, this highly dramatic work, in touch with the deeper, repressed emotions of world society at the time it was created (and powerful still), caused protest and violent reactions in many concert halls. It is now recognized as an exceptional example of truly humanistic music.


Linda’s Waltz, Kernis

Linda’s Waltz was written for my dear friend Linda Hoeschler’s farewell party at the end of her tenure as Director of the America Composer Forum. Touched by allusions to Brahms and Bill Evans, Linda and her husband Jack Hoeschler valiantly attempted to waltz to it at the event.

– Written for conductor David Zinman’s 65th birthday celebration

Speed Limit Rag, Kernis

Speed Limit Rag evokes a Gershwin-esque turn on a Eubie Blake-ean slow drag.

Morningsong with Mist (Aubade Sous Brume), Kernis

Morningsong with Mist (Aubade Sous Brume), commissioned by Pat Gidwitz, was written for a celebratory concert marking John Gidwitz’s 70th birthday. Twenty years earlier, Pat and John’s family had commissioned The Four Seasons of Futurist Cuisine for his 50th birthday celebration. Morningsong with Mist will eventually be the opening work in a group of French-influenced piano pieces which mark the times of the day.

Playing Monster, Kernis

Playing Monster is a rambunctious, high-spirited (yet dark-hued) virtuoso etude suggested by a favorite playground game of my young twins that, much to their delight, includes a lot of running, hiding and screaming, and Frankenstein-like poses and jumping out of dark corners.

Air, Kernis

Air is songlike and melodic, and the “purest” and sparsest piece I’ve written in a few years. It contains many hymn- or chant-like elements, and though rooted in Eb major, it retains a kind of plaintive quality more reminiscent of minor or modal tonalities. Formally, it combines a developing variation form with a simple song form.

– Aaron Jay Kernis © 1995
Poème Électronique, Varèse

Poème Électronique was composed to be a part of a multi-media work of the same title. This spectacle of film, light, and sound was created for the Brussels’s World’s Fair of 1958, taking place in the Philips Pavilion. The project was conceived by the architect Le Corbusier and the pavilion was designed primarily by Iannis Xenakis.

The technology available to Varèse at the time he created Poème Électronique was out of reach for most of his life, forcing him to realize his unique vision through conventional instruments. When early electronic instruments became available Varèse was quick to use them towards his goal of “organized sound.” These works from the twenties and thirties often anticipated methodologies and aesthetics that would be idiomatic to tape music, when the latter’s arrival was still three decades away. This version of Poème Électronique is the original three-channel version created at the Philips Lab in Eindhoven.

When performed at the Philips Pavilion, the work was spatialized through four hundred speakers and an elaborate switching mechanism, an environment that is unfortunately gone with the destruction of the pavilion in 1959. Despite this compromise, Poème Électronique as it exists today still stands as one of the early masterpieces of electronic music. It is also the realization of a life-long pursuit for Varèse, who was already 75 when the work was completed.

Concert IV – Crowder Hall – 4:30 p.m.

Edgard Varèse (1883-1965)

*Hyperprism* (1922)

UA Percussion Ensemble and Members of the Arizona Symphony Orchestra
Morris Palter, conductor

Aaron Jay Kernis (b. 1960)


Arizona Choir
Miguel Ángel Felipe, conductor

Kernis

*Musica Celestis* (1990)

*Whisper, Echo, A Cry* (2014)

Arizona Symphony Orchestra
Thomas Cockrell, conductor

**INTERMISSION**

Varèse (1883-1965)

*Integrales* (1923)

Kernis (b. 1960)

*New Era Dance* (1992)

The University of Arizona Wind Ensemble
Chad Nicholson, conductor

...
The Arizona Symphony Orchestra
Thomas Cockrell, conductor

Violin
Isabella Bryant
Leah Chang
Ylia Chuffe
Chiara Ferrero
Brynne Gallup
Helena Hadlock
Melisa Karic**
Jaeok Lee*
Sara Miranda-Terrero
Alexander Moore
Carissa Powe
Callum Robbins-Gennerich
Kai Skaggs
Jennalyn Tamio
Daniel Worms
YiYun Wu

Viola
Katie Baird
Joseph Bingham**
Gabriella Cioca
Xiaochen Dong
Mason Haskett
Corissa Knecht
Raiden Thaler
Ziyun Wei

Violoncello
Caroline Bell
Katherine Capp
Cecilia Palma
Levi Powe
Maria Savarese
Diana Yusupov**
Laura Zelis

Bass
Stephen Dilley
Joshua Hack
Gareth Montanarelo
Charlie Welty**

Flute
Anna Murphy
Melissa Requist, piccolo
Ivo Shin

Oboe
Michaela Gauthier
Maya Griswold, English horn
Sydney Streightiff

Clarinet
Martin Duarte, bass clarinet
Colin Nossek
Charles du Preez

Bassoon
Sai Ganti
Brandon Good

Horn
Sean Bresemann
Douglas Byrd
Michael Mesner
Brianna Reed
Quinn Zarecki

Trumpet
Rachel Clemmer
Haolan Liu
Paulo Sprovieri

Trombone
Stevie Figueroa
Alexander Hunter
Bevan Moody, bass
Copland Rose

Tuba
Jesse Factor

Percussion
Porter Ellerman
Marcus Hawkins
Hannah Hutchins
Alyssa Prichard

Harp
Victoria Gonzalez

Piano
Brice Kimbel

Assistant Conductors
Riddle Endowment
Orchestral Assistants
Sean Bresemann
Lorena Suárez

* Concertmaster
** Principal
The University of Arizona Percussion Ensemble
Morris Palter, director

Marcus Hawkins, Hannah Hutchins, Anne Kaldjian, Zachary White, Carlos Solis, Alyssa Prichard, Porter Ellerman, Michal Brauhn, Ross Ackerman, Jacob Ransom

Arizona Choir
Miguel Ángel Felipe, conductor

Frannie Barrows
Brayton Bollenbacher
Zachary Bramble
Erika Burkhart
Ashlee Davis
Ellie DeLoretto
Luke Diamond
Angelica Dunsavage
Joshua Hill
Savannah Hirst
He Huang
Yue Huang
Jinzhou Jia
Crystal Kachevas
Myeongju Kang
Yongjae Lee
Suyoung Lee
Mirae Lee
Ziyun Li
Nicky Manlove
Jeremy Meeker-Hackett
Brandon Mejia
Octavio Moreno
Jordan Murillo
Diana Peralta
Erik Peregrine
Kelsie Renee
Rebeckah Resare
Sinamar Respicio
Aaron W. Rice
Shekela Wanyama
The University of Arizona Wind Ensemble
Chad R. Nicholson, conductor

Flute
Anna Murphy*
Kaiissy Tau
Chelsea Bravo
Shirleen Lee
Alysonn Hoffmann, piccolo

Alto Saxophone
Ashley Krogstad*
George Adam Rosas
Jacob Lopez

Oboe
Tad Biggs*
Sydney Goltry
Zachary Ashland, English horn

Tenor Saxophone
Robby Avila*

Bassoon
Mallory Mahoney*
Ian Tan
Kate Willa Brown, contrabassoon

Baritone Saxophone
AJ Pratt*

Clarinet
Martin Duarte*
Marianne Cayer, E-flat clarinet
Jessica Garner
Callie Claridy, B-flat, contrabass
Samuel Herschler
Olivia Requist, B-flat, alto
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Horn
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Diego Abeytia
Adam Cole
Stefan Mangushev

Bass Clarinet
Sabrina Bachelier*

Trumpet
Connor Bagheri*
Jacob Lythgoe
Danny Saufley
Elian Maza
Kasey Leighty
Emma Potter

