MUSIC + FESTIVAL 2021

THE UNIVERSITY OF ARIZONA
FOURTEENTH ANNUAL COMPOSERS FESTIVAL
OCTOBER 9-10
TUCSON, ARIZONA

NADIA BOULANGER AND HER STUDENTS
Music + Festival 2021: Nadia Boulanger and her Students

Fourteenth Annual Composers Festival
The University of Arizona Fred Fox School of Music
October 9-10, 2021

On behalf of director Dan Asia and my faculty colleagues, I welcome you to the 2021 Music + Festival, the School’s fourteenth such annual event.

This year’s celebration is unlike all previous festivals that focused on a provocative juxtaposition of works of one contemporary composer and one or two titans of the twentieth century. In recent years, as members of the faculty met with Dan to discuss future festivals, we repeatedly returned to consider one central figure: the preeminent teacher and nurturer of a wide and stylistically diverse swath of the twentieth-century’s monumental composers, soloists, teachers, instrumentalists and vocalists.

Nadia Boulanger (1887-1979), was a gifted composer (student of Fauré), organist (student of Vierne and Widor) and conductor—the first woman to lead the Boston Symphony in 1938. However, early in her career she gravitated to training, guiding and mentoring many of the great musical talents of the century. In the aftermath of World War One and for six decades following, aspiring American musicians flocked to her summer classes at Le Conservatoire Américain (celebrating its centennial in 2021), in residence at the grand château of the French kings at Fontainebleau. The century’s great musicians made pilgrimage there for the students to encounter: Saint-Saëns and Ravel then Stravinsky in the early years, Bernstein, Menuhin, Szeryng, Rostropovich in the later. The most fortunate students remained for rigorous private studies in Paris which centered on her famous Wednesday afternoon seminar in her apartment. While Copland is probably the most famous of her musical progeny, artists as diverse as pianists Dinu Lipatti and Daniel Barenboim, composers Philip Glass, Astor Piazzolla, Burt Bachrach, Michel Legrand, and Quincy Jones – plus hundreds more, studied with her.

Dan invited me to introduce the festival partly because, although I just missed the opportunity to study with her, I journeyed to Fontainebleau two summers just following her death. I encountered an institution somewhat reeling in grief and loss, struggling to find its mission beyond her long shadow. But there I studied with exponents of her legacy: Narcis Bonet, Louise Talma, and one of Saturday’s featured guests, pianist and composer Emile Naoumoff, regarded as her last prodigy protegé.

This weekend’s concerts feature our faculty and students in works representing the breadth of Boulanger’s legacy as a pedagogue: an enormous catalogue of musical greatness. We are honored and delighted that you are here – again live in-person – to share in this year’s festival.

Sincerely,
Thomas Cockrell

The University of Arizona Fred Fox School of Music
The University of Arizona Fred Fox School of Music
1017 North Olive Road – PO Box 210004, Tucson, AZ 85721-0004
520-621-1655 – music.arizona.edu
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SATURDAY, OCTOBER 9, 2021

Symposium: 1:00-2:15 p.m., Room 146
Thomas Cockrell- moderator; participants Mary Lou Prince, Emile Naoumoff, Marianne Ploger

Concert I: 2:30-4:00 p.m., Holsclaw Hall
Chamber Music of Thea Musgrave, Marion Bauer, Jane Vignery, Jean Francaix, and Irving Fine
Johanna Lundy, horn; Hsin-Chih Chang, piano; Sara Fraker, oboe; Jackie Glazier, clarinet; Arizona Wind Quintet

Concert II: 4:30 p.m.-5:30 p.m., Holsclaw Hall
An Afternoon of the Music of Piazzolla
Everton Maia, guitar; Cecilia Palma-Román, cello; Edwin Guevara-Gutiérrez, guitar, Duo Villa-Lobos

Concert III: 7:30 p.m., Crowder Hall
The Music of Quincy Jones
UA Studio Jazz Ensemble featuring Joe Bourne, directed by Angelo Versace

SUNDAY, OCTOBER 10, 2021

Concert IV: 2:00-3:30 p.m., Holsclaw Hall
Chamber Music and Song
Tim Kantor, violin; Michael Dauphinais, piano; Michelle Gott, Ariadna Demkov, harp; Faculty String Quartet
Kristin Dauphinais, mezzo-soprano; Ian Houghton, piano

Concert V: 4:30-6:00 p.m., Crowder Hall
The Music of Aaron Copland, Adolphus Hailstork, David Diamond, Donald Grantham
Arizona Symphony Orchestra, Wind Ensemble, Arizona and Symphonic Choirs
Thomas Cockrell, Chad Nicholson, Elizabeth Schauer, conductors

Concert VI: 7:30-9:00 p.m., Holsclaw Hall
Piano and Song
Daniel Linder, solo piano; Yunah Lee, soprano; Rachel YuKyung Hwang, piano
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SATURDAY, OCTOBER 10, 2020

Concert I: 2:30–4:00 p.m., Holsclaw Hall

Jane Vignery (1913-1974)
Sonata: horn & piano, Op. 7
  Allegro
  Lento ma non troppo
  Allegro ben moderato
Johanna Lundy, Horn
Hsin-Chih Chang, piano

Jean Françaix (1912-1997)
Divertimento
  Introduction
  Aria di Cantabile
  Canzonetta
Johanna Lundy, Horn
Hsin-Chih Chang, piano

Thea Musgrave (b. 1928)
Niobe (1987)
  Sara Fraker, oboe
  Jackie Glazier, clarinet

INTERMISSION

Marion Bauer (1882-1955)
Suite (Duo), Op. 25
  Prelude
  Improvisation
  Pastoral
  Dance
  Sara Fraker, oboe
  Jackie Glazier, clarinet

Irving Fine (1914-1962)
Partita (1948)
  Introduction and Theme
  Variation
  Interlude
  Gigue
  Coda
  Arizona Wind Quintet

• • •
Irving Fine, Partita for Wind Quintet (1948)

Irving Fine was born in Boston, Mass., on 3 December 1914 and first studied piano. He went to Harvard University, attending the composition and theory classes of Edward Burlingame Hill and Walter Piston; he received his BA in 1937 and his MA a year later; at Harvard he also studied choral conducting with Archibald T. Davidson and, at Tanglewood, orchestral conducting with Serge Koussevitzky. In 1938-39 he attended Nadia Boulanger’s composition classes at Fontainebleau, outside Paris, and at Radcliffe College, Cambridge (Mass.). He was appointed Assistant Professor in 1945 and stayed there until 1950; from 1939–45 he was also Assistant Conductor of the Harvard Glee Club. In 1950 Fine took up a chair at Brandeis University, where he taught until 1962 when, on 23 August, he was felled by a fatal heart-attack. Composed the year after the Toccata Concertante for orchestra, the Partita shares with the Toccatas a crisp, energetic style and an effectivelyUseful harmonic language. The opening “Introduction and Theme” is balanced by a more active “Variation” movement in binary form. Close on the heels of a delicate “Interlude,” the lively “Gigue” features remarkable timbral variety. An ornamented but meditative “Coda” provides a suitable finish. Virgil Thomson said the Partita has “fluency in the counterpoint, imagination in the harmony, excellent tunes, and a real personal poetry.”

-Johanna Lundy

Concert I Notes

Belgian composer JANE VIGNERY (1913-1974) was born Jeanne Emilie Virginie Vignery and came from a musical family; both her mother and grandfather composed. Her early studies were at the Royal Music Conservatory in Ghent, and she graduated in music theory (1925), harmony (1927), counterpoint and fugue (1929) quite young. She later studied violin at the Ecole Normale de Musique de Paris and harmony with Nadia Boulanger and Jacques de la Presle, as well as musical analysis with Paul Dukas. An incurable weakness in her muscles forced her to give up the violin and devote herself completely to composition. In 1942 she received the Emile Mathieu Prize for her Sonata for Horn and Piano and in 1945 she was appointed lecturer in harmony at the Royal Music Conservatory in Ghent, a post she held until her tragic death in a train crash in 1974. The three movements of the Sonata are traditional in form (sonata, ternary, rondo) and in an impressionistic harmonic language. The piano writing is quite difficult and serves an equal collaborative role throughout the piece. Vignery’s small output includes works for orchestra, chamber ensemble, orchestra with chorus, and songs.

-Joan Foulk Baird

The musical style of JEAN FRANÇAIX (1912-1997) is instantly recognizable – with animated virtuosity, surprising harmonies, and a jovial spirit. Francaix attended the Paris Conservatoire where he studied piano with Isadore Philipp and composition with Nadia Boulanger. Boulanger would go on to perform and conduct works written by Francaix, including at the salon of Princesse de Polignac, a notable venue which featured premiere performances of music by Debussy, Ravel, and other leading French composers. The Divertimento for Horn and Piano (1953) or “diversion” is a short piece of three movements, meant simply to entertain the listener. The piece begins with an exuberant introduction, followed by a short lyrical movement, and a raucous, cabaret-like finale.

