

# MUSIC + FESTIVAL 2022

## RICHARD STRAUSS, GEORGE WALKER AND AUGUSTA READ THOMAS

OCTOBER 22, 23, 25



THE UNIVERSITY OF ARIZONA  
COLLEGE OF FINE ARTS

Fred Fox School of Music

*This Music + Festival is dedicated to, and in memory of,  
Timothy Orrok, who along with his wife Francene,  
have been long time supporters of the  
Music + Festival over the years.*



**2022 Music + Festival:  
Richard Strauss, George Walker, and Augusta Read Thomas**

*Fifteenth Annual Composers Festival  
The University of Arizona Fred Fox School of Music  
October 22, 23, 25, 2022*



The 2022 Music + Festival: Richard Strauss, George Walker, and Augusta Read Thomas, presents 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 for these composers, as well as a presentation on what to listen for in their music. Presenters include musicology faculty of the Fred Fox School of Music and our guest composer, Ms. Thomas. There will be five concerts presented over four days: one includes Strauss songs presented in a dramatic setting including staging and readings; two mixed chamber music concerts; one concert of string quartet music; and one concert featuring all of the large

ensembles at the FFSOM. Guest performers include the Welsh baritone, Jeremy Huw Williams, our own Professor Emerita Paula Fan, piano, and the Amernet String Quartet. The other concerts feature our stellar faculty performers, conductors, and students.

Richard Strauss is one of the great Romantic composers of the 19th-20th century. Many of his works are found in the operatic, orchestral, and song repertoires. George Walker is an American composer whose career spanned much of the 20th century and into the 21st. He is the first black composer to win the Pulitzer Prize. Augusta Read Thomas is one of the most frequently performed American composers. She was the longest serving composer-in-residence with the Chicago Symphony Orchestra, having worked with conductors Daniel Barenboim and Pierre Boulez, and her music appears on over eighty commercial CDs.

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

*Cordially,*



THE UNIVERSITY OF ARIZONA  
COLLEGE OF FINE ARTS

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](http://music.arizona.edu)



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**SYMPOSIUM**

October 22, Saturday, 2:00 p.m., Room 146

Daniel Asia, moderator; Jay Rosenblatt, Matt Mugmon, presenters; Augusta Read Thomas, guest composer

**CONCERT I**

October 22, Saturday, 4:00 p.m., Holsclaw Hall

“The Diva and the Direktor: Passion and Betrayal in the House of Strauss”  
In song and in the Strauss’s own words, Welsh baritone, Jeremy Huw Williams, and pianist, Paula Fan, tell the story  
of two towering temperaments, soprano, Pauline De Ahna, and Richard Strauss, in a  
“Music and Letters Concert” celebrating the 150th  
anniversary of the composer’s birth

**CONCERT II**

October 22, Saturday, 7:30 p.m., Crowder Hall

Daniel Linder, piano; Timothy Kantor, violin  
Gloria Orozco Dorado, clarinet; Kristin Dauphinais, mezzo-soprano; Fanya Lin, piano

**CONCERT III**

October 23, Sunday, 2:00 p.m., Holsclaw Hall

Jason Carder, trumpet; Pamela Decker, organ  
Members of the Fred Fox School of Music Percussion Studio  
Arizona Symphony Orchestra Winds  
Fred Fox Graduate Wind Quintet  
Cassandra Gunn, flute; Cristian Barazal, clarinet; Gabriella Beltran, oboe  
Matthew Dutczak, bassoon; Caitlynn Sandberg, horn

**CONCERT IV**

October 23 Sunday, 4:30 p.m., Crowder Hall

Arizona Symphony Orchestra, UA Wind Ensemble and Arizona & Symphonic Choirs  
Jackie Glazier, clarinet & Marissa Olegario, bassoon

**CONCERT V**

October 25 Tuesday, 7:00, Holsclaw Hall

Amernet String Quartet



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**SATURDAY, OCTOBER 22, 2022**

***Symposium: Room 146***

Daniel Asia moderator; participants Jay Rosenblatt, Matt Mugmon;  
and guest composer Augusta Read Thomas