Euphonium
Nikko Lopez*
Aaron George

Tenor Saxophone

Tuba
William Hammer*
Cari Earnhardt
Alan E. Honeker

Baritone Saxophone

Percussion
Jacob Ransom*
Zachary White*
Elizabeth LaBrie
Claire Thorpe
Chase Williams
Thomas Beech
Joseph Branderhorst

Clarinet

String Bass
Connor Richardson

Alto Saxophone

Tuba

Piano
Daniel Karger-Penalosa

Clarinet

* Principal
Concert IV Program Notes

Hyperprism, Varèse

Edgard Varèse experienced a compositionally fertile period between 1922 and 1925, with premieres of Offrandes, Hyperprism, Octandre, and Intégrales by New York City’s International Composers Guild. While all the Guild concerts were well attended and considered successes, Hyperprism helped Varèse achieve a notoriety rivaling Stravinsky’s Le Sacre du Printemps premiere. As writer Eric Salzman notes, “Hyperprism brought the audience to blows and Varèse to a new kind of fame. The music was violently attacked, but it also had its defenders, notably Lawrence Gilman of the New York Herald Tribune and Paul Rosenfeld, critic of The Dial, a leading literary periodical of the day.” Composer Charles Martin Loeffler penned a bit of begrudgingly positive critique: It would be the negation of all the centuries of musical progress if I were to call this music ... Nevertheless ... this piece roused in me a sort of subconscious racial memory, something elemental that happened before the beginning of recorded time. It affected me as only music of the past has affected me.

Some of the more acidic invective labeled the work as, “shrills from a zoo, the din of passing trains, the hammering of a drunken woodpecker, a thunderbolt striking a tinplate factory.” However, Hyperprism was championed by Leopold Stokowksi who conducted the work both in Philadelphia and New York; he went on to conduct several successive premieres of Varèse’s music.

The title of the work does not infer any specific meaning, although it evokes scientific or geometric imagery. However, just as a prism scatters light, so Varèse’s musical process scatters musical fragments among two groups -- percussion instruments and wind instruments. In each section in the work, both groups have defined roles: primary, secondary, solo (with the other group tacit), and co-equal.

Musica Celestis, Kernis

Musica Celestis is inspired by the medieval conception of that phrase, which refers to the singing of the angels in heaven in praise of God without end. (“The office of singing pleases God if it is performed with an attentive mind, when in this way, we imitate the choirs of angels who are said to sing the Lord’s praises without ceasing” – Aurelian of Reome, translated by Barbara Newman.)

I don’t particularly believe in angels, but found this to be a potent image that has been reinforced by listening to a good deal of medieval music, especially the soaring work of Hildegard of Bingen (1098-1179). Musica Celestis follows a simple, spacious melody and harmonic pattern through a number of variations (like a passacaglia) and modulations, and is framed by an introduction and coda.

Whisper, Echo, A Cry, Kernis

Whisper, Echo, A Cry is not a fanfare. Over the years I’ve written a number of concert openers, fanfares and even some pieces for orchestra that seem to need to fill a function to be loud, fast, noble, happy, or cheery – not that there’s anything wrong with that…but this is not one of those.
When I began this piece, I decided to develop musical ideas that chart a very different course (while still suggesting elements of fanfares by featuring the brass, often playing dotted, echoing rhythms). These ideas work with strongly contrasting moods – gentleness, slow-building agitation and their inevitable, dramatic outcomes.

These ideas are all suggested in the title – a very quiet opening texture with a lyrical trumpet melody followed by many different echoes of that music and its fanfare-like rhythms, and, later on music that builds to a full-throttle outcry.

_Whisper, Echo, A Cry_ was written for the 75th-anniversary celebrations of the San Antonio Symphony in 2014.

**Ecstatic Meditations, Kernis**

_Ecstatic Meditations_, Kernis, is a set of four pieces composed in 1999. The texts are taken from Vliessende lieht miner gotheit (Das fließende Licht der Gottheit: The Flowing Light of the Godhead) by Mechthild of Magdeburg, (1210–c. 1285 C.E.), a medieval mystic, Beguine, and Cistercian nun, whose book describes her visions of God. Effortlessly, _Love Flows_ (translated by Jane Hirsfield) is the first movement of the set, which was written for Phillip Brunelle and VocalEssence Ensemble Singers. The National Endowment for the Arts has named Ecstatic Meditations as one of 75 American Masterpieces of Choral Music.

1. **Effortlessly, Love Flows**

   Effortlessly, Love flows from God into man,
   Like a bird who rivers the air
   without moving her wings.
   Thus we move in His world
   One in body and soul,
   Though outwardly separate in form.
   As the Source strikes the note,
   Humanity sings --
   The Holy Spirit is our harpist,
   And all strings which are touched in Love
   Must sound.

   – Translation by Jane Hirschfield

**Integrales, Varèse**

Edgard Varèse completed _Intégrales_ in 1925. It is scored for woodwinds, brass, and 17 different percussion instruments played by four percussionists. Varèse’s term “spatial music” was first applied to this work, which broadly denotes a concept that pertains to all of his surviving output. It was his way of depicting music as a collection of coexisting sound properties (melody, harmony, rhythm, etc.). Instruments are chosen for the specific aspect of music they do best (the composer preferred winds and percussion) and they appear in sonic groupings that occur in different temporal durations from one another. This was dubbed “spatial” music because it is easier to describe it in terms of physical and temporal space; the durations among the different blocks of sound drift closer and further apart while appearing and reappearing in variations of themselves. Tensions vary in accordance to the proximity of the sound blocks.

_Intégrales_ is dedicated to Juliana Force and its title is not meant to denote an association with anything extra-musical. One of Varèse’s former students pointed out that this work was written in spite of the limitations of conventional instruments and notation, that the world of sound contained in this piece is not about the instruments, but the distinction of the timbres between them. Instruments are intended to either blend or contrast with other instruments depending on whether or not they are in the same sound “block.” Many listeners feel that this ambivalence to instruments made Varèse better suited to music that excludes them, such as tape music, which he eventually turned to. He said that the future of sounds required composers and electrical engineers to find the solution to the outdated means of generating notes. This geometric and abstract approach to music came to him while listening to the scherzo of Beethoven’s Seventh Symphony, which inspired in him a sense of, in his own works, “projection in space.” Intégrales lends itself to visual impressions of celestial bodies in motion. The composer said that mathematics and astronomy inspired him; the motion of planets revolving around a star is comparable to the blocks of sound heard in this piece.
The premiere of Intégrales was peculiar because it was so well received by the general public. At the Aeolian Hall in New York, Leopold Stokowski conducted it on March 1, 1925 to an enthusiastic crowd. This was not a group of avant-garde enthusiasts, but a more or less traditional audience who enjoyed the work so much that Stokowski was obliged to perform it again that evening. However, other than a few admiring writers, the critics hated Intégrales and mocked the piece at length. It is possible that this work offended the sensibilities of a writing community that had spent years building a meaningful way of talking about new music. Varèse’s output still eludes easy description and the vast majority of musical terms and ideas available to listeners and writers do not pertain to his style. His own descriptions of his works are often opaque. Listeners without an extended musical vocabulary have the advantage of not instinctually attempting to turn the experience of Intégrales into words.

— Jonathan Caldwell

New Era Dance, Kernis

Composed in 1992, Aaron Jay Kernis’ raucous and larger than life New Era Dance was written immediately after the Los Angeles riots and was inspired by the music that blared on the streets of his New York City neighborhood. Everything from Latin salsa to disco, ’50s jazz and rap culminate in an explosion of New York exuberance. It was originally written for the New York Philharmonic at a crucial time in their history. It was dedicated and written in celebration of a new era of leadership at that institution, in anticipation of the new millennium that was approaching, and in hope for a time of imperative political and social change in the US, so crucially needed at that time.
About the Composers

EDGARD VARÈSE (1883-1965), despite his output of only slightly more than a dozen compositions, Edgard Varèse is regarded as one of the most influential musicians of the twentieth century. His concept of “organized sound” led to many experiments in form and texture. He was constantly on the lookout for new sound sources (working throughout his life with engineers, scientists and instrument builders), and was one of the first to extensively explore percussion, electronics, and taped sounds. He was, as Henry Miller called him, “The stratospheric Colossus of Sound.”