-Boosey & Hawkes/McCord (used with permission)

Marion Bauer, Suite for Oboe and Clarinet (1932)

The daughter of French Jewish immigrants, Marion Bauer (1882-1955) was born in Walla Walla, Washington. By age 17 she had moved to New York City, where she studied composition and piano. Bauer also made several journeys to Europe to pursue further studies with several composers; in 1906, she became the first American student of renowned teacher Nadia Boulanger. Bauer gained recognition as a fine composer, although her significance as a figure in 20th-century American music was equally proven by her work as a writer, advocate, teacher, and critic. In all of these activities, she worked in an artistic sphere occupied by few women. Bauer became a founding member of several important organizations, including the American Music Guild (1921), Society of American Women Composers (1925), and the American Music Center (1939). She served as a professor of composition and theory at New York University for 25 years; she also maintained affiliations with the Juilliard School and the MacDowell Colony, a summer artist community in New Hampshire. Bauer was intensely interested in modernism, although her own musical idiom was more conservative. Her Suite for Oboe and Clarinet, a set of elegant dialogues, takes the form of a traditional four-movement scheme but remains fresh and lively throughout. The work reveals Bauer’s knack for counterpoint, employing inventive melodies around constantly shifting tonal centers. In a 1954 review of the piece, critic Burnet Tuthill suggested, “The style is definitely modern, but pleasantly so.”

-Sara Fraker
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SATURDAY, OCTOBER 9, 2021

Concert II: 4:30 p.m.-5:30 p.m., Holsclaw Hall
An Afternoon of Piazzolla
(1921-1992)

- Primavera Porteña*
- Otoño Porteño*
- Everton Maia, guitar

*arr. Sergio Assad

- Verano Porteño**
- Cecilia Palma-Román, cello
- La Muerte del Angel***
- Edwin Guevara-Gutiérrez, guitar

**arr. Sergio Menem
***arr. Baltazar Benítez

- Invierno Porteño****
- Libertango****
- Oblivion****
- Adios Nonino****
- Duo Villa-Lobos

- Cecilia Palma-Román, cello
- Edwin Guevara-Gutiérrez, guitar

****arr. Edwin Guevara-Gutiérrez

- • • • -
Concert II Notes

ASTOR PIAZZOLLA, was born, in Mar del Plata and died in Buenos Aires, Argentina. A composer and virtuoso on the bandoneón (a square-built button accordion), he left traditional Latin American tango bands in 1955 to create a new tango that blended elements of jazz and classical music. During his life he lived in New York, Mar del Plata, and Buenos Aires. He formed his own orchestra in 1946, composing new works and experimenting with the sound and structure of the tango. About the same time he began to compose music for film. Having won a composing contest with his symphonic piece Buenos Aires (1951), he went to study in Paris with Nadia Boulanger. She urged him to remain true to himself and to continue his experiments with the tango. Henceforth he combined his two musical passions, despite much criticism from tango traditionalists. In 1960 he formed the influential Quinteto Nuevo Tango (1960), featuring a violin, electric guitar, piano, double bass, and bandoneón. Though many of his 750 compositions were written for that quintet, he also composed pieces for orchestra, big band, bandoneón, and cello. His innovations, including counterpoint and new rhythms and harmonies, were initially not well received in his country, but they were greatly admired in the United States and Europe. He moved to Paris in 1974 but returned to Argentina in 1985. In Argentina Piazzolla’s new tango gradually gained acceptance.
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SATURDAY, OCTOBER 9, 2021

Concert III – 7:30 p.m., Crowder Hall
The Music of Quincy Jones

Frank Sinatra Arrangements
Fly Me To The Moon
I’ve Got You Under My Skin
Street of Dreams
Get Me To The Church
Come Fly With Me

Ella Fitzgerald Arrangements
Satin Doll
Honeysuckle Rose

Additional Arrangements
Going to Chicago Blues - for Peggy Lee
Hard Sock Dance
The Midnight Sun Never Sets
This Could Be The Start of Something Big
Little Karin
I Can’t Stop Loving You
Walk, Don’t Run

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Concert III Program Notes

Famed record producer, musician and film producer, Quincy Jones, was born Quincy Delight Jr. on March 14, 1933, in Chicago, Illinois. A multifaceted jazz and pop figure, his career began when he played trumpet and arranged for Lionel Hampton (1951-1953). Jones then worked as a freelance arranger on many jazz sessions. He served as musical director for Dizzy Gillespie’s overseas big-band tour (1956), worked for Barclay Records in Paris (1957-1958) and led an all-star big band for the European production of Harold Arlen’s blues opera, “Free and Easy” (1959). After returning to New York, Jones composed and arranged for Count Basie, Dinah Washington and Sarah Vaughan, while holding an executive post at Mercury Records and producing his own increasingly pop-oriented records. In the mid-1960s, he began composing for films and television, eventually producing over 50 scores and serving as a trailblazing African American musician in the Hollywood arena. Jones produced Aretha Franklin’s 1973 album Hey Now Hey (The Other Side of the Sky). In 1975, Jones founded Qwest Productions, for which he arranged and produced hugely successful albums by Frank Sinatra and other major pop figures. In 1978, he produced the soundtrack for the musical adaptation of The Wizard of Oz, The Wiz, starring Michael Jackson and Diana Ross. In 1982, Jones produced Jackson’s all-time best-selling album Thriller. He is the most Grammy-nominated artist in history, with 79 nominations and 27 wins.

UA Studio Jazz Ensemble Featuring Joe Bourne, vocalist
Directed by Dr. Angelo Versace

Saxophones
Mike Moynihan, alto I
Matt Cortez, alto II
Kevin Ravellette, tenor I
Victor Gutierrez, tenor II
Tim Buechler, baritone

Trombones
Rob Boone, I
Jack Black, II
Joshua Anderson, III
Matthew Rohrs, IV

Trumpets
John Sheehan, lead
Connor Bagheri, II
Jeremy Anderson, III
Isabella Sagia, IV
Rachel Clemmer, V

Rhythm
Ricardo Garcia, guitar
Carson Woodruff, piano
Jack O’Brien, bass
Rylande Dodge, drums
The music written for Frank Sinatra and the Count Basie orchestra is some of the most requested and familiar pieces in big band literature. These arrangements, in particular, were written for a 1965 tour with Basie and Sinatra. The tour dates included a Newport Jazz Festival appearance and a fundraiser with Dean Martin and Sammy Davis, Jr. at the Kiel Opera House in St. Louis. Quincy Jones conducted the culmination of the tour at the Sands Hotel in Las Vegas, Nevada in January 1966. The performance was recorded and subsequently released as a double album for Basie and Sinatra.

Ella Fitzgerald is a seminal figure in jazz and one of the greatest vocalists in American history. Her effortless virtuosity led to her being one of the most recognizable and in-demand vocalists during her lifetime. Her website accurately points out that “her voice was flexible, wide-ranging, accurate, and ageless. She could sing sultry ballads, sweet jazz, and imitate every instrument in an orchestra.” She performed all over the world for decades including performances and recordings with Dizzy Gillespie, Duke Ellington, Nat King Cole, Nelson Riddle, and Count Basie. These arrangements, written by Quincy Jones, were debuted on the album Ella and Basie! which was recorded and released in 1963.

Many of the instrumental arrangements written by Quincy Jones resulted from his work with the Count Basie Orchestra. This Time By Basie (1963) was a compilation of jazz versions of contemporary hits. “I Can’t Stop Loving You” (Don Gibson), “This Could Be The Start of Something Big” (Steen Allen), and “Walk Don’t Run” (Johnny Smith) all came from this album. “Hard Sock Dance” (Beyond Basie [2001]) is the most recent arrangement featured, which was written in collaboration with the late Sammy Nestico, both of whom were composers/arrangers for Count Basie. “Little Karin” was a feature on Quincy’s The Quintessence (1961) which featured an all-star ensemble including Thad Jones, Freddie Hubbard, Snooky Young, Billy Byers, Oliver Nelson, and Milt Hinton.
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SUNDAY, OCTOBER 10, 2021

Concert IV – 2:00-3:30 p.m., Holsclaw Hall
Chamber Music and Song

Lili Boulanger (1893-1918)

D’un matin de printemps
Timothy Kantor, violin
Michael Dauphinais, piano

Mary Lou Prince (b. 1953)

from Topaz
Paris Dreaming
Easter
Jewel of the Desert
Ariadna Demkov, harp
Timothy Kantor, Emmy Tisdel, violins
Raiden Thaler, viola
Theodore Buchholz, cello

Elliott Carter (1908 -2012)

Bariolage from “Trilogy”
Michelle Gott, harp

Lilli Boulanger (1893-1918)

Quatre melodies
Reflets
Attente
Le retour
Dans l’immense tristesse
Kristin Dauphinais, mezzo-soprano
Ian Houghton, piano

...
Dans l’immense tristesse
Poem by Bertha Galeron de Calone

In the Immense Sadness
English translation by Korin Kormick

In the immense sadness and in the heavy silence,
A step makes itself heard, a form advances,
And towards a humble tomb she comes to lean over;
O, woman, in this holy place, what do you come to seek?
Why do you come to disturb the peace of the cemetery?
Do you have a treasure hidden under some stone,
Or do you come to beg, in the shadow of the tombs,
Poor living woman, from the dead, a bit of their rest?
No, none of that brings her here,
(The moon at that moment illuminated this scene,)
And what this woman,
(Alas! The heart breaks,)
What this woman comes to seek is a frail and graceful child,
Who sleeps on this grave, and who, in his fallacy,
Since it was there that he saw his mother disappear,
(Sweet being!) imagines in his naïve hope
That she is only hidden and that he will see her again.
And they say that at night in a secret vision,
When the blond child feels his head grow heavy,
And his little soul is weary of sighing,
His mother returns to sing him to sleep.