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*Concert I: Holsclaw Hall*

“The Diva and the Direktor: Passion and Betrayal in the House of Strauss”  
Jeremy Huw Williams, baritone and Paula Fan, piano

### *The Diva and the Direktor*

It was Spring 1894 and the rehearsal of a new opera, *Guntram*, was not going well. The conductor, Richard Strauss, who had not only composed the opera but who had also coached the principals in their roles, had to correct the tenor again and again. Increasingly irate, the soprano, Pauline Maria de Ahna, launched into her big scene and suddenly stopped, asking Strauss why he was not interrupting her. When he replied that she knew her part well, she retorted “But I want to be interrupted!,” threw her music at him, and stormed off, locking herself in her dressing room. She missed her target and her score landed in the second violins. Strauss rushed after de Ahna, and a short time later returned to a stunned orchestra, the players eager to know how the temperamental diva would be disciplined. “I am going to marry her,” Strauss replied. The wedding took place the same year on the 10th of September.

This tempestuous union of two polar opposites was to last over half a century. Anecdotes of the fiery soprano’s exchanges with her much more low-key husband abound, but there was a lot at stake for her. Some of her explosive outbursts undoubtedly were motivated by the knowledge that her blossoming career in opera would ultimately be overshadowed by the demands of domesticity and motherhood. Nevertheless, her chronically jealous nature coupled with the sense of entitlement engendered by her privileged upbringing did not help. The Strausses’ younger grandson Christian summed up the situation years later, saying, “Grandpa is not imaginable without Pauline. She was his muse, his lover, his enemy. She was everything.”

Strauss, who often characterized himself as a bit of a phlegmatic procrastinator, was her greatest defender, protesting, “...my wife is often extremely harsh, but, you know, I need that.” Echoing these sentiments a friend volunteered, “Strauss would have never become a great man without Pauline,” for throughout the composer’s oeuvre, Pauline appears over and over as her husband’s muse. Her presence extends well beyond the many songs composed for her which the couple performed often in concert. Much has been written about Strauss’s sensual and powerful approach to the soprano voice in his operas, surely inspired by her artistry. He cited her voice as the inspiration for the roles of Salome and of Countess Madeleine in *Capriccio*. He acknowledged Pauline’s presence as the hero’s companion in his tone poem, *Ein Heldenleben*, in which she is depicted by a solo violin. Strauss wrote, “It’s my wife I wanted to portray. She is very complex, very much a woman, a little depraved, something of a flirt, never twice alike, every minute different to what she was the minute before.”

At the core of the Strausses’ relationship was music. Ultimately, Pauline understood all too well the pressures of a musical life and became the supportive presence behind the great man. Strauss wrote countless loving letters to her while on tour. Few of Pauline’s survive, but Strauss brought their relationship to life first in his *Symphonia Domestica*, which he envisioned as a sequel to *Ein Heldenleben*, and in the opera *Intermezzo*. Of the tone poem, Strauss wrote, “A day in my family life. It will be partly lyrical, partly humorous – a triple fugue will together portray papa, mama, and baby.” Indeed, the listener can hear Mama Pauline having a tantrum, which is shrugged off by Papa Richard, there is play and bedtime with Baby Bubi, a sexy love scene, an argument, and the requisite happy ending.

The opera *Intermezzo*, based on a real-life incident, which took place during the composition of the *Symphonia*, presents the Strausses as Robert and Christine Storch. The libretto, written by Strauss himself, tells of the arrival of a letter from a woman describing meetings at a bar. Christine/Pauline interprets this missive as evidence of an illicit affair, writes her husband, Robert/Richard, demanding a divorce, and goes on to withdraw all their money from the bank. In both fact and fiction, the drama is resolved when the letter is discovered to have been addressed to the



wrong person, and all is well with Mr. and Mrs. Storch/Strauss. It is said that Pauline Strauss was unaware of the subject of the opera before attending its premiere, and replied, upon being congratulated on this “marvelous present to you from your husband,” “I don’t give a damn!”

In spite of the perils posed by two enormous temperaments under one roof, there is no evidence that either Richard or Pauline Strauss ever strayed from the relationship. Ultimately, who knows what goes on in a marriage? However, Strauss’s final work, the set of “Four Last Songs,” is tellingly for soprano and orchestra, and the final song, entitled *Im Abendrot* (At Sunset), starts with the words: “We have through sorrow and joy gone hand in hand...” It would seem that Pauline was his muse to the end.