Varèse spent his early childhood in Paris and Burgundy. His father wanted him to study math and engineering in preparation for a career in business. However, Varèse pursued music, studying at the Schola Cantorum with Albert Roussel and Vincent d’Indy and at the Paris Conservatoire with Charles Marie Widor. Varèse moved to Berlin in 1907, in part to meet Ferruccio Busoni; Varèse had been impressed with Busoni’s Sketch for a New Aesthetic in Music (1907), which anticipated many of Varèse’s own later explorations. Unfortunately, of the music Varèse wrote during that time, only one song survives. The other manuscripts were destroyed in a warehouse fire.

Unable to find regular work, Varèse moved to the United States in 1915, becoming a U.S. citizen in 1926. The first work he completed after the emigration is in fact titled Amériques, an extroverted celebration of his new life. In addition to composing, Varèse promoted new music through the establishment of his New Symphony Orchestra in 1919, the International Composers’ Guild in 1921, and the Pan American Society in 1926. He continued to have difficulty making money, though, and spent some time as a piano salesman; he also made a brief appearance in a 1918 John Barrymore film. Varèse maintained his connection with Europe, and had an extended stay in Paris between 1928 and 1933 during which he continued his sonic explorations and heard many of his works performed. In 1931 he completed Ionisation, a notorious piece for thirteen percussionists playing about forty different instruments. Back in the U.S., he attempted to get Bell Telephone and others interested in creating a center for electric instrument research. The failure of that project led to an extended depression. Over the next ten-plus years, Varèse completed only one work, Density 21.5 for solo flute, spending the time teaching (at Santa Fe’s Arsuna School of Fine Arts, Columbia University, and Darmstadt) and thinking about what new direction his music should take.

The anonymous gift of an Ampex tape recorder in 1953 was the motivation Varèse needed. He set to work on the tape portion of his work Déserts, which was premiered in Paris in 1954 in a concert which was broadcast live in stereo, the first stereo music broadcast ever in France. He was involved with several film projects, writing music for documentaries on Léger and Joan Miró. He also wrote the Poème électronique for tape for Le Corbusier’s pavilion at the 1958 Brussels exhibition, where Varèse’s music was heard through more than 400 loudspeakers, accompanied by Le Corbusier’s visuals.

Varèse and his music received much attention in the 1960s. His works were widely performed, recorded and published, and he received honors from the National Institute of Arts and Letters and the Royal Swedish Academy. He also won the first Koussevitzky International Recording Award in 1963. But Varèse wrote little music during these last years. His final work, the unfinished Nocturnal (with text by Anais Nin), was performed at a tribute concert in 1961 and completed years later by composer Chou Wen-chung.
Pulitzer Prize-winning composer **AARON JAY KERNIS** (b. 1960) draws artistic inspiration from a vast and often surprising palette of sources, among them the limitless color spectrum and immense emotional tangle of the orchestra, cantorial music in its beauty and dark intensity, the rolling drama of world events, and the energy and drive of jazz and popular music. All are woven into the tapestry of a musical language of rich lyric splendor, vivid poetic imagery, and fierce instrumental brilliance, and he has been praised for his “fearless originality [and] powerful voice” (The New York Times).

Among the most esteemed musical figures of his generation, he is dedicated to creating music which can be meaningful to other people’s lives, and extend communication among us to make an emotional connection with listeners – while frequently challenging audiences and performers alike. That connection has brought his music to major musical stages world-wide, performed and commissioned by many of America’s foremost artists, including sopranos Renee Fleming and Dawn Upshaw, violinists Joshua Bell, Pamela Frank, Nadja Salerno-Sonnenberg and James Ehnes, pianist Christopher O’Riley and guitarist Sharon Isbin, and such musical institutions as the New York Philharmonic, Philadelphia Orchestra (for the inauguration of its new home at the Kimmel Center), Walt Disney Company, Rose Center for Earth and Space at New York’s American Museum of Natural History, The Knights, Ravinia Festival, San Francisco, Melbourne, Dallas, Toronto, London, and Singapore Symphonies, London Philharmonic, Lincoln Center Great Performers Series, Minnesota and Royal Scottish National Orchestras, American Public Radio; Orpheus, Los Angeles and Saint Paul Chamber Orchestras, Aspen Music Festival, beyond. Recent and upcoming commissions include his 4th Symphony for the New England Conservatory (for its 150th anniversary), Nashville Symphony and Bellingham Festival; concerti for cellist Joshua Roman, violist Paul Neubauer, flutist Marina Piccinini, and violinist James Ehnes, which the Seattle Symphony recorded and is Grammy nominated; a quartet for the Borromeo String Quartet; a series of works for Tippet Rise Art Center; a horn concerto for the Royal Liverpool Orchestra and Grant Park Music Festival.

**CHARLES MINGUS** (1922-1979), one of the most important figures in 20th-century American music, Charles Mingus was a virtuoso bass player, accomplished pianist, bandleader and composer. Born on a military base in Nogales, Arizona in 1922 and raised in Watts, California, his earliest musical influences came from the church – choir and group singing – and from “hearing Duke Ellington over the radio when [he] was eight years old.” He studied double bass and composition in a formal way (five years with H. Rheinschagen, principal bassist of the New York Philharmonic, and compositional techniques with the legendary Lloyd Reese) while absorbing vernacular music from the great jazz masters, first-hand. His early professional experience, in the 40s, found him touring with bands like Louis Armstrong, Kid Ory and Lionel Hampton.

Eventually he settled in New York where he played and recorded with the leading musicians of the 1950’s– Charlie Parker, Miles Davis, Bud Powell, Art Tatum and Duke Ellington himself. One of the few bassists to do so, Mingus quickly developed as a leader of musicians. He was also an accomplished pianist who could have made a career playing that instrument. By the mid-50’s he had formed his own publishing and recording companies to protect and document his growing repertoire of original music. He also founded the “Jazz Workshop,” a group which enabled young composers to have their new works performed in concert and on recordings.
Mingus soon found himself at the forefront of the avant-garde. His recordings bear witness to the extraordinarily creative body of work that followed. They include: *Pithecanthropus Erectus, The Clown, Tijuana Moods, Mingus Dynasty, Mingus Ah Um, The Black Saint and the Sinner Lady, Cumbia and Jazz Fusion, Let My Children Hear Music*. He recorded over a hundred albums and wrote over three hundred scores.

Although he wrote his first concert piece, *Half-Mast Inhibition*, when he was seventeen years old, it was not recorded until twenty years later by a 22-piece orchestra with Gunther Schuller conducting. It was the presentation of “Revelations” which combined jazz and classical idioms, at the 1955 Brandeis Festival of the Creative Arts, that established him as one of the foremost jazz composers of his day.

In 1971 Mingus was awarded the Slee Chair of Music and spent a semester teaching composition at the State University of New York at Buffalo. In the same year his autobiography, *Beneath the Underdog*, was published by Knopf. In 1972 it appeared in a Bantam paperback and was reissued after his death, in 1980, by Viking/Penguin and again by Pantheon Books, in 1991. In 1972 he also re-signed with Columbia Records. His music was performed frequently by ballet companies, and Alvin Ailey choreographed an hour program called “The Mingus Dances” during a 1972 collaboration with the Robert Joffrey Ballet Company.

He toured extensively throughout Europe, Japan, Canada, South America and the United States until the end of 1977 when he was diagnosed as having a rare nerve disease, Amyotropic Lateral Sclerosis. He was confined to a wheelchair, and although he was no longer able to write music on paper or compose at the piano, his last works were sung into a tape recorder.