Attente
Poem by Maurice Maeterlinck

Waiting
English translation by Kristin Dauphinais

My soul has clasped its strange hands
At the horizon of my gaze
Grant my scattered dreams
between the lips of your angels
Waiting beneath my weary eyes
And mouth open in prayers
Extinguished behind my eyelids
Whose lilies never bloom
She appeases the depth of my dreams
Her breasts stripped bare under my eye lashes
Her eyes flash at the peril
Awakened by the thread of illusion

Reflets
Poem by Maurice Maeterlinck

Reflections
Translation by Kristin Dauphinais

Beneath the water of a rising dream
My soul is afraid, my soul is afraid
And the moon shines into my heart
Plunged into the well-spring of my dream
Under the bleak gloom of the reeds
Only the deep reflection of things,
Of lilies, of palms, of roses.

Still weeping in the depths of the water
The flowers lose their petals one by one
Upon the reflection of the heavens
To descend eternally
Beneath the water of dreams
and into the moon.

Le Retour
Poem by Georges Delaquys

The Return
English translation by Richard Stokes

Ulysses sets out, sails to the wind,
Towards Ithaca on beloved waves,
Which rise and fall and sway.
Before the open sea of his heart, the vast ocean,
Where his eyes follow the white birds,
Scatters in the distance precious jewels.
Ulysses sets out, sails to the wind,
Towards Ithaca on beloved waves.
Leaning, with serious gaze and beating heart,
On the golden prow of his boat,
He laughs at his anger, when black waves threaten,
For yonder his dear, devout and proud son awaits,
After astounding victories, his triumphant father.
He dreams, with serious gaze and beating heart,
By the golden prow of his boat.
Ulysses sets out, sails to the wind,
Towards Ithaca on beloved waves.
Concert IV Program Notes

Marie-Juliette Olga (Lilli) Boulanger was born into a musical family. Her grandfather was a cellist, her grandmother a famous soprano (Marie-Julie Boulanger, née Hallinger), her father a composer who had won the Prix de Rome in 1835. Her mother, Countess Raissa Myshetskaya, was a professional singer, and her sister was of course, Nadia. Lili suffered a nearly fatal case of pneumonia when she was two years old. Although she survived, it would appear that her immune system was compromised, for she was a frequent sufferer from various illnesses.

Their mother gave both sisters beginning music lessons, but they went on to study with eminent musicians. Lili took lessons from the great harpists Marcel Tournier and Alphonse Hasselmans, and also studied violin, cello, and piano. At the age of 16 she began studying composition. Her primary teachers were Georges Caussade and Paul Vidal. Lili was admitted to the Paris Conservatoire in 1912. In May of that year she entered the famous Prix de Rome competition for composers, but she fell ill during the strenuous period of composition and had to withdraw. That year no one gained first prize. When she competed again in 1913, she became the first woman to win the coveted prize, being named co-winner with Claude Delvincourt (two prizes were available, counting the one left over from 1912).

Measles prevented her from traveling immediately to Rome, but she arrived there in the middle of March, 1914. She returned to France for a family vacation in July and remained in France when World War I broke out in order to give what help she could to the war effort. Back in Rome in 1916, she began work on an opera, La Princesse Maleine, based on a play by Maeterlinck. It is said that she identified with the lonely heroine. She returned to Paris due to illness, then returned to her family home in Mézy and died there in March, 1918. © Joseph Stevenson

D’un matin de printemps is in a ternary (A-B-A) form, with the A section characterized by a sprightly, dotted violin melody, which is appropriate to its title (“on a spring morning”). It skips around the root note E before flourishing up an octave. This “agitation” not only derives from the highly rhythmic texture, but Boulanger’s harmonic treatment. The B section arrives after a transitional section through which the violin plays a hushed trilled B (constituting a dominant pedal) over the piano’s mysterious triplet melody in octaves. The B section melody has a more stable, sweeping crotchet rhythm, but is marked “ardent,” and its high tessitura builds through rising quavers to a passionate climax before the return of the A section melody. Radically, this return is not on the “home” root of E, but E flat. Its return is accompanied by a dramatic statement of bitonality in the piano: an A flat-B flat clash in the left hand followed by an A-B clash in the right. This is a mixing of the two modes of the A and B sections: a coming-together of the broad-scale harmonic tensions of the structure. When the melody is finally heard again on E, it an octave higher than the opening and reached by a string of semitone-clashing quavers in the piano. Its character is transformed by its mysterious re-setting. Adapted from © George K. Haggett

Mary Lou Prince (see biography in Speakers section)

I wrote Topaz after visiting the Topaz “relocation” camp in a desolate part of central Utah and reading “Citizen 13660,” an illustrated book by the gifted artist Miné Okubo that chronicles her internment at Topaz along with thousands of American citizens of Japanese ancestry who were forced to leave their homes and relocate there after the bombing of Pearl Harbor. In her book, I discovered that she was in Paris studying art exactly 40 years before I was there studying music with Nadia Boulanger. In the preface, she writes “I hope that things can be learned from this tragic episode, for I believe it could happen again.” -Mary Lou Prince

1. Paris Dreaming

Miné Okubo daydreams about her time studying art in Paris on a traveling fellowship in 1938. Her time was cut short by the invasion of Poland in 1939 by Hitler’s army. She had to return to her home in California where she stayed until she and her family were forced to relocate to Topaz, a concentration camp for citizens of Japanese ancestry in a desolate area of central Utah.

2. Easter. Wind.

After a beautiful Easter Sunday outdoor service, a violent wind and dust storm struck the camp. People ran in all directions for shelter.
3. Jewel of the Desert

Topaz was ironically nicknamed “Jewel of the Desert” by the inhabitants who had to withstand freezing winters with inadequate heating, close living quarters, dust storms and barren land. People tried to forget about their uncomfortable circumstances by playing games, sports and staring at the sky. -Mary Lou Prince

Elliott Carter was born in New York City and encouraged towards a career in classical music by his friend and mentor Charles Ives. He studied under composers Walter Piston and Gustav Holst while attending Harvard University, and later traveled to Paris, studying with Nadia Boulanger. Following his studies in France, he returned to New York and devoted his time to composing and teaching, holding posts over the years at St. John’s College, the Peabody Conservatory, Yale University, Cornell University, and The Juilliard School, among others. Carter’s early works, such as his Symphony No. 1 (1942) and Holiday Overture (1944), are written in a neoclassical style — influenced by his contemporaries Copland, Hindemith, and Stravinsky. After the Second World War, in works such as his Cello Sonata (1948) and String Quartet No. 1 (1950-51) he began to develop a signature rhythmic and harmonic language, which he continued to refine to the very end of his life. Igor Stravinsky hailed his Double Concerto for harpsichord, piano, and two chamber orchestras (1961) and Piano Concerto (1965) as “masterpieces.”

Bariolage (from Trilogy) (1992)

Trilogy was composed for Heinz and Ursula Holliger, and consists of short pieces for solo harp (Bariolage), and solo oboe (Inner Song), with a concluding duet for the two instruments together (Immer Neu). Each of the three movements may be played alone as an independent composition, but when played as a suite the instruments make small accompanying gestures during each other’s solo, to particularly striking effect.

The word Bariolage originally referred to the mixing of colors but was later adapted to bowed instrument playing to refer to the technique of moving rapidly between different strings to produce changes of tone color. Carter’s piece was inspired by the harpist Carlos Salzedo, one of the more interesting figures in the New York avant garde, who Carter knew in the 1920s.
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The Music of Aaron Copland, Adolphus Hailstork
David Diamond, Donald Grantham

Aaron Copland (1900-1990)
Outdoor Overture

Donald Grantham (b. 1948)
Baron Cimetiere’s Mambo
UA Wind Ensemble
Chad Nicholson, conductor

David Diamond (1915-2005)
Music for Shakespeare's Romeo & Juliet
Overture
Balcony Scene
Romeo and Friar Laurence
Juliet and her Nurse
The Death of Romeo and Juliet

Arizona Symphony Orchestra
Thomas Cockrell, conductor

Adolphus Hailstork (b. 1941)
Seven Songs of the Rubaiyat
Come fill the cup
The worldly hope men set their hearts upon
Ah, my beloved
Ah, make the most of what we yet may spend
Oh, threats of Hell and hopes of paradise!
The revelation of devout and learn’d
Wolfgang Wang, soloist
I sent my soul into the invisible

Arizona and Symphonic Choirs
Elizabeth Schauer, conductor

• • •
**Wind Ensemble Personnel**  
Chad Nicholson, conductor

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Players</th>
</tr>
</thead>
<tbody>
<tr>
<td>Flute</td>
<td>Cassandra Gunn* Jing Zhao Alexis Houchin Briana George Kathryn Ikesaki, piccolo</td>
</tr>
<tr>
<td>Bass</td>
<td>Cassandra Gunn* Jing Zhao Alexis Houchin Briana George Kathryn Ikesaki, piccolo</td>
</tr>
<tr>
<td>Alto Saxophone</td>
<td>Michael Plunkett* Kelsie Irving Andrew Blasdell</td>
</tr>
<tr>
<td>Baritone Saxophone</td>
<td>Maya Armendariz</td>
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**The Arizona Symphony Orchestra**  
Thomas Cockrell, conductor

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**Arizona and Symphonic Choirs**  
Elizabeth Schauer, conductor  
Yukyung Hwang, piano

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AARON COPLAND was born in Brooklyn, New York, on November 14, 1900. The child of Jewish immigrants from Lithuania, he first learned to play the piano from his older sister. At the age of sixteen he went to Manhattan to study with Rubin Goldmark, a respected private music instructor who taught Copland the fundamentals of counterpoint and composition. During these early years he immersed himself in contemporary classical music by attending performances at the New York Symphony and Brooklyn Academy of Music. At the age of twenty, he left New York for the Summer School of Music for American Students at Fountainebleau, France, where he studied with Nadia Boulanger.