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This *Music and Letters* presentation was inspired by two of my teachers, the great musicologist Dr. James R. Anthony who taught at the University of Arizona for 40 years, and the pianist Brooks Smith, best known for his collaboration with Jascha Heifetz. Jim was an inspiring and challenging teacher, who took great glee in constructing puzzles based on “gossip musicology” to bring musicians of the past to life. One of his famous scavenger hunts involved tracking down who stole Haydn’s head after the great composer’s passing. And it was Brooksie, of the tremendous musical pedigree, who introduced me to the incidental music that knits this little production together.

In 1918 Richard Strauss was once again inspired by an incident in his life, in this case, a nasty dispute with his publisher. The result was a set of twelve songs, *Der Krämerspiegel* or *The Shopkeeper’s Mirror*. The texts by Alfred Kerr sarcastically poke fun at the music publishing business. Utilizing satirical wordplay and witty musical gestures, Kerr and Strauss obliquely name names of publishers of the past and present. Brooksie had performed these songs with the distinguished American baritone Mack Harrell, not singing but reciting the texts at the Aspen Festival, saying that although the texts were dated, the music was not. Indeed, the piano part could easily stand on its own. Intrigued, I eventually performed *Der Krämerspiegel* in an English adaptation after falling in love with the unique combination of musical quirkiness and lush Romanticism that Strauss crafted so beautifully. What better music to bring Pauline and Richard Strauss to life!

-Paula Fan, Regents Professor Emerita

**Zueignung, Op. 10 no. 1 (Dedication)**

**Hermann v. Gilm**

*Yes, you know it, dearest soul,  
How I suffer far from you,  
Love makes the heart sick,  
Have thanks.*

*Once I, drinker of freedom,  
Held high the amethyst beaker,  
And you blessed the drink,  
Have thanks.*

*And you exorcised the evils in it,  
Until I, as I had never been before,  
Blessed, blessed sank upon your heart,  
Have thanks.*

Translation © Lawrence Snyder and Rebecca Plack

**Nichts, Op. 10 no. 2 (Nothing)**

**Hermann v. Gilm**

*I should name, you say, my  
queen in the realm of love?  
You are fools, for I know  
her less than you do.*

*Ask me about the color of her eyes;*

*ask me about the sound of her voice;  
ask me about her gait and posture, and how she dances;  
ah, what do I know about it?*

*Is not the sun the source  
of all life and all light?  
And about this, what do  
I and you and everyone know? Nothing.*

Translation © Emily Ezust

**Ruhe, meine Seele!, Op. 27 no.1 (Rest, my soul!)**

**Karl Henckell**

*Not a breeze  
is stirring lightly,  
the wood lies  
slumbering gently;  
through the dark  
cover of leaves  
steals bright  
sunshine.*

*Rest, rest,  
my soul,  
your storms  
have gone wild,  
have raged  
and trembled*



like the surf  
when it breaks.  
These times  
are powerful,  
bringing torment  
to heart and mind;  
rest, rest,  
my soul,  
and forget  
what is threatening you!

Translation © Emily Ezust

**Cäcilie, Op. 27 no. 2 (Cecily)**  
**Heinrich Hart**

If you only knew  
what it's like to dream of burning kisses,  
of wandering and resting with one's beloved,  
eye turned to eye,  
and cuddling and chatting -  
if you only knew,  
you would incline your heart to me!

If you only knew  
what it's like to feel dread on lonely nights,  
surrounded by a raging storm, while no one comforts  
with a mild voice your struggle-weary soul -  
if you only knew,  
you would come to me.

If you only knew  
what it's like to live, surrounded by God's  
world-creating breath,  
to float up, carried by the light,  
to blessed heights -  
if you only knew,  
then you would live with me!

Translation © Emily Ezust

**Heimliche Aufforderung, Op. 27 no. 3 (Secret invitation)**  
**John Henry Mackay**

Up, raise the sparkling cup to your lips,  
And drink your heart's fill at the joyous feast.  
And when you raise it, so wink secretly at me,  
Then I'll smile and drink quietly, as you...