From the 1960s until his death in 1979 at age 56, Mingus remained in the forefront of American music. When asked to comment on his accomplishments, Mingus said that his abilities as a bassist were the result of hard work but that his talent for composition came from God.

Mingus received grants from the National Endowment for the Arts, The Smithsonian Institute, and the Guggenheim Foundation (two grants). He also received an honorary degree from Brandeis and an award from Yale University. At a memorial following Mingus’ death, Steve Schlesinger of the Guggenheim Foundation commented that Mingus was one of the few artists who received two grants and added: “I look forward to the day when we can transcend labels like jazz and acknowledge Charles Mingus as the major American composer that he is.” The New Yorker wrote: “For sheer melodic and rhythmic and structural originality, his compositions may equal anything written in western music in the twentieth century.”

He died in Mexico on January 5, 1979, and his wife, Sue Graham Mingus, scattered his ashes in the Ganges River in India. Both New York City and Washington, D.C. honored him posthumously with a “Charles Mingus Day.”
About the Festival Director, Speakers and Performers

Festival Director

DANIEL ASIA (b. Seattle, Washington 1953) has been an eclectic and unique composer from the start. He has enjoyed the usual grants from Meet the Composer, a UK Fulbright award, Guggenheim Fellowship, MacDowell and Tanglewood fellowships, ASCAP and BMI prizes, Copland Fund grants, and numerous others. He was recently honored with a Music Academy Award from the American Academy of Arts and Letters. From 1991 to 1994 he was composer-in-residence of the Phoenix Symphony.

Asia’s five symphonies have received wide acclaim from live performance and their international recordings. The Fifth Symphony was commissioned for the Tucson and Jerusalem symphony orchestras in celebration of Israel’s 60th anniversary.

His various orchestral works have been performed by the Cincinnati Symphony, Seattle Symphony, Milwaukee Symphony, New Jersey Symphony, Phoenix Symphony, American Composers Orchestra, Columbus Symphony, Grand Rapids Symphony, Jacksonville Symphony, Chattanooga Symphony, Memphis Symphony, Tucson Symphony, Knoxville Symphony, Greensboro Symphony, Seattle Youth Symphony Orchestra, Colorado Philharmonic Orchestra, and many others.

In the chamber music arena, Mr. Asia has written for, and been championed by, the Dorian Wind Quintet, American Brass Quintet, Meadowmount Trio, Cypress Quartet, Andre-Michel Schub (piano), Carter Brey (cello), Alex Klein (oboe), Benjamin Verdery (guitar), John Shirley-Quirk and Sara Watkins (baritone and oboe), Jonathan Shames (piano), violinists Curtis Macomber, Gregory Fulkerson, Mark Rush and Zina Schiff, and Robert Dick (flute). Under a Barlow Endowment grant, he wrote a new work for The Czech Nonet. His most recent works are his opera, “The Tin Angel,” and the secular oratorio, “Divine Madness,” Symphony No. 6: Iris, and Chicago Variations.


Symposium

JAY ROSENBLATT holds a B.A. in Music (piano performance) and an M.A. in Historical Musicology from the University of California, Los Angeles, and a Ph.D. in the History and Theory of Music from the University of Chicago. He has done extensive research on the life and music of Franz Liszt and is responsible for uncovering a new Liszt piano concerto. His publications have appeared in the Journal of the American Liszt Society, The Liszt Companion (Greenwood Press, 2002), and most recently the Liszt-Jahrbuch (Weimar, 2015). Current projects include a biography of the British composer Madeleine Dring.

AARON JAY KERNIS (Please see under About the Composers)

AARON MOBLEY is a composer/theorist, pianist, and musicologist based in Berkeley, California. He earned his D.M.A in composition and theory at the University of Arizona in the Fred Fox School of Music where he studied with Daniel Asia. Mobley is currently a tenured professor and head of music studies at Berkeley City College and full professor of composition/theory with the California Jazz Conservatory (America’s only independent, accredited music conservatory completely devoted to the study and performance of jazz). Formerly a software research associate in the Machine Learning Department at Carnegie Mellon, where he earned his master’s degrees, Mobley’s current research and teaching focuses on the intersections of jazz, the blues, popular music and economics, and the western classical tradition, with specialization in the keyboard works of J.S. Bach. A longstanding contributor with the American Culture and Ideas Initiative, his works have appeared in film, television, and art installations in America, Europe and Asia, and are available on the Architects and Heroes Digital Collective label.
Concert I

EDWIN GUEVARA GUTIERREZ is a guitarist, composer, arranger and conductor. He began his studies when he was three years old under the guidance of his father, Roberto Guevara, and later in the Conservatory National in Colombia under the direction of Ramiro Isaza, Blas Emilio Aheortua and Gustavo Yepes. He obtained 67 National and international awards such as Leo Brouwer, Celedonio Romero, Miguel Llobet, Arjau of contemporary music, Youth musical of Spain, Chicago Guitar Festival, among others. Edwin has taken master classes with Abel Carlevaro, Eduardo Fernandez, Alvaro Pierri, Pepe Romero, Thomas Patterson, David Russell, and Leo Brouwer, among others. Edwin Guevara has performed as a soloist accompanied by different orchestras in different countries from Europe, Asia and America. Graduated from the Conservatory of Music Liceo de Barcelona (Spain) under the guidance of Mr. Guillem Pérez-Quer and later received a master’s degree in symphonic conduction at the National University of Colombia. Great composers have dedicated his works or premieres such as Roland Dyens, Leo Brouwer, Jaime Zenamon, among others. He is an artist of Knobloch Strings, Bergmann Editions and Naxos. In 2005 he was considered one of the best Ibero-American guitarists by the Cervantes Institute of Spain. Mr. Guevara is currently a professor of the Sergio Arboleda University. He is a guitarist, arranger and composer of the renowned Dúo Villa-Lobos with the great Venezuelan cellist Cecilia Palma, with whom they recorded the first album with original music for cello and guitar produced by Naxos. Soon they will record the following albums as a Duo and as soloists with the same record from Tucson. He is currently doing DMA in guitar performance with Dr. Tom Patterson at the Fred Fox School of Music and the Bolton Guitar Studies program at the University of Arizona and is part of the Tucson Guitar Orchestra.

PHILIP ALEJO is the Associate Professor of Music, Double Bass at the University of Arizona. Formerly a visiting faculty member at the University of Michigan, Philip has performed with Chicago Civic Orchestra, Quad City Symphony, and Flint Symphony. As a chamber musician, Philip collaborates regularly with harpist Claire Happel in River Town Duo. RTD has premiered many newly commissioned works by living composers, including Caroline Shaw, Stephen Andrew Taylor, and Hannah Lash. His numerous music festivals residencies include Spoleto Festival USA, Lucerne Festival, Swannanoa Chamber Music Festival, Mackinac Island Music Festival, Oaxaca Instrumenta, Aldeburgh Festival, Tucson Winter Chamber Music Festival, Pacific Music Festival, and Aspen Music Festival. Philip teaches as Artist Faculty at the Bay View Music Festival, Arizona ASTA Bass Jams, and Richard Davis Bass Conference at the University of Wisconsin.

BRIAN LUCE is the Professor of Flute at the University of Arizona and a Yamaha Performing Artist. He performs in the Arizona Wind Quintet and Luce-Caliendo Duo. Dr. Luce has performed as principal flute of the Champaign-Urbana, Midland-Odessa, and Johnstown symphony orchestras and has performed with the Dallas Chamber Orchestra, Dallas Bach Society, Dallas Wind Symphony, Abilene Philharmonic, Keystone Wind Ensemble, and the Tucson Chamber Orchestra. As a soloist, he has performed throughout the U.S., Europe, Korea, Japan, and China and has performed concerts with orchestras in the U.S. and the Republic of Korea. He has been featured at music festivals sponsored by the National Flute Association, British Flute Society, Shanghai International Exposition, Soka International Harp Festival, Texas Flute Society, Florida Flute Association, Mid-South Flute Society, Las Vegas Flute Club, Albuquerque Flute Association, Flute Society of St. Louis, Arizona Flute Society, and Tucson Flute Club. His performances have been broadcast throughout the U.S. and his recordings are recommended references by music education associations including the ABRSM.