In France, Copland found a musical community unlike any he had known. While in Europe, Copland met many of the important artists of the time, including the famous composer Serge Koussevitzky, who requested that Copland write a piece for the Boston Symphony Orchestra. The piece, “Symphony for Organ and Orchestra” (1925) was Copland’s entry into the life of professional American music. He followed this with “Music for the Theater” (1925) and “Piano Concerto” (1926), both of which relied heavily on the jazz idioms of the time. For Copland, jazz was the first genuinely American major musical movement.

In the late 1920s Copland’s attention turned to popular music of other countries. He had moved away from his interest in jazz and began to concern himself with expanding the audience for American classical music. He believed that classical music could eventually be as popular as jazz in America or folk music in Mexico. He worked toward this goal with both his music and a firm commitment to organizing and producing. By the mid-'30s Copland had become not only one of the most popular composers in the country, but a leader of the community of American classical musicians.

It was in 1935 with “El Salón México” that Copland began his most productive and popular years. The piece presented a new sound that had its roots in Mexican folk music. Copland believed that through this music, he could find his way to a more popular symphonic music. In his search for the widest audience, Copland began composing for the movies and ballet. He composed scores for a number of ballets, including two of the most popular of the time: “Agnes DeMille’s Rodeo” (1942) and Martha Graham’s “Appalachian Spring” (1944), for which he won the Pulitzer Prize. Both ballets presented views of American country life that corresponded to the folk traditions Copland was interested in.

Throughout the 50s, Copland slowed his work as a composer, and began to try his hand at conducting. He began to tour with his own work as well as the works of other great American musicians. Conducting was a synthesis of the work he had done as a composer and as an organizer. Over the next twenty years he traveled throughout the world, conducting live performances and creating an important collection of recorded work. By the early 70s, Copland had, with few exceptions, completely stopped writing original music. Most of his time was spent conducting and reworking older compositions. He traveled the world in an attempt to elevate the status of American music abroad, and to increase its popularity at home. On December 2, 1990, Aaron Copland died in North Tarrytown, New York.

An Outdoor Overture for orchestra was premiered by Alexander Richter in December 1938 after he commissioned Copland to create “American music for American youth.” At the time of the premiere, this work signaled developmental changes in Copland’s overall style. Today, it is in the catalog of his most popular compositions (along with Billy the Kid and Appalachian Spring). At his publisher’s suggestion, Copland himself created this wind band transcription several years after the orchestral premiere. This piece contains many of Copland’s characteristic compositional techniques of the time, including open harmonic structures, a contrast of broad statements with intricate rhythmic motives, and disjunct melodic lines.
DONALD GRANTHAM, Professor of Composition at the University of Texas at Austin since 1975, received the Walter Damrosch Scholarship to study with Nadia Boulanger in Fontainebleau, France, during the summers of 1973 and 1974. Boulanger enlightened Grantham as she shared her ideas of motivic content, harmony, texture, and rhythm, and she promoted simplicity of motive. Grantham has been a prolific composer of all genres, and his accolades include the Prix Lili Boulanger for the Chamber Concerto for Harpsichord and String Quartet, the Nissim/ASCAP Orchestral Composition Prize for El Alsum de los Duendecitos, a Guggenheim Fellowship, and First Prize in the National Opera Association’s Biennial Composition Competition.

According to the composer, in Voodoo lore, Baron Cimetiére is the loa (spirit) who is the keeper and guardian of cemeteries, hence one of the spirits in charge of the intersection between life and death. Depictions of him are quite chilling. He is usually pictured in dark tailcoat and tall dark hat – like an undertaker – wearing dark glasses with one lens missing. He carries a cane, smokes cigars, and is a notorious mocker and trickster. He died in Rochester on June 13, 2005. Grantham states that he first came across Baron Cimetiére in Russell Bank’s novel Continental Drift, which deals with the collision between American and Haitian culture during the “boat people” episodes of the late 1970s and early 1980s. Voodoo is a strong element of that novel, and when the composer’s mambo began to take on a dark, mordant, sinister quality, he decided to link it to the Baron.

Baron Cimetiére’s Mambo was commissioned by Neil Jenkins and Nikk Pilato from the J.P. Taravella High School Wind Orchestra, Coral Springs, Florida.

DAVID DIAMOND, born in Rochester, New York in 1915, began “composing” as a small boy in a notation of his own invention. Financial difficulties in 1927 forced the family to live with relatives in Cleveland, where David received his first musical training at the Cleveland Institute of Music. The family returned to Rochester in 1929, and in 1933 he entered the Eastman School of Music, but a year later he moved to New York City, where he supported himself with odd jobs while studying at the New Music School Institute. In 1935, Diamond’s Sinfonietta won the $2,500 first prize in a competition sponsored by bandleader Paul Whiteman; George Gershwin was one of the judges. He continued his studies in Paris with Nadia Boulanger, meeting and receiving inspiration from Stravinsky, Ravel, Roussel, Charles Munch, and André Gide during his stay. With the outbreak of World War II, he returned to the United States, composing steadily during those years and receiving important commissions, performances, and awards. He returned to Europe on a Fulbright Fellowship in 1951 and settled in Florence for the next fourteen years. After attending a concert of his music in honor of his fiftieth birthday at the Aspen Festival in Colorado in 1965, Diamond remained in this country, teaching at the Manhattan School of Music for two years before moving to Rochester to devote himself entirely to composition until 1973, when he joined the faculty of the Juilliard School. He was elected to the National Institute of Arts and Letters in 1966, and appointed its vice-president in 1974. In 1995, he was awarded the National Medal.

Diamond composed his Music for Shakespeare’s “Romeo and Juliet” not as incidental music for the theater but as a concert suite for the inaugural program of the Little Orchestral Society on October 20, 1947 in New York. Diamond said that in this music he attempted “to convey as fully and yet as economically as possible the innate beauty and pathos of Shakespeare’s great drama without resorting to a large orchestral canvas and a definite musical form.” The five movements capture focal points in the tragedy and depict the story’s main protagonists: Overture, Balcony Scene, Romeo and Friar Laurence, Juliet and Her Nurse, and The Death of Romeo and Juliet. In 1951, Diamond was asked to use his suite for a production of the play on Broadway starring Olivia de Havilland, but he refused the producers’ request to alter the score and instead wrote completely new incidental music. ©2019 Dr. Richard E. Rodda
ADOLPHUS HAILSTORK was born in Rochester and grew up in Albany, New York. As a child he played violin; he began singing choral music in junior high school and also took piano and organ lessons. He first began composing under the encouragement of his high school orchestra director.

He studied composition at Howard University, Manhattan School of Music (BM and MM) and Michigan State University (PhD) in addition to studying with Nadia Boulanger at the American Conservatory at Fontainebleau. He has held a variety of teaching positions throughout his career, and is currently professor of music and Composer-in-Residence at Old Dominion University in Norfolk, Virginia. Adolphus has earned numerous national awards and honors for his compositions as well as three honorary doctorates. His works span many genres, and have been commissioned, performed and recorded by such prestigious ensembles as the Philadelphia Orchestra, the Chicago Symphony, and the New York Philharmonic, and numerous choral organizations, under the batons of leading conductors such as James DePreist, Daniel Barenboim, Kurt Masur, and Lorin Maazel.

Hailstork’s “Seven Songs from the Rubaiyat” are based on an 1859 English adaptation of what are believed to be the poems (literally “quatrains”) of Omar Khayyam (1048-1131). Khayyám was well known in his native Persia as a mathematician and astronomer during his life, but he was not widely recognized as a poet because he composed solely in the informal quatrain genre. His quatrains inspired many imitations. The adaptations by Edward Fitzgerald became wildly popular and encouraged many other translations in a variety of languages, and even sparked new interest in Khayyám in his native Persia. In the poems, the poet encourages readers to seize the day for time is fleeting and nothing is certain - surely appropriate themes for our own times.

Special thanks to the following University of Arizona professors:

DR. AUSTIN O’MALLEY for sharing his expertise on Omar Khayyám and the Rubaiyat with the choir, and in the preparation of these program notes. Dr. O’Malley is the Roshan Institute Assistant Professor of Persian and Iranian Studies in the School of Middle Eastern and North African Studies.

DR. KAMRAN TALATTOF, for information regarding the English adaptations of these texts and in the preparation of these program notes. Dr. Talattof is the Elahé Omidyar Mir-Djalali Chair in Persian and Iranian Studies in the School of Middle Eastern and North African Studies, and also is the Founding Chair of Roshan Graduate Interdisciplinary Program in Persian and Iranian Studies.

Come fill the cup, and in the fire of Spring
Your winter garden of repentance fling:
The bird of time has but a little way
To flutter and the bird is on the wing.

The worldly hope men set their hearts upon
Turns ashes or it prospers: and anon,
Like snow upon the desert’s dusty face
Lighting a little hour or two is gone.

Ah, my beloved, fill the cup that clears
Today of past regrets, and future fears:
Tomorrow, why tomorrow I may be
Myself with yesterday’s seven thousand years.