And quietly as I, look around at the crowd  
Of drunken revelers -- don't think too ill of them.  
No, lift the twinkling cup, filled with wine,  
And let them be happy at the noisy meal.

But when you've savored the meal, your thirst quenched,  
Then quit the loud gathering's joyful fest,  
And wander out into the garden, to the rosebush,  
There shall I await you, as often of old.

And ere you know it shall I sink upon your breast,  
And drink your kisses, as so often before,  
And twine the rose's splendour into your hair.  
Oh, come, you wondrous, longed-for night!

Translation © Lawrence Snyder and Rebecca Plack

**Morgen!, Op. 27 no. 4 (Tomorrow)**  
**John Henry Mackay**

And tomorrow the sun will shine again,  
and on the path I will take,  
it will unite us again, we happy ones,  
upon this sun-breathing earth...

And to the shore, the wide shore with blue waves,  
we will descend quietly and slowly;  
we will look mutely into each other's eyes  
and the silence of happiness will settle upon us.

Translation © Emily Ezust

**INTERMISSION**

**Nachtgang, Op. 29 no. 3 (Night stroll)**  
**Otto Julius Bierbaum**

We walked through the silent, mild night,  
your arm in mine,  
your eyes in mine.  
The moon poured silver light  
upon your face,  
as though gold rested on your fair head.  
And you appeared to me an angel,  
mild, mild and great and overflowing with soul,  
holy and pure like the dear sun.

And in my eyes  
swelled urgent warmth,  
as of threatening tears.  
I held you tighter  
and kissed you,  
kissed you very softly.  
My soul wept.

Translation © Emily Ezust

**Mein Auge, Op. 37 no. 4 (My eye)**  
**Richard Dehmel**

You are my eye! -- You permeate me completely,  
You have illuminated my entire being,  
you have filled my whole life with radiance,  
have placed me, a faltering one, upon a sure path!

My eye, you! -- How very blind I was  
in heart and spirit, before you joined your path with mine,  
and how I am now flooded so brightly, so gently  
transfigured, by the reflected splendour of this whole world!

Translation © Sharon Krebs



**Die Zeitlose, Op. 10 no. 7 (The meadow saffron)**  
**Hermann v. Gilm**

*Upon a freshly mown pasture  
stands a solitary meadow saffron,  
its body that of a lily,  
its color that of a rose.*

*Yet it is poison that glints from the chalice,  
pure and red -  
the last flower - the last love -  
both are fair, yet both are deadly.*

Translation © Emily Ezust

**Die Nacht, Op. 10 no. 3 (The night)**  
**Hermann v. Gilm**

*Night steps out of the woods,  
And sneaks softly out of the trees,  
Looks about in a wide circle,  
Now beware.*

*All the lights of this earth,  
All flowers, all colors  
It extinguishes, and steals the sheaves  
From the field.*

*It takes everything that is dear,  
Takes the silver from the stream,  
Takes away, from the cathedral's copper roof,  
The gold.*

*The shrubs stand plundered,  
Draw nearer, soul to soul;  
Oh, I fear the night will also steal  
You from me.*

Translation © Lawrence Snyder and Rebecca Plack

**Waldseligkeit, Op. 49 no. 1 (Bliss in the woods)**

*The woods begin to rustle  
and Night approaches the trees,  
as if it were listening happily  
for the right moment to caress them.*

*And under their branches  
I am entirely alone;  
I am entirely myself,  
entirely yours!*

Translation © Emily Ezust

**Allerseelen, Op. 10 no 8 (All Souls' Day)**  
**Hermann v. Gilm**

*Place on the table the fragrant mignonettes,  
Bring inside the last red asters,  
and let us speak again of love,  
as once we did in May.*

*Give me your hand, so that I can press it secretly;  
and if someone sees us, it's all the same to me.  
Just give me your sweet gaze,  
as once you did in May.*

*Flowers adorn today each grave, sending off their  
fragrances;  
one day in the year is free for the dead  
Come close to my heart, so that I can have you again,  
as once I did in May.*

Translation © Emily Ezust

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**SATURDAY, OCTOBER 22, 2022**