Acclaimed as “an authoritative soloist,” his Albany Records SACD, Music of the Superpowers: Sputnik, Spies, and the Space Race, has been lauded by The American Record Guide: “This release should be of particular interest for the less known, seldom recorded Denisov and Smirnova, though everything on it is enjoyable from beginning to end. Brian Luce plays with flair and intelligence…” He has also made the premiere recording of Anthony Plog’s Concerto for Flute and Wind Ensemble with the University of Arizona Wind Ensemble. His release with Carrol McLaughlin, Allume, includes numerous premiere recordings of original works and transcriptions for flute and harp. He has recorded for the Naxos, Albany, Toccata Classics, Gault, and Citadel labels.

He has given recitals and master classes throughout the U.S., Europe, and Korea. Editions BIM and IntegrityInk publish his compositions, arrangements, and realizations. His performance and pedagogy articles have appeared in Flute Talk Magazine, and his dissertation, Light from Behind the Iron Curtain: Style and Structure in Edison Denisov’s Quatre Pièces pour flûte et piano, earned the 2001 Morgan Outstanding Dissertation Award from the University of North Texas.
He has taught at universities in Illinois, Texas, and Pennsylvania and tutored numerous young flutists across the nation. Brian is a prizewinner of the National Flute Association Young Artist Competition, Myrna Brown Young Artist Competition, Mid-South Young Artist Competition, and Kingsville International Young Artist Competition. His principal teachers include Mary Karen Clardy, Kathleen Chastain, Jacob Berg, and David Etienne.

**JASON CARDER** currently holds a position as the Assistant Professor of Trumpet at the Fred Fox School of Music. As the solo trumpeter for the world-renowned artist Yanni since 2008, Carder has performed all over the globe and recorded several live DVD’s, including Yanni Voices Live at the Forum at Mundo Imperial and Yanni World Without Borders. Jason is active with International Trumpet Guild as the chair of the Jazz Improvisation Competition. He is also a member of NAfME. and the Historic Brass Society.

Carder’s touring experience includes a diverse lineup of artists such as Ray Charles, Arturo Sandoval, the Jaco Pastorius Big Band, Woody Herman Orchestra, Maynard Ferguson, Paul Anka, Frank Sinatra Jr., K.C. and the Sunshine Band, Dr. John, and the Original Wildcat Jass Band. Carder studied at the Interlochen Arts Academy and Banff Center for the Arts and received both his Bachelor’s and Master’s in Studio Music and Jazz at the University of Miami.

Jason has also contributed his talent to over one hundred studio recordings including Sandoval’s Grammy Award-winning Hot House, Rumba Palace, Americana; Latin Grammy winner Mamblue by Ed Calle, and Maria Schneider’s Sky Blue.

**MARISSA OLEGARIO** is the Assistant Professor of Bassoon at the University of Arizona. Known for her compelling and personality-driven performances, she enjoys an active and diverse performance schedule as a soloist, chamber, and orchestral musician. Marissa has appeared in concerts at Avery Fisher Hall, Carnegie Hall, and the Kennedy Center and under conductors such as James Conlon, John Adams, Peter Oundjian, Rafael Payere and Leonard Slatkin. In an effort to marry a variety of art forms, Marissa has collaborated with the Martha Graham Dance Company, performed film scores including Jeff Beal’s original score to Buster Keaton’s silent film The General, and partnered with Dance for Parkinson’s to provide live music for people suffering from Parkinson’s disease. Constantly seeking new artistic possibilities, Marissa has premiered works by Jay Vosk and Szilárd Mezei. Recent projects include a commissioned work for solo bassoon by Shuying Li and a multimedia collaboration with New York based projection designer Lisa Renkel. Upcoming performances include a commissioned work for bassoon and bass clarinet by Los Angeles based composer and founding member of the piano duo Hocket, Sarah Gibson and a co-commissioned bassoon concerto by John Steinmetz.

Marissa was a semi-finalist for the 2016 Matthew Ruggiero International Woodwind Competition and was recognized as a recipient of the Yale School of Music Alumni Prize. She has appeared at the Phoenix Chamber Society Winter Series, the Norfolk Chamber Festival, and the clasclas festival in Spain collaborating with the Berliner Philharmoniker Guy Braunstein. She actively subs with the acclaimed Breaking Winds Bassoon Quartet and will appear on two Naxos produced albums: one with leading artists David Shifrin, Stephen Taylor, Frank Morelli, and William Purvis featuring Beethoven’s serenades for winds and the other featuring unrecorded works by Welsh composer William Mathias.

A graduate of the Yale School of Music (MM) and Northwestern University (BM), Marissa’s major teachers are Christopher Millard, Lewis Kirk, and Frank Morelli. She currently serves on faculty as Assistant Professor of Music, Bassoon at the University of Arizona Fred Fox School of Music and gives lectures and master classes at universities and performing arts schools around the United States.

**SARA FRAKER**, Assistant professor of Oboe, is principal oboist of True Concord Voices & Orchestra and second oboist of the Tucson Symphony Orchestra. She is a member of the Arizona Wind Quintet and spends her summers at the Bay View Music Festival in northern Michigan. Dr. Fraker has presented recitals and master classes across the United States and in Canada, Mexico, Japan, Australia and the Tohono O’odham Nation. As a chamber and orchestral musician, she has recorded for Naxos, Toccata Classics, Summit Records, Reference Recordings, Analekta and Interlochen Public Radio. Her debut solo album, Botanica, was released by MSR Classics in 2019, supported in part by a grant from the Arizona Commission on the Arts. As English horn soloist, she has appeared with the TSO in Copland’s Quiet City, Sibelius’ Swan of Tuonela and Berlioz’s Damnation of Faust; she has also appeared as a concerto soloist with the Sierra Vista Symphony and UA Wind Ensemble. Dr. Fraker held the Gillet Fellowship at the Tanglewood Music Center and was a participant in the Tanglewood Bach Seminar. She has performed at the Aspen
JOHANNA LUNDY is the Principal Horn with the Tucson Symphony, a position she has held since 2006. Known equally well as a soloist and recitalist, Ms. Lundy has appeared as a guest artist with the Aspen Music Festival, Grand Canyon Music Festival, Virginia Arts Festival, St. Andrew's Bach Society, Tucson Symphony, Sierra Vista Symphony, and the Downtown Chamber Series in Phoenix among others. She has performed with orchestras across the United States, including The Florida Orchestra, Phoenix Symphony, Albany Symphony, New Hampshire Symphony, New Mexico Philharmonic, Des Moines Metro Opera Orchestra and True Concord. She has received critical acclaim for her “robust sound” and “extraordinary” performances.

A dedicated teacher, Ms. Lundy is the Assistant Professor of Horn at the Fred Fox School of Music at the University of Arizona. Former students have gone on to varied careers in music and positions with professional orchestras and other ensembles. She regularly presents master classes and has appeared at conferences and symposia. In 2010, she was named one of Tucson’s “40 under 40” and in 2017, she received a grant from the Arizona Commission on the Arts to pursue a solo project focused on presenting contemporary repertoire and reaching new audiences. Ms. Lundy recently released her first solo album, featuring music inspired by art, nature, and devotion, hailed by Gramophone as “simply breathtaking.” Passionate about sharing music with the world, she believes that connecting with audiences creates the ultimate opportunity to take part in deep, expressive experiences. She holds a Bachelor of Music from the Oberlin Conservatory and a Master of Music from the New England Conservatory.