Ah, make the most of what we yet may spend,
Before we into dust descend, descend;

Dust into dust, and under dust to lie,
Sans wine, sans song, sans singer and sans end.

Oh, threats of Hell and hopes of paradise!
One thing at least is certain, this life flies;
One thing is certain and the rest is lies
The flow’r that once has blown forever dies.

The revelation of devout and learn’d
Who rose before us, and as prophets burn’d
Are all but stories, which, awoke from sleep
They told their comrades and to sleep return’d

I sent my soul into the invisible,
Some letter of that afterlife to spell:
And by and by my soul return’d to me,
And answer’d: “I myself am Heaven and Hell.”
Music + Festival 2021: Nadia Boulanger and her Students

Fourteenth Annual Composers Festival
The University of Arizona Fred Fox School of Music
October 9-10, 2021

SUNDAY, OCTOBER 10, 2021

Concert VI: 7:30-9:00 p.m., Holsclaw Hall
Piano and Song

Aaron Copland (1900-1990)

Piano Sonata (1941)
Molto moderato
Vivace
Andante sostenuto

Almeida Prado (1943-2010)

Noturnos 4 and 5 (1985)

Daniel Linder, piano

Emile Naoumoff (b. 1962)

Four Songs (2007)
L’aveu
Plainte d’amour
La dernière feuille
Mort!

Yunah Lee, soprano
Rachel Yukyung Hwang, piano
**Concert VI Program Notes**

Although the second of Copland’s three major piano works, the Piano Sonata, was commissioned by the playwright Clifford Odets, the composer thought of this piece in connection with Rubin Goldmark: “My old teacher considered sonata form as music’s highest goal,” said Copland. “I think of the sonata as dramatic—a kind of play being acted out with plenty of time for self-expression. It seems to me that my Piano Sonata follows that idea. It is a serious piece that requires careful and repeated study. There is considerable dissonance in it, yet the work is predominantly consonant.” Since the first performance by John Kirkpatrick, many great pianists have performed and admired the work, among them Leonard Bernstein. According to Copland, “Lenny took to it as though it was his own.” Bernstein responded, “The Piano Sonata is my favorite piece of Aaron’s. I adore it. Aaron’s music just always seemed so natural for me to play or conduct—as though I could have composed it myself!”

-Vivian Perlis, 1994

Almeida Prado was a Brazilian composer, pianist, and teacher whose career spanned the second half of the 20th century. After early studies with Dinorá de Carvalho and Camargo Guarnieri in Brazil, he travelled to Europe where he studied with Nadia Boulanger and Olivier Messiaen in Paris from 1970 through 1973.

Prado produced over 400 works, including a sizable output for solo piano. Prado’s music for piano includes 12 sonatas and 18 Cartas celestes, expansive and difficult works inspired by the celestial bodies visible in the Brazilian night sky. Prado’s 14 Noturnos represent a more lyrical and accessible strand of his musical style.

Noturno No. 4 pays homage to the nocturnes of Chopin; it features flowing left-hand arpeggios beneath a fluid melodic line featuring triplets and trill figures. The harmonic language is centered in a warm G Major colored with seventh chords. Noturno No. 5 is more chromatically-inflected than No. 4 and features complex polyrhythms between the hands. This nocturne alternates between hazy misterioso writing and passionate, stormy outbursts.

-Daniel Linder, 2021

**Emile Naoumoff** (see Speakers)

*L’aveu* is set in music on a Symbolist French poem by Auguste Villiers de l’Isle-Adam 1838-1889.

I have lost the forests, the fields
And the cool days of April gone by
Give me your lips, your breath,
That will be the sigh of the woods.

I have lost the brooding ocean,
Its mourning, its surges, its echoes;
Say anything, it doesn’t matter what,
That will be the murmuring of the waves.

Heavy with a royal sadness,
My head’s filled with dreams of runaway suns;
Oh! clasp me to your pale breast!
That will be the calm of the nights!

**Plainte d’amour** is set in music on a French poem by Louis Pomey 1835-1901.

Dear soul, without you I die,
Why silence my sorrow?
My lips want to smile
My eyes speak my misfortune.
Alas! Far from you I die.
May my cruel pain,
Disarm the hardness
Of your haughty soul.
Tonight in a dream,
I believed I saw you;
Ah, suddenly the night is over,
And hope flies away.
I want to smile
Alas! death is
In my heart.

*La dernière feuille* is set in music on a French poem by Théophile Gautier 1811-1872.

In the bare and blighted forest
Nothing now remains on the branches
Except a poor forgotten leaf,
Nothing but a leaf and a bird.
Nothing now remains in my heart
Except one love which is there to sing.
But the howling autumn wind
prevents it from being heard.
The bird flies away, the leaf falls,
The love stops burning, for it is winter.
Oh little bird, come to my tomb
To sing when the tree is green again.

*O Mort!* is set in music on a French death prayer of Armand Marquiset 1900-1981.

Why, O death
Does mankind fear you,
When you are peace–you are hope.

Why fear the unknown
When it is God,
The source of life
Of Love.

Why fear complete loss
When we will gain all.

When we will hear all voices,
See all faces.

Why fear the ending
When you, Death, embody the outbreak of eternity.
About the Mentor


Boulanger’s family had been associated for two generations with the Paris Conservatory, where her father and first instructor, Ernest Boulanger, was a teacher of voice. She received her formal training there in 1897–1904, studying composition with Gabriel Fauré and organ with Charles-Marie Widor. She later taught composition at the conservatory and privately. She also published a few short works and in 1908 won second place in the Prix de Rome competition with her cantata La Sirène. She ceased composing, rating her works “useless,” after the death in 1918 of her talented sister Lili Boulanger, also a composer.

In 1921 Boulanger began her long association with the American Conservatory, founded after World War I at Fontainebleau by the conductor Walter Damrosch for American musicians. She was organist for the premiere (1925) of the Symphony for Organ and Orchestra by Aaron Copland, her first American pupil, and appeared as the first woman conductor of the Boston, New York Philharmonic, and Philadelphia orchestras in 1938. She had already become (1937) the first woman to conduct an entire program of the Royal Philharmonic in London.

In the late 1930s Boulanger recorded little-known works of Claudio Monteverdi, championed rarely performed works by Heinrich Schütz and Fauré, and promoted early French music. She spent the period of World War II in the United States, mainly as a teacher at the Washington (D.C.) College of Music and the Peabody Conservatory in Baltimore, Md. Returning to France, she taught again at the Paris and American conservatories, becoming director of the latter in 1949.

In addition to Copland, Boulanger’s pupils included the composers Lennox Berkeley, Easley Blackwood, Marc Blitzstein, Elliott Carter, Jean Françaix, Roy Harris, Walter Piston, and Virgil Thomson. Her influence as a teacher was always personal rather than pedantic: she refused to write a textbook of theory. Her aim was to enlarge the student’s aesthetic comprehensions while developing individual gifts.
About the Festival Director, Speakers and Performers

Festival Director

DANIEL ASIA has been an eclectic and unique composer from the start. He has enjoyed grants from Meet the Composer, a UK Fulbright award, Guggenhein Fellowship, DAAD, MacDowell and Tanglewood fellowships, ASCAP and BMI prizes, Copland Fund grants, Fromm and Barlow Foundation commissions, among numerous others. He has recently been nominated to the National Council on the Arts and was honored with a Music Academy Award from the American Academy of Arts and Letters. From 1991-1994 he was the Meet the Composer 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, commissioned for the Tucson and Jerusalem symphony orchestras in celebration of Israel’s 60th anniversary, is based on the poetry of the Jewish-American writer Paul Pines, the Israeli poet Yehuda Amichai, and Psalms.

His orchestral works have been commissioned or performed by the symphony orchestras of Cincinnati, Seattle, Milwaukee, New Jersey, Phoenix, American Composers Orchestra, Columbus (OH), Grand Rapids, Jacksonville, Chattanooga, Memphis, Tucson, Knoxville, Greensboro, Seattle Youth, and the Brooklyn, Colorado and Pilsen (Czech Republic) philharmonics. Asia’s works have been performed by renowned conductors including Zdenek Macal, Jesus Lopez-Cobos, Eiji Oue, Lawrence Leighton Smith, Hermann Michael, Carl St. Clair, James Sadas, Stuart Malina, Robert Bernhardt, George Hanson, Jonathan Shames, Odaline de la Martinez, and Christopher Kendall.

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), among others. Under a Barlow Endowment grant, he completed work for The Czech Nonet, the longest continuously performing chamber ensemble on the planet, founded in 1924.

Recent works include the opera, *The Tin Angel*, *Divine Madness: An Oratorio*, *Iris* -for piano four hands, and *Iris: The Symphony* (No. 6).

After receiving his BA degree from Hampshire College, Asia took his MM from the Yale School of Music. After serving as Assistant Professor of Contemporary Music and Wind Ensemble at the Oberlin Conservatory from 1981-86, Mr. Asia resided in London from 1986-88 under the auspices of the UK Fulbright Arts Award and Guggenheim Fellowships. Asia is Professor of Composition and head of the Composition Department; and Director of the American Culture and Ideas Initiative, at the University of Arizona Fred Fox School of Music. The recorded works of Daniel Asia may be heard on the labels of Summit, New World, Attacca, Albany, Innova, Koch International, Babel, and Mushkatweek. His catalogue of compositions is administered by Modern Works Music Publishing. His articles have appeared in *Academic Questions*, *The New Criterion*, and the *Huffington Post*, and he is the editor of the book *The Future of (High) Culture in America* and the author of the recently published *The Collected Writings of Daniel Asia*, both published by Cambridge Scholars Publications.
**Symposium**

**EMILE NAOUMOFF** is professor of music in piano at the Indiana University Jacobs School of Music, where he has been on faculty since 1998.