***Concert II: Crowder Hall***

***Bell Illuminations***  
Augusta Read Thomas (2020)  
Daniel Linder, piano

***D(i)agon(als)***  
Augusta Read Thomas  
Gloria Orozco Dorado

***Violin Sonata, No. 1***  
George Walker  
Timothy Kantor, violin; Daniel Linder, piano

***Bell Illuminations***  
Augusta Read Thomas (2020)  
Daniel Linder, piano

***Your Kiss***  
August Read Thomas  
Kristin Dauphinais, mezzo-soprano & Fanya Lin, piano

“Bells are heard in the distance as if through mist. When “rainbows” appear (featuring the sostenuto pedal) additional layers of bells swirl and dance as technical demands on the pianist’s virtuosity grow ever more and more intense, leading to radiant and bright illuminations that flare in all directions, as if five bell-tower carillons were optimistically ringing at the same time.

The sonic predecessors of BELL ILLUMINATIONS include Ravel, Debussy, Scriabin, Herbie Hancock, Art Tatum, and Bill Evans, whose musical perfumes Thomas has reveled in for decades.

It is clear, in all Thomas’ works, that she has been listening to jazz for over 40 years. She is not a composer of what is sometimes referred to as “crossover” jazz/classical pieces; rather, there is a deeply integrated, digested, and well-heard sensibility related to jazz harmonies, flexibility, spontaneity, rhythm, and flow in her music of the past 30 years.

Thomas said of the work: “Although highly notated, precise, carefully structured, soundly proportioned, and while the pianist is elegantly working from a nuanced, very specific text, I like my music to have the feeling that it is organically being self-propelled - on the spot. As if we listeners are overhearing a spontaneous captured improvisation.”

The title’s word, illumination, has many meanings related to this music including radiance, lighting hues, decoration, ornament, embellishment and elucidation.

Throughout the dramatic crescendo of increasing virtuosity, speed, and volume, musical connections are orbital. Layers of bells are added and a chain-link of transformations, variations and outgrowths unfolds. Sounds cross-fertilize and establish organic relationships which, in turn, create new intersections and fulcrum points. The music starts very modestly and, as the inner life of the sounds percolate and bloom, BELL ILLUMINATIONS develops into a vivid, plentiful adventure.”

Commissioned by and dedicated with admiration and gratitude to Daniel Pesca.

-Augusta Read Thomas



*D(i)agon(als)* is a solo clarinet work written by Augusta Read Thomas in 2005. The work is dedicated to Professor Russell Dagon, whose name is included as part of the title. The work is five minutes long and marked "Passionate and rubato; like a jazz improvisation. Accentuate the variety of characters." Those characters include ones that are: majestic, spirited, playful, vivid, graceful, fearless, passionate and resolute. The work has five phrases, and every phrase ends with a fermata that makes the phrases asymmetrical. But it aligns with the title. The melodic phrases are highly ornamented, and their free unfolding expresses the composer's purpose: that the music should sound like an improvisation. The work has a large ambitus: the first phrase starts in the high register and sounds almost trumpet-like; and then some long notes in low register follow that are rich and dark. The composer explores the clarinet's different color by springing back and forth between different registers with contrasting dynamics which implies the characters of the work: the playful, alive, jazzy and improvised.

-Yu Huan

*D(i)agon(als)* for solo clarinet was commissioned by the friends, family, and students of Professor Russell Dagon and is dedicated to Russell Dagon by the composer. The work, which is five minutes in duration, is marked with this performance indication: "Passionate and rubato; like a jazz improvisation. Accentuate the variety of characters." Made up of 5 phrases, each of which ends on a fermata, the works characters include: majestic, playful, elegant, spirited, jazzy, calmly floating, bold, with repose, passionate, resolute, assertive, and graceful. The form is slightly unusual in that the five phrases are of asymmetrical length. They last 20, 30, 40, 110, 120 seconds long, respectively, giving the feeling that the first three phrases are warming up to, and building energy and material for, the longer final two phrases. As if the "improviser" takes the materials a little further "out" (in the jazz sense of that word) with each successive phrase. The piece accumulates - rather than being in one of the standard forms, such as ABA form, or rondo form.