CHAD SHOOPMAN is the Associate Director of Bands and Director of Athletic Bands. His duties include conducting the Wind Symphony, directing The Pride of Arizona Marching Band and Pep Band, as well as teaching leadership and marching band techniques courses. A proud alumnus, Professor Shoopman earned a Bachelor of Music degree in music education (1996) and Master of Music degree in conducting performance (1999) at the University of Arizona. While at UA, he studied conducting with Gregg Hanson. He continued studying choral and orchestral conducting with Dr. John Sinclair at Rollins College in Winter Park, Florida.

Prior to his appointment at the University of Arizona, Shoopman was a distinguished adjunct faculty member at Rollins College in Winter Park, Florida where he taught Film Music History, trumpet and conducting. He worked for the Walt Disney World Company conducting and performing on countless multi-million dollar studio projects for Walt Disney World, Tokyo Disneyland, Disneyland Paris and Disney Cruise Lines. He also worked as a conductor, performer, arranger, and choreographer for live shows seen by millions of guests throughout Walt Disney World including FutureCorps, the Tomorrowland Countdown, the Main Street Philharmonic and Disney’s Candlelight Processional. As the most requested clinician for Disney Performing Arts (formerly Magic Music Days), he was honored to lead thousands of educational workshops for middle school, high school and college bands and orchestras from all over the world.

In 2010, Professor Shoopman was appointed music director and conductor of the Brass Band of Central Florida. Under his baton, the BBCF won a national championship, recorded three albums, and earned the ranking of 13th best brass band in the world; the highest placement any band outside of Great Britain has ever achieved. He was known for innovative show designs and arrangements that appealed to a wide range of audiences while still maintaining artistic integrity in the ever growing American brass band movement.

Professor Shoopman has enjoyed numerous guest-conducting, adjudication, and clinic appointments in the United States, Canada, Japan, Great Britain, Germany, France and Australia. He is an active orchestral conductor, appearing with the Orlando Philharmonic Orchestra, the Florida Symphony Orchestra and the Florida Lakes Symphony Orchestra.

Professor Shoopman has conducted various musical theater productions including “Shrek The Musical,” and is recognized for being equally comfortable conducting a wide variety of musical styles and ensembles. He appears regularly as lead trumpet for Gordon Goodwin’s Big Phat Band, Arturo Sandoval’s L.A. All-Star Big Band, Chuck Owen and the Jazz Surge, and the hr-Big Band in Frankfurt, Germany, as well as symphony orchestras throughout the United States.

CHARLES DU PREEZ hails from rural Nebraska, where he grew up next to a cornfield. He received his MFA in Music Performance from the California Institute of the Arts, and is currently pursuing his DMA in Clarinet Performance with an individualized minor in Electro-Acoustic Music and Multimedia at the University of Arizona,
where he studies with Dr. Jackie Glazier and is a Graduate Teaching Assistant for the clarinet studio. Other musical activities include serving as a substitute clarinet/bass clarinet with the Tucson Symphony, and performing with the Southern Arizona Symphony Orchestra and the Arizona Symphonic Winds. Recent endeavors include participating at the Pierre Monteux School and Festival for Conductors and Orchestral Musicians (Summer 2019), competing as a finalist in the International Clarinet Association Orchestral Audition Competition (Ostend, Belgium, 2018), performing at the San Luis Potosi Opera Festival (Mexico, 2018) and presenting at the American Single Reed Summit (2018). He has twice been selected as a Medici Scholar through the Fred Fox School of Music. When not doing music, Charles practices qi gong and yoga, enjoys running and triathlon, and is an ACSM Certified Personal Trainer.

TYLER JAMESON PIMM is a composer and organist currently based in Tucson, AZ. He has had works performed at the Madison New Music Festival (2018), Northern Illinois University New Music Festival (2016), Oregon Bach Festival Composers Symposium (2016), and the Charlotte Music Festival (2014) and is a winner of 2018 Composition Competition sponsored by the Twin Cities chapter of the American Guild of Organist. Tyler is currently pursuing a Doctor of Musical Arts in composition with a minor in organ performance from the University of Arizona. He holds a Master of Music in composition and a Bachelor of Music in theory and composition from Northern Illinois University and the University of Minnesota Duluth, respectively. Primary composition teachers have included Daniel Asia, David Maki, Brian Penkrot, and Justin Henry Rubin. Tyler is a founding member of the composer-organist duo Vital Organ Project and Co-Director of the Greenlight New Music Festival in Duluth, MN.

KEVIN SEAL is a versatile musician, with an extensive performing resume as a conductor, keyboardist, and singer. Originally from the Pacific Northwest, he has built a reputation as a dynamic and talented musician and strong collaborator. He earned a Bachelor of Music in Church Music from St. Olaf College, and a Master of Music in Organ Performance from the University of Minnesota. He is in the final stage of a Doctor of Musical Arts degree at the University of Arizona, majoring in Choral Conducting and minoring in Organ. Before moving to Tucson, Kevin was the University Chapel Organist and Staff Pianist for the music department at the University of St. Thomas in St. Paul, MN, serving as assistant conductor for the Liturgical Choir as well. He is currently the organist for Dove of Peace Lutheran Church, and was recently the assistant conductor for the University of Arizona University Community Chorus, conducting seldom performed Baroque masterpieces such as Jan Dismas Zelenka’s Te Deum. Kevin is currently conducting research into the church cantatas of Christoph Graupner.

Kevin maintains a busy schedule as a conductor and keyboardist, playing solo recitals as well as collaborating with orchestras, wind ensembles, choirs, and chamber musicians. Prior to working in academia, Kevin was Director of Music for Divine Mercy Catholic Church in Faribault, MN, where he revitalized the music program and developed three new ensembles, conducting choral classics such as William Byrd’s Mass for 4 voices and Gregorio Allegri’s Miserere Mei Deus. He has sung in many professional ensembles throughout his career, including the award winning early music ensemble Cantores in Ecclesia, the Saint Olaf Choir, and most recently with the Grammy nominated ensemble True Concord Voices and Orchestra, also serving as interim assistant director. Kevin has performed extensively in Europe, most recently performing as organist in residence for a week of Evensong services at St. Albans Cathedral in the United Kingdom. He was recently a featured recitalist for the 80th anniversary of the Southern Arizona American Guild of Organists chapter, as a soloist for Dove of Peace Lutheran Church’s locally acclaimed concert series, and as a recitalist for St. Phillips in the Hills Episcopal’s noon-time recital series. He has also performed with a wide variety of community and professional ensembles, including the Tucson Symphony Orchestra.

He has studied conducting with Anton Armstrong, Robert Scholz, Kathy Saltzman Romey, Matthew Mehaffey, and Bruce Chamberlain, and organ with Lyn Loewi, John Ferguson, Dean Billmeyer, and Pamela Decker. He lives in Tucson with his wife, Elizabeth, and their two dogs. He enjoys the outdoors, particularly cycling, skiing, and hiking, amateur astronomy, and cooking up interesting meals in the kitchen.

NEAL ROMBERG is a trombonist in Tucson, Arizona. In 2016 after receiving his Bachelor of Music in Music Education from The University of Florida he moved to Tucson to study trombone with Moisés Paiewonsky. Neal works as a freelance trombonist as he pursues a career as a trombone player and teacher. In Arizona, he has played with the Tucson Symphony Orchestra, Arizona Theater Company and a commercial entertainment company TAD Management. In Florida, he has played with the Space Coast Symphony Orchestra and Ocala Symphony Orchestra. Neal will be a graduate student in trombone performance at the University of Arizona in August 2017.
Concert II

ANGELO VERSACE, a native of Indiana, Pennsylvania, has been the Director of Jazz Studies at the University of Arizona since 2014. He attended William Paterson University from 2004-2008, studying with Mulgrew Miller, a seminal figure in jazz and a man whom Versace cites as being a main musical influence. He subsequently earned his Master of Music and Doctor of Musical Arts degrees from the University of Miami, studying jazz piano, jazz pedagogy, composition, and arranging. During his time in Miami, Versace was on faculty at the Superior Academy of Music - an award-winning institution backed by the Royal Conservatory Music Development Program. He also was on faculty at the CGCC Community Arts Program and Dillard High School - high school jazz band programs that found success at the prestigious Essentially Ellington competition. He began to work for the Tucson Jazz Institute (the two-time winner of the Essentially Ellington competition) after his move to Arizona in July of 2014.