He has been likened to both Vladimir Horowitz and Arthur Rubinstein as a pianist, displaying -- as one critic remarked -- the fire of the former and the poetry of the latter. He was also signed as a composer at age 18 -- the youngest on their roster -- with the music publisher Schott, Mainz. Emile revealed himself as a musical prodigy at age five, taking up the piano and adding composition to his studies a year later. At the age of seven, after a fateful meeting in Paris, he became the last disciple of Nadia Boulanger, who referred to him as “The gift of my old age.”

Naoumoff studied with her until her death in late 1979. During this auspicious apprenticeship, Mlle. Boulanger gave him the opportunity to work with Clifford Curzon, Igor Markevitch, Robert and Gaby Casadesus, Nikita Magaloff, Jean Francaix, Leonard Bernstein, Soulima Stravinsky, Aram Khachaturian and Yehudi Menuhin. Lord Menuhin conducted the premiere of Emile’s first piano concerto, with the composer as a soloist when he was ten years old. At the same time, he pursued studies at the Paris Conservatory with Lelia Gousseau, Pierre Sancan, Genevieve Joy-Dutilleux, as well as at the Ecole Normale de Musique de Paris with Pierre Dervaux (conducting).

Upon the death of Mlle. Boulanger, Naoumoff took over her classes at the summer sessions of the Conservatoire d’ArtAmericain in Fontainebleau. He was later appointed at the Conservatoire.

He is an avid composer of French melodies, and is known for his mastery in transcribing music for the piano. He maintains a video journal of daily improvisations on his YouTube channel.

**MARIANNE PLOGER** is a pianist, composer, music researcher, pedagogue, clinician and writer. She studied with famed teacher Nadia Boulanger and later received her MM in Piano from the University of Michigan. Early in the 1980s, her interests in neurology, psychology, perception, and cognition led her to discover perceptible ‘sound factors’ of intervals, pitches and rhythm that form the basis of her method, and that have helped countless musicians achieve professional success and recognition. She has taught for the University of Michigan School of Music’s prestigious graduate conducting program, and at Vanderbilt University Blair School of Music, where the Ploger Method® has been employed for over a decade. Learn more at http://theplogermethod, and listen to her weekly Musical Communication podcast.

After formal study of composition in the United States and a year in Paris with Nadia Boulanger, **MARY LOU PRINCE** moved to Japan and began writing music for Japanese instruments. During her 24 years of life in the foothills of the Japanese Alps, she was commissioned to compose new music for Geisha musicians, festivals, theater, film and TV. Her work for Japanese koto and shakuhachi won national composition awards. After returning to the United States she wrote the music for Man from Magdalena, a theater piece by playwright Patty Willis that has been funding microloans to small business owners in Central America for over 10 years through kiva.org. Her choral song cycle Songs of the Earth was featured at the 2015 Parliament of World Religions in Salt Lake City by a multifaith choir, percussion and string quartet. Recent compositions include Women of Courage, a choral song cycle, the CD Etienne’s Motorcycle for cello and piano, Topaz for harp and strings, and Pilgrimage for Japanese koto and cello, premiered in August 2021.

**Concert I**

**SARA FRAKER** is associate professor of oboe at the University of Arizona, a member of the Tucson Symphony Orchestra, principal oboist of True Concord Voices & Orchestra, and faculty artist at the Bay View Music Festival in northern Michigan. She is the recipient of an AZ Commission on the Arts Artist Research & Development Grant and a UAArizona Production Grant, both in support of interdisciplinary commissioning and recording projects related to environment and climate. Sara has performed in festivals at Tanglewood, Aspen, Shenandoah Valley Bach Festival, Chautauqua, Spoleto Festival USA, and the Schleswig-Holstein Orchesterakademie in Germany. She has presented recitals and masterclasses across the US and in Mexico, Canada, Japan, Australia, and the Tohono O’odham Nation. Sara has recorded for Toccata Classics, Naxos, MSR, Summit, and New World Records. Her solo album, BOTANICA: music for oboe and English horn, was released in 2019. Raised in New Haven, Connecticut, she is a graduate of Swarthmore College (BA), New England Conservatory (MM) and the University of Illinois at Urbana-Champaign (DMA). sarafraker.com

**BRIAN LUCE** is the Professor of Flute at the University of Arizona and a Yamaha Performing Artist. 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 concertos 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.
JOHANNA LUNDY is the Principal Horn with the Tucson Symphony, a position she has held since 2006. Her playing hailed by Gramophone as “simply breathtaking,” she is known equally well as a soloist and recitalist having 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 her “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. 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.

Born and raised in Taiwan, HSIN-CHIH CHANG moved to New York City in 2012 and earned her Master of Music at Manhattan School of Music, where she worked as a staff piano accompanist. After a few years of teaching in New York and Illinois, she moved to Tucson in 2017. Since 2017, she has performed at Tucson Brass Workshop, Az Corno Con Concert, TöCALO Tucson Festival, Choral Educators Choral Festivals, Northern Arizona University Vocal Jazz Madrigal Festival, University of Arizona Double Reed Day, and many others. Currently, Hsin-Chih works as the staff accompanist at Tucson Unified School District and The Voices in the Oaks Chorale.

Hailed for her “robust playing and virtuosic performance” (San Diego Tribune) and “beautiful and clear tone” (The Clarinet Magazine), JACKIE GLAZIER is an active soloist, chamber musician, orchestral clarinetist, pedagogue, and advocate of new music. As assistant professor of clarinet at the University of Arizona Fred Fox School of Music, Glazier is a committed pedagogue and mentor to future generations of clarinetists, and a member of the Arizona Wind Quintet. As a soloist and chamber musician, she has performed throughout the United States and in China, Mexico, France, Belgium, the Netherlands, Luxembourg, Croatia, and Carnegie Hall’s Weill Recital Hall.

As a soloist and a founding member of the saxophone / clarinet ensemble Duo Entre-Nous, Glazier is active in commissioning and performing new music. She has commissioned over 20 pieces with composers from the United States, Canada, France, Italy, Argentina, China, and Australia. As a soloist and chamber musician, Glazier has recorded for Naxos, Centaur, Toccata Classics, Mark Records, and Navona Records. Her debut solo album, “Magic Forest Scenes” was released in Summer 2020 on Centaur Records. She is also active as an orchestral musician, performing as principal, second, and eb clarinet with orchestras such as the Tucson Symphony, Orlando Philharmonic, and the Grammy-nominated True Concord Voices Orchesta. Glazier has earned degrees from Cincinnati College Conservatory of Music, University of Florida, and Florida State University. She is an artist with Buffet-Crampon and Vandoren, and performs exclusively on Buffet-Crampon clarinets and Vandoren reeds.

MARISSA OLEGARIO is Assistant Professor of bassoon at the University of Arizona. She was nominated for the 2021 Five Star Faculty Award, the only completely undergraduate nominated and selected award on campus. Marissa performs in the US and internationally as a soloist, chamber, and orchestral musician and has collaborated with artists from Orpheus Chamber Orchestra, New York Philharmonic, Berlin Philharmoniker and the Breaking Winds Bassoon Quartet. Inspired by community engagement and innovation, she has partnered with Dance for Parkinson's, performs in unconventional spaces, and commissions works by living composers. A semi-finalist for the 2016 Matthew Ruggiero International Woodwind Competition and recipient of the New York City Council on the Arts grant, Marissa holds degrees from Northwestern University and Yale.

THE ARIZONA WIND QUINTET (AWQ) is the faculty ensemble-in-residence at the University of Arizona Fred Fox School of Music. Formed in 1977, AWQ has cultivated a tradition of excellence in both performance and teaching. The quintet mentors the award-winning Fred Fox Graduate Wind Quintet, the university’s premiere student chamber ensemble. AWQ enjoyed a residency at the Universidad Nacional Autónoma de México (UNAM) in Mexico City. In 2019, AWQ took its “Homenaje a México” on tour to Los Angeles, where they performed the Mexican General Consulate in LA, UCLA, and other premiere music programs across the region. In early 2020, AWQ traveled for performances and masterclasses in Las Cruces, El Paso and Ciudad Juarez, where they visited the Orquesta Sinfónica Esperanza Azteca youth program. AWQ’s album, Hans Winterberg: Chamber Music Volume I was released by Toccata Classics in 2018. Currently, the ensemble is recording an album of chamber music by Johanna M. Beyer, an enigmatic figure of 20th-century ultramodernism. www.facebook.com/AZWindQuintet
Concert II

EVERTON MAIA was born in Itabira/MG – Brasil. He started his guitar studies with his father at 6 years old and he has been playing a lot of guitar concerts since, throughout Brasil. He graduated in Bacharelado em Música – Violão at the Universidade Federal de Minas Gerais in 2017 and is currently pursuing his Master degree at University of Arizona with Thomas Patterson and artists in residence David Russell, Sergio and Odair Assad.