The work is called *D(i)agon(als)* for two reasons: First, I wanted to have the name DAGON in the title, in a creative way; also, because in all of the phrases there is an implied diagonal. By this I mean that there are imbedded, in any phrase, other sub-phrases. A kind of imbedded counterpoint emerges with two or three lines going on at once. For instance, some of the music is made up of long notes and some of short figurations (trills and arabesques) and it is the connection of the two that I find interesting. I always "write out" the trills because I hear them to have more than 2 notes, to be sporadic in rhythm, and thus, not to be just a simple trill. A highly nuanced trill or arabesque, with a particular shape and inner life, is more interesting to my ears. I use many grace notes. Another example of the imbedded counterpoints comes from the fact that the clarinet has many different colors, especially from range to range. The lowest chalumeau register is rich, dark and haunting, while the very top clarion range is trumpet-like. Springing back and forth between different registers, and with contrasting dynamics, gives the sensation that more than one voice is at play and that somehow the truth of the piece is in the diagonal between the various intersections. While the music was very carefully made, and is highly nuanced, and is a "serious" piece of music, it should sound free, spontaneous, jazzy, playful, as if improvised, and alive.

-Augusta Read Thomas

George Walker's Violin Sonata no. 1 begins with a lyrical violin passage underscored with a series of chords in the piano which builds harmonic tension until the rhythmic second section of the piece. The consistent string of notes in the piano in this section is marked by interjections of the violin which follows the line of the piano, although the two do trade off at times. This musical idea eventually breaks down before resuming for much of the remainder of the first half of the piece — with the violin writing becoming increasingly demanding of the player throughout. At the midpoint of the piece a breaking point is reached where the consistent rhythm and pacing are stopped, and the violin begins a winding cadenza-esque solo with sparse accompaniment before eventually returning to the texture of the introduction. The piece concludes with an escalation in both intensity, pitch, and volume.

© 2022 Isaac Schutz

Walker's Violin Sonata No. 1 was composed in Paris in 1958 on a Fulbright Fellowship and directly predates his first major orchestral work, the Address for Orchestra, designated by the American Symphony Orchestral League as "a neglected American classic." The Violin and Piano Sonata is in one movement. An introduction leads into a fugal allegro. A brief piano interlude signals the beginning of the second section that is highly rhythmic and virtuosic. It concludes with a cadence prolonged by a sustained "D#" in the violin part. The next section marked "Andante, senza misura" suggests a recitative punctuated by laconic interjections in the piano part. The final section, marked "Molto adagio," progresses to a re-statement of the lyrical material from the beginning of the sonata.

-from the George Walker website

Augusta Reed Thomas' Your Kiss, for voice and piano is set to a text by E. E. Cummings. The vocal line is a blend of lyricism and angular leaps, while the piano accompaniment provides outbursts of harmonic implications. There is no widely discernible tonal center, and the piano seems to color the vocal line rather than support it. This musical



independence is not irreconcilable, however. The parts fit together like an interlocking puzzle, creating a soaring melody intertwined with pianistic gestures.

©2022 Michael Vince

Your Kiss sets a love poem by e.e. cummings, i have found what you are like, and at first glance it is telling that the poem in question is one that exudes love without ever actually mentioning the word itself. Instead, the perfumes conjured by Cummings' words slowly float, swirl and eddy in the air until they finally come to rest on the last two words, which furnish the work's title. As with the words, so with the music, as the soprano similarly floats her rhapsodic melismas, and piano chords gently anchor her in Thomas' harmonic fields. Love knows no time, cummings seems to say, and Thomas slows time down with her music to prove his (and her) point.

© Paul Pellay

*I have found what you are like by E. E. Cummings*

*i have found what you are like  
the rain,  
  
(Who feathers frightened fields  
with the superior dust-of-sleep. wilds  
easily the pale club of the wind  
and swirled justly souls of flower strike  
the air in utterable coolness  
deeds of green thrilling light  
with thinned  
new fragile yellow  
  
lurch and press  
-in the woods  
which  
stutter  
and  
sing  
  
And the coolness of your smile is  
stirring of birds between my arms; but  
i should rather than anything  
have (almost when hugeness will shut  
quietly) almost,  
your kiss*

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SUNDAY