Versace has performed on twelve studio albums: two as a leader and ten as a sideman, including Jazz Hymns with guitarist Jerry Hahn and Kristian 3.0 with Take-6 vocalist, Khristian Dentley. He has also had the privilege of working as a sideman with several internationally recognized artists: Lewis Nash, Warren Wolf, Marcus Printup, Brice Winston, Joe Saylor, Troy Roberts, Dave Stryker, Roxy Coss and Chuck Israels. Versace travels yearly to Taipei, Taiwan where he is on faculty at the Fu Jen University Jazz – a camp which coordinates with the American Institute of Taiwan Jazz Outreach Program. Most recently, he has been a member and appointed board director of the newly minted Tucson Jazz Collective (TJC). The group, which has performed for the SAACA Jazz Legends Concert with vocalist, Becca Stevens, continues to perform in and around Southern Arizona.

Concert III

BRIAN LUCE (Please see under Concert I)

DANIEL LINDER is a pianist and teaching artist based in Tucson, AZ. He has performed solo and collaborative recitals to high acclaim in venues across the United States and in France and Denmark, and recordings of his performances have aired on KUAT Classical Radio in Tucson. Recent accolades include the 2018 Fresno Musical Club Susan Torres Award (first prize), and prizes in the 2017 James Ramos International Video Competition, the 2015 Seattle International Piano Competition, the 2014 Los Angeles International Liszt Competition, and the 2014 Lois Trester Piano Competition at the University of Arizona.

In Fall 2018, Dr. Linder joined the faculty of the University of Arizona’s Fred Fox School of Music as Assistant Professor of Piano, where he teaches applied lessons in piano and a seminar in piano literature. He has presented lectures on piano pedagogy and music teaching and learning at state and national conferences of the Music Teacher’s National Association (MTNA), and his article, A Multisensory Approach to Memorization was named 2018 ‘Article of the Year’ by CAPMT Connect, the e-Journal of the California Association of Professional Music Teachers (CAPMT).

Equally dedicated to traditional repertoire and 20th- and 21st-century works, his programs pairing contemporary repertoire with the standard canon have been well-received in recitals and competitions. Recent projects include a lecture-recital on Maurice Ohana’s mature style and performance of the complete Six Études d’Interprétation, which won the 2018 award for research in the humanities at the University of Southern California Graduate Research Symposium. Current projects include a recording of solo piano works by American composer Daniel Asia, scheduled to be released on Summit Records in early 2020.

Dr. Linder was named Class of 2018 Outstanding Graduate by the Keyboard Studies Department of USC’s Thornton School of Music. Before moving to Los Angeles to complete his D.M.A. in piano performance, he earned a M.M in piano performance from the University of Arizona and a B.M in piano performance and a B.A. in history from Northwestern University. His principal teachers are Bernadene Blaha, Dr. John Milbauer, Alan Chow, and Dr. Rose Chancler. Daniel grew up in the Adirondacks of northeastern New York.

REX WOODS has performed in the United States, Canada, Mexico, France, China, and Australia, as both a soloist and chamber musician. He has collaborated in recitals and recordings with internationally-acclaimed musicians including: Faye Robinson, soprano, and Richard J. Clark, baritone; cellists Gordon Epperson, Nancy Green, and Pamela Frame; violinist John Ferrell; violinist Hong-Mei Xiao; saxophonist Harvey Pitell; and trombonist Donald Knaub. He has been heard in concerto performances with the Tucson Symphony Orchestra, the Catalina...
Chamber Orchestra and the University of Arizona Symphony Orchestra. He was a member of The Bruch Trio along with Jerry Kirkbride, clarinet, and Jessie Levine, viola. The trio may be heard in two recordings on the Summit label.

Mr. Woods received his musical education at Brigham Young University, the University of Arizona, the University of Southern California, and the American Conservatory at Fontainebleau.

Recent appearances include performances and recordings with WoodsMusick, a family chamber ensemble. The group performed at Brigham Young University, the St. Andrews Bach Society in Tucson, and on the “For the Love of Music” in Bisbee, Arizona. Their CD presenting new chamber works by American composer, Richard Faith, was released earlier this year on the Tantara label.

His teachers included Mae Gilbert Reese, Reid Nibley, Richard Faith, Brooks Smith and Gwendolyn Koldofsky. He was awarded the Otto Guth Memorial Award from the San Francisco Opera Center for excellence in vocal coaching and was the recipient of the Premier Prix de Fontainebleau in chamber music. Mr. Woods holds the degree of Juris Doctor from Arizona State University. He has served on the faculties of the University of Texas at Austin and the Interlochen Center for the Arts. Since 1988, he has taught at the University of Arizona.

Concert IV

MIGUEL FELIPE joined the faculty of the University of Arizona in 2018 and serves as director of choral activities and associate professor of music. He has held similar positions at the University of Hawai’i at Mānoa and Boston University. Felipe is active in the U.S., Asia, South America and Europe. Upcoming and recent engagements include leading choirs in Spain, Brazil and Texas; presenting master classes in Sweden, Singapore and Pennsylvania; and adjudicating choirs in Indonesia, Germany and Arizona.

Felipe’s choirs have performed internationally and domestically, often to high praise: “the [ensemble], under the direction of Miguel Felipe, has progressed to the point that it is simply a fine vocal instrument in absolute terms.” A devoted supporter of new music and lesser known masterpieces, Felipe has commissioned extensively and spoken at U.S. events about the composer-conductor relationship. His programs often meld adventurous with traditional repertoire exploring with audiences and singers an evolving, global choral traditional. His research focuses on choral innovations in Indonesia and Southeast Asia, on concepts of the influence of choral societies in cultural development, and on conducting pedagogy.

Felipe has served on the faculty of Oberlin College & Conservatory, the Boston Conservatory at Berklee, Brown University, and Mount Holyoke College. He has led choirs at Harvard University; Universidade de São Paulo, Ribeirão Preto (Brazil); and in various churches including the Lutheran Church of Honolulu where he served as the director of music and liturgy from 2011 to 2014.

A frequent guest conductor, Felipe has been described as a “a dynamic ... conductor who had clearly committed himself to bringing the best” of singers. He’s active as vice president of the National Collegiate Choral Organization, as the past vice president of the Hawai’i Chapter of the American Choral Directors Association and as a member of Chorus America. Felipe is a proud member of Pi Kappa Lambda, the national music honor society. Felipe earned his Bachelor of Music degree, summa cum laude, at the University of Cincinnati College-Conservatory of Music, and his Master of Music and Doctor of Musical Arts degrees at Boston University where he studied with Dr. Ann Howard Jones, David Hoose, Craig Smith, and Joseph Flummerfelt.

THOMAS COCKRELL has served as the Nelson Riddle Endowed Chair in Music, director of orchestral activities and music director of the UA Opera Theater since 2000. Cockrell is equally at home on the symphonic podium and in the opera pit, working with professionals or student musicians. In 2010 he was named artistic director of Opera in the Ozarks at Inspiration Point in Eureka Springs, Arkansas, a training program and festival for advanced students and young professionals founded in 1950. He had previously served as its music director from 2003-2005.

Cockrell has conducted the professional symphony orchestras of Dallas, Cincinnati, Phoenix, Tucson, Louisville, and Boulder and several in Romania, Italy, Mexico and South Korea. He has conducted classic ballets for Boulder Ballet; he and the Arizona Symphony have enjoyed collaborations with the UA School of Dance. Operatic credits include productions for Dayton Opera, Opera Colorado, Opera Theatre of the Rockies and Washington D.C.’s Summer Opera Theatre. He served as the associate conductor of Cincinnati Opera, Opera Colorado, The Colorado Symphony Orchestra and the Spoleto Festivals, where he conducted Gian Carlo Menotti’s Maria Golovin, staged by the composer. As an educator and conductor Cockrell has served as music director of Denver Young Artists Orchestra.
and interim conductor of the Phoenix Youth Symphony, two of the premier youth orchestra programs in the United States. He was a member of the conducting staff of Interlochen Arts Camp from 2006-2008, the world’s foremost such camp for middle and high school artists. Cockrell is a frequent conductor and clinician for regional and all state music festivals. At the invitation of his colleagues in the College Orchestra Directors Association he was the master teacher for the conducting master class at the CODA National Conference in 2008. He has guest conducted and taught conducting master courses in Seoul and Mexico City, with the Orquesta Sinfónica Juvenil Carlos Chávez in Mexico City. He has been a faculty artist at L’Académie Internationale de Musique, Château de Rangiport (France) and a visiting professor for a semester at the National Academy of Music in Bucharest, Romania. He previously served on the faculties of UC Irvine and SUNY Purchase. Cockrell earned his Doctor of Musical Arts and Master of Music degrees from the State University of New York at Stony Brook and a Bachelor of Arts from Yale University. He studied conducting with Franco Ferrara in Rome and at L’Accademia Musicale Chigiana in Siena, Italy. Additionally, he won a prestigious Aspen Conducting Fellowship and completed advanced training at the Conservatoire Américain in Fontainebleau, France and the Tanglewood Music Center, where he worked with Gustav Meier, Seiji Ozawa and Leonard Bernstein.

CHAD NICHOLSON is the Director of Bands at the University of Arizona Fred Fox School Of Music where he leads the UA Wind Ensemble and Chamber Winds along with conducting instruction for graduate students. Dr. Nicholson is an active author and pedagogue; he has published chapters in eight volumes of Teaching Music through Performance in Band in addition to the textbook Engaging Musical Practices. Nicholson wrote Great Music for Wind Band, a book to aid conductors in repertoire selection and concert programming.

Dr. Nicholson’s experiences as a music educator span all ages and ensemble types, including All-State bands, university wind ensembles, and professional groups around the world. Nicholson will lead the Kanto Plain Association of Secondary Schools Honor Band in Tokyo, and he was the first conductor invited to lead the 2014 Shanghai International School Honor Band. In 2015, he was a member of the distinguished international panel of adjudicators for the All-Chinese Wind Band Contest.

Nicholson has presented twice at the Midwest International Band and Orchestra Clinic in Chicago, and he was a clinician at the 2016 NAfME National In-Service Conference in Texas. Nicholson is also the designated Chief Guest Conductor for the Beijing Wind Orchestra, China’s first and oldest professional wind ensemble. Nicholson holds degrees from the University of Oklahoma (BME), New Mexico State University (MM), and Indiana University (DM).

MORRIS PALTER was born in Canada. Palter’s wide-range of musical interests have found him performing throughout North America, Asia, and Europe at prominent festivals and concert venues including Carnegie Hall’s Weill Recital Hall, IRCAM (Paris), the Quincena Festival (San Sebastian, Spain), and the Seoul International Computer Music Festival. As a frequent guest at universities and conservatories worldwide, Morris has commissioned and/or premiered hundreds of new compositions, working with prominent composers and performers including Bob Becker, Christopher Adler, Roger Reynolds, Anders Åstrand, Chou-wen Chung, Gabriella Jaminez, John Luther Adams, James Tenney, Phillipé Manoury, Joan Tower, Evelyn Glennie, David Lang, Stuart Saunders Smith, and many more. Morris is the co-artistic director and conductor for the soundON Festival of Modern Music held each year in San Diego, and is the artistic director of the weeklong summer percussion seminar, Tócalo Tucson held each June at the University of Arizona. Morris is an associate professor of music at the University of Arizona where he directs the percussion program at the Fred Fox School of Music. For more information please visit morrispalter.org, percussion.music.arizona.edu
The University of Arizona Fred Fox School of Music

The University of Arizona offers a unique experience as one of the nation’s top 20 public research institutions. The Fred Fox School of Music’s nationally and internationally recognized 60-member faculty is dedicated to the development of the talents of its students. The faculty are equally at home in the classroom, studio, or on the performance stage. Along with one-on-one teaching and mentoring, our faculty members regularly perform in solo recitals or as guest artists with major opera companies, symphony orchestras, ensembles and chamber groups.

Our undergraduate and graduate students are enrolled in a wide variety of degree programs, and perform in hundreds of solo recitals, large ensemble concerts, opera productions, jazz and band concerts, and marching band shows each year.

From bachelor to doctoral degrees, the University of Arizona Fred Fox School of Music is a passport to a rewarding life in music.

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Daniel Asia, director
2008-2019

2008
Olivier Messiaen, George Crumb

2009
Charles Ives, Aaron Copland

2010
John Corigliano, Toru Takemitsu

2011
Béla Bartók, György Ligeti, Robert Beaser

2012
Igor Stravinsky

2013
Samuel Barber, Benjamin Britten

2014
Heitor Villa-Lobos, Alberto Ginastera, Carlos Chávez, Silvestre Revueltas

2015
Leonard Bernstein, John Adams, Luciano Berio

2016
Arnold Schoenberg, Kurt Weill, Hans Winterberg

2017
Paul Hindemith, Joan Tower, Duke Ellington

2018
Claude Debussy, Daniel Asia

2019
Edgar Varèse, Aaron Jay Kernis, Charles Mingus

• • •
Great finds are often the result of serendipity. I direct the Music+Festival at the University of Arizona Fred Fox School of Music. Each iteration features the music of important composers of the 20th and 21st centuries, usually pairing one each from Europe and America. Past examples have included Messiaen & Crumb, Barber & Britten, Corigliano & Takemitsu, Bernstein, Berio & Adams. While preparing for a festival of Schoenberg & Weill, I read Michael Haas’ book Forbidden Music. It mentions many compositional contemporaries of Schoenberg and Weill, often unjustly neglected or hardly known. As I get to London on a regular basis and knew that Michael lives in those environs, I contacted him and we arranged to meet for lunch during my next visit. In the course of our discussion (and fine dining, I might add!) he mentioned a composer’s musical archive that he was just beginning to investigate. He thought there might be really important music therein. With his help, and that of Peter Kreitmeir, the grandson, I began to explore Hans Winterberg’s music. It seemed to me that Michael was correct and that there were some potential jewels; I programmed a wide array of his music, and hearing it live confirmed this impression. As Michael thought so too, he immediately called his friend Martin Anderson, the owner of Toccata Classics, told him how marvelous this music was, and asked if he would be interested in producing some of it. The answer was yes and this recording, the first of Winterberg’s music, is the result.

“Winterberg’s writing is deft, brilliant, and idiomatic; he never seems to run out of good ideas. In a mid-20th Century neoclassical style, he ventures away from tonality but does not depart from it. In other words, atonality does not usually tickle the ear but this approach does. The playing is superb…”

– Gorman, American Record Guide

“This previously little-known Czech composer emerges as something of an iconoclast in these works. They’re played with biting resonance and power by the excellent instrumentalists. Sometimes critics note that they look forward to the next volume in a series but with a certain weary and detectable sense of duty. Not here: I’m keen to encounter more Winterberg.”

– Jonathan Woolf, Music Web International