DUO VILLA-LOBOS has been recognized for 18 years as one of the most important chamber music groups as a cello and guitar duo, being the first to record for NAXOS, the world’s leading classical music label. They have performed concerts in Europe and America. Great composers have dedicated their works to them such as Leo Brouwer, Blas Atehortua, Atanas Ourkouzounov, Jaime Zenamon, Gabriel Estarellas, Jorge Miguel Gonzalez, Ricardo Paulleti, among others. Cecilia and Edwin are currently preparing their next productions as a duo and as soloists with the same record label. They are currently pursuing doctoral studies at the University of Arizona in Tucson, United States. Cecilia Palma is a cello teacher at the National University of Colombia, is a cellist in the Bogotá Philharmonic Orchestra, and is a Naxos artist. Edwin Guevara is a guitarist, composer, arranger, conductor, and professor at the Sergio Arboleda University, Naxos artist, Knobloch Strings, and his compositions are published in Bergmann Editions of Denmark.

Concert III

The award-winning vocalist, JOE BOURNE is well known in European circles for what he has achieved in the popular, light music genre. However the roots of this talented singer / entertainer are anchored deeply in the Jazz, blues and spiritual music. Born in Cambridge, Massachusetts, the singer/entertainer, Joe Bourne was inspired by many of the big names of Jazz that toured the Boston area. While working in Europe for several years, he performed in many Radio and TV programs and jazz events such as The American Song Book concert series, Amsterdam / The Spring concert series for the Friedericstadt Palace, Berlin, Germany / Jazz at Christofori in Amsterdam / Jazz Festival, Wijk by Duursteide / The Big Band Festival in Eindhoven / Den Haag / The Rijnmond Jazz Gala 1998 in Rotterdam / The Harlem Jazz festival 1995 and 1999 / The Fourth of July festival in Berlin, Germany with Andreas Frank and his orchestra in the opening program for Jessye Norman / a unique performance of Gershwin’s Porgy and Bess presented in the Leiden theater, during the Leiden, Holland Jazz week with a Big Band and Choir. After 25 years of Europe being his home base, Joe has relocated his base of operations to sunny Tucson, Arizona.

Jazz pianist 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, Kristian Bentley. 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 IV

Violinist TIMOTHY KANTOR enjoys performing around the globe at some of the world’s greatest concert halls and chamber music series. As a member of the Afiara Quartet in Toronto, Mr. Kantor has performed hundreds of concerts and helped to develop several innovative projects. One of the quartet’s most recent projects, Spin Cycle with DJ Skratch Bastid, culminated with a Juno Award-nominated album and a solo performance with the Toronto Symphony. Collaborations include those with such varied artists as scratch DJ Kid Koala, Academy Award-nominated producer KK Barrett, and jazz virtuoso Uri Caine.

Before joining the Afiara Quartet, Mr. Kantor was concertmaster of the Evansville (Indiana) Philharmonic and a founding member of the Larchmere String Quartet, in residence at the University of Evansville. He has performed as a member of the Kuttner String Quartet in residence at Indiana University, the chamber music and Quartet in the Community residencies at the Banff Centre, the Juilliard String Quartet Seminar and the St. Lawrence String Quartet Chamber Music Seminar. He has also performed chamber
works with many of today’s leading musicians, including Joshua Bell, Jaime Laredo, Sharon Robinson, Atar Arad, William Preucil, Alexander Kerr, and the Pacifica Quartet. Mr. Kantor has been featured as an artist on American Public Media’s “Performance Today”, CBC Radio, and local classical radio stations in both Cleveland and Toronto. He is devoted to the performance of new music and has participated as soloist, concertmaster and chamber musician with the new music ensembles at the Cleveland Institute of Music and Indiana University.

A dedicated teacher and coach, Mr. Kantor is the Assistant Professor of Violin at the University of Arizona’s Fred Fox School of Music. Mr. Kantor also teaches at the Kinhaven Music School in Vermont and the Programa Gabriel del Orbe in Santo Domingo (Dominican Republic). Mr. Kantor graduated with honors from Bowdoin College, earned a Master of Music degree from the Cleveland Institute of Music, and pursued doctoral studies at Indiana University. His former teachers include Jaime Laredo, Paul Kantor, Stephen Keeseleth, Andrew Jennings, and Mark Kaplan. Off the clock, Mr. Kantor enjoys auto racing and basketball.

RAIDEN THALER is the Arts Integration Specialist (AIS) and Orchestra Director at Steele Elementary, serving in additional musical leadership capacities at Sahuaro High School and Miles Exploratory Learning Center. He graduated from the Fred Fox School of Music Summa Cum Laude in 2021 with a MM in Viola Performance. There, he was the violist in the Grove String Quartet, the Graduate String Quartet at the University of Arizona, and principal viola in the University Symphony Orchestra. Raiden is excited to share his new AIS journey alongside his wife, Katie Capp, who is also a new AIS and Orchestra Director at Dunham Elementary. As a teacher, Raiden strives to always be an eternal learner: his students teach him daily how to better serve them and grow as an educator.

THEODORE BUCHHOLZ is the cello professor at the University of Arizona. Described by newspaper critics as a “virtuosic cellist” with a “warm beautiful sound,” he has performed in prominent venues from New York’s Lincoln Center to international halls in Italy and Tokyo. Buchholz’s album Afterglow features Henry Hadley’s complete works for cello and piano and received a coveted five-star rating from Fanfare Magazine. His recording of the Hans Winterberg Cello Sonata was released under the Toccata label in 2018, and he is a member of True Concord whose CD recording won a 2016 Grammy Award. As a nationally recognized researcher, Dr. Buchholz served as the Cello Forum Editor for American String Teacher. A fervent believer in the power of music education to transform lives, he is the Director of the University of Arizona String Project. During the summers he performs and teaches at the Killington Music Festival in Vermont and the Zephyr Music Festival in Courmayeur, Italy.

Harpist MICHELLE GOTT enjoys a collaborative career in solo, chamber, orchestral, and interdisciplinary genres. She has subbed frequently with the major orchestras of New York, Boston, St. Louis, Houston, Toronto, Ottawa, and Vancouver. As a soloist, Dr. Gott has been featured at the National Arts Centre and the National Art Gallery in Ottawa, as well as with Symphony Nova Scotia. Dr. Gott received her BM, MM, and DMA degrees from the Juilliard School, where she was a recipient of Juilliard’s Peter Mennin Prize for Outstanding Leadership and Achievement in the Arts and the Richard F. French grant for her doctoral research on the music of Richard Rodgers and Jerome Kern with the Sacramento Choral Society and Orchestra as well as Mozart’s Coronation Mass and Handel’s Xerxes, and the Saarburger Serenaden, International Chamber Music Festival in Saarburg, Germany and with Opera Roanoke.

A voice praised as being “passionate,” “strong and agile” and imbuing her roles with “power and excitement” mezzo-soprano KRISTIN DAUPHINAI is highly regarded for her artistry and versatility. She has worked in a variety of genres including musical theatre, opera, concert, oratorio, chamber music and solo recitals. Her performing career has taken her throughout the United States as well as internationally with tours in Italy, China, Australia and additional concert performances in Germany, Spain, Austria, Mexico, Costa Rica, Brazil and Luxembourg. Recent concerts include featured programs on the London Song Festival (UK), Carnegie Hall (Weill Recital Hall), the Tucson Desert Song Festival, Southern Arizona Symphony Orchestra, Opera Festival San Luis Potosi (Mexico) and the Saarburger Serenaden, International Chamber Music Festival in Saarburg, Germany and with Opera Roanoke.

As an orchestral soloist, Ms. Dauphinais is known for her performances of works by Manuel de Falla including Siete canciones populares Españolas, El amor brujo and El sombrero de tres picos with orchestras such as the Phoenix Symphony, Tucson Symphony the Southern Arizona Symphony, and the Catalina Chamber orchestra. Additional performances as a featured soloist with orchestra include semi-staged productions of operatic arias and duets with Symphony Orchestra of Rio Grande do Norte (Natal, Brazil) and Opera Roanoke, as well as Alban Berg’s Sieben Frühe Lieder with the Arizona Symphony, Mozart’s Exultate, jubilate with the Apperson Strings and again with the Cadillac Symphony Orchestra, and Easy to Love - a review of Cole Porter, Richard Rodgers and Jerome Kern with the Sacramento Choral Society and Orchestra as well as Mozart’s Coronation Mass and Requiem, Mendelssohn’s St. Paul, Haydn’s The Creation, and Handel’s Messiah, Beethoven’s Mass in C, Bruckner Te Deum, narrations with chamber orchestra in William Walton’s Façade, and Stravinsky’s A Soldier’s Tale.

On the operatic stage, her recent roles include Maddalena in Rigoletto, Dorabella in Cost i fan tutte, Hänsel in Hänsel und Gretel, Mrs. McLean in Susanna, Zweite Dame and Dritte Dame in Die Zauberflöte, Farnace in Mitridate Re di Ponto, the title role in Handel’s Xerxes, and the role of Ottone in the American professional première of Vivaldi’s Ottone in Villa for the 2007 Arizona Vivaldi Festival.
Dr. Dauphinais is the chair of vocal studies on the faculty of the University of Arizona in Tucson, Arizona and an active pedagogue and presenter teaching and serving as an adjudicator at international festivals in the United States, Mexico, Brazil, Germany and Costa Rica.

Throughout his career, **DR. IAN HOUGHTON** has performed across the United States, Mexico, and Great Britain. He earned his B.M. and M.M. at Central Washington University and his D.M.A at the University of Arizona where he studied with Dr. John Milbauer. In 2012 he earned the Creative Achievement Award from the University of Arizona for his development of a film set to his performance of John Adam’s Phrygian Gates. His recent work includes the composition and recording of soundtracks for both films and video games. Dr. Houghton currently teaches privately in Tucson, AZ.

**Concert V**

According to the composer, in Voodoo lore, Baron Cimetiére is the loa (spirit) who is the keeper and guardian of cemeteries, hence one of the spirits in charge of the intersection between life and death. Depictions of him are quite chilling. He is usually pictured in dark tailcoat and tall dark hat—like an undertaker—wearing dark glasses with one lens missing. He carries a cane, smokes cigars, and is a notorious mocker and trickster. He died in Rochester on June 13, 2005.

**DR. 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. In 2011 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.

Cockrell is equally at home on the symphonic podium and in the opera pit, working with professionals or student musicians. He has conducted the professional symphony orchestras of Dallas, Cincinnati, Phoenix, Tucson, Louisville, Boulder, Orange County and several in Romania, Italy, Mexico and South Korea. He 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. 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 Menotti’s Maria Golovin, staged by the composer.

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 Accademia Musicale Chigiana in Siena, Italy. Additionally, he was an Aspen Conducting Fellow and completed advanced training at the Conservatoire Américain in Fontainebleau, France and the Tanglewood Music Center, where he worked with Gustav Meier, Leonard Bernstein and Seiji Ozawa.

**DR. CHAD R. NICHOLSON**, Director of Bands at the University of Arizona Fred Fox School of Music, serves as the conductor of the University of Arizona Wind Ensemble and Chamber Winds. Nicholson is the Chief Guest Conductor of the Beijing Wind Orchestra, China’s first professional wind ensemble. He has been an adjudicator for the All-Chinese Wind Band Contest and has conducted groups in Tokyo, Taipei, and Shanghai. Nicholson has worked with ensembles from New York’s Carnegie Hall to the National Centre for the Performing Arts in Beijing.

In 2020, he was the featured guest conductor in Tokyo at the ASIJ (American School in Japan) Wind Band Festival. Dr. Nicholson led ensembles at the Taiwan International Band Clinic and at several College Band Director National Association Divisional Conferences. Nicholson has been a featured presenter at the National Association for Music Education Conference in Texas and has presented twice at the Midwest International Band and Orchestra Clinic in Chicago. Dr. Nicholson authored a book designed to aid conductors in repertoire selection and concert programming titled Great Music for Wind Band, and a newly translated edition of this book will soon be released for directors in East Asia. He is a contributing author for a sourcebook for music educators, Engaging Musical Practices, and he has written for eight volumes of Teaching Music through Performance in Band. Nicholson recently produced a new video series of online masterclasses, called Pro Tips for Band Directors, providing in-depth score study, conducting, and rehearsal ideas for wind band masterworks.

**DR. ELIZABETH SCHAUER** serves as Professor of Music at the University of Arizona, where she is in her seventeenth year of teaching. An award-winning educator, Dr. Schauer directs the Symphonic Choir and teaches undergraduate and graduate courses in conducting. In addition, she serves as Chancel Choir director at St. Mark’s United Methodist Church. She came to the University of Arizona following ten years as Director of Choral Activities at Adams State College in Colorado.
Dr. Schauer is in demand as an adjudicator, clinician, presenter and guest conductor throughout the United States, including recently for performances at Carnegie Hall and with Georgia, Connecticut and New Mexico All-State Choirs. Choirs under her direction have been selected by audition and invited to perform on local, state and regional conferences of American Choral Directors Association (ACDA), National Association for Music Education, College Music Society and American Guild of Organists. In addition her choirs have been featured on the ACDA National YouTube Channel and the Community Concert Series of KUAT-FM Classical Radio, and are regularly invited to collaborate, notably with the Tucson Symphony Orchestra and Chorus, Arizona Symphony and the UA Wind Ensemble. Repertoire embraces choral and choral-orchestral masterworks of the western canon from the Middle Ages through the present, up to and including new works commissioned for her ensembles, as well as music of our time and from a variety of cultures. She has presented sessions at the national conventions of American Choral Directors Association (ACDA), Presbyterian Association of Musicians (PAM) and College Music Society (CMS); regional conferences of ACDA, and state conferences of ACDA and National Association for Music Education (NAfME). Former students are active as music educators at public and private schools, churches, colleges and universities throughout the country, and have been accepted into respected graduate schools and programs for continued study. Dr. Schauer holds degrees from University of Cincinnati College-Conservatory of Music, Westminster Choir College and University of Michigan.

Concert VI

Praised as a “pianistic chameleon” (Fanfare), DANIEL LINDER is a versatile pianist, chamber musician, and teaching artist. 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, AZ. Recent accolades include the Fresno Musical Club Susan Torres Award, and prizes in the James Ramos International Competition, the Seattle International Piano Competition, and the Los Angeles International Liszt Competition, among others.

Dr. Linder is Assistant Professor of Piano at the University of Arizona’s Fred Fox School of Music, where he serves as keyboard area coordinator, and teaches applied lessons, piano literature, and honors seminars in music. He has presented lectures 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).

Daniel was named Outstanding D.M.A. Graduate by the Keyboard Studies Department of USC’s Thornton School of Music. He holds a M.M in piano performance from the University of Arizona, and both 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 Chanler. Daniel grew up in the Adirondacks of northeastern New York.

Please visit www.drlpianist.com for more information.

Korean-American soprano YUNAH LEE, internationally known for her signature role as Madama Butterfly, received her musical and operatic training from New York’s Juilliard School and The Juilliard Opera Center after completing her college education in Voice in Seoul, Korea. Ever since she made her professional debut with New York City Opera, Ms. Lee has been in demand for operatic engagements all around the world. Ms. Lee has performed the role of Cio Cio San more than 170 times with opera theaters in New York, including the Metropolitan Opera, Boston, New Jersey, Michigan, Florida, North Carolina, Virginia, Memphis, Minnesota, Quebec, Kentucky, Ohio, Dallas, Austin, Colorado, California, Utah, Washington D.C, Belgium, Ireland, Germany, and Switzerland, among others.

Ms. Lee’s lush lyric soprano voice is especially well suited to Puccini’s heroines such as Mimi in La Bohème, which she has sung in over 70 performances. Her other operatic roles include Nedda, Liu, Micaela, Adina, Zerlina, Donna Elvira, Contessa Almaviva, Pamina, Leila, Antonia, Marguerite, Juliette and Suor Angelica. Yunah Lee recently made her role debuts in the title role in Dvořák’s opera Rusalka and the role of Tatjana in Eugene Onegin in Seoul, Korea.

As an active concert singer, Ms. Lee has sung Handel’s Messiah, Mozart’s Requiem, Haydn’s The Creation and Bach’s St. Matthew Passion with the New York Oratorio Society at Carnegie Hall, and Verdi’s Requiem with National Chorale at Avery Fisher Hall. Ms. Lee also performed in Mahler’s Symphony 2 with the Hiroshima Symphony in Hiroshima for a special concert commemorating the 60th anniversary of the atomic bomb blast.

Ms. Lee has toured around the world giving her solo recitals in Tokyo, Shanghai, São Paulo, Los Angeles, New York’s Carnegie Hall and the Seoul Arts Center. Ms. Lee was also featured in the Christmas Concert with Beijing National Symphony in China. Ms. Lee’s first recording of “Four Seasons in Korea” with I Musici was released on Arcadia label. Her other recording credits include performances of songs by Paul Salerni on Albany records.

Ms. Lee recently accepted an appointment as an assistant professor at the University of Arizona, Fred Fox School of Music, where she enjoys helping young students.
Pianist **YUKYUNG HWANG** has been pursuing a DMA in Keyboard Performance with Ensemble Emphasis at the University of Arizona (UA) where she has studied with Dr. Fanya Lin since 2020 Fall. She earned her MM degree in Collaborative Piano from the University of South Dakota in 2019 and her BM degree in Piano Performance from the China Conservatory of Music in 2014. Her piano professors have included Dr. Susan Keith Gray, Professor Min Li, and Professor Minsook Kim. Throughout her career, Yukyung has performed solo and collaborative piano recitals in China, South Korea, and the United States. She worked as a collaborative pianist for the choirs and instrumental students at the West High School in Sioux City, Tucson Girls Choir, Salpointe Catholic High School, and Tucson Youth Music Center in Arizona where she also taught group piano classes. She has been awarded in piano competitions such as Korean Students Music Competition, Korean Music Competition, Beijing Foreign Students Competition, and Eumaksekye Music Competition in China and South Korea.


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**The University of Arizona Fred Fox School of Music**

**Dr. Lori Wiest**

*Director*

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.

**The University of Arizona Fred Fox School of Music**  
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Aaron Copland’s The Tender Land is a compelling coming-of-age story set in a rural Midwest town during the Great Depression. Laurie is about to graduate from high school but must contend with the expectations of family and society while navigating first love and the gravity of pursuing one’s own path. The Tender Land continues to touch contemporary audiences with an unbridled authenticity that truly captures the American spirit. The Tender Land will be performed with a live orchestra.

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The University of Arizona Music+Festival
Daniel Asia, director
2008-2021

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

2020
George Gershwin, Steve Reich, William Bolcom

2021
Music + Festival 2021: Nadia Boulanger and her Students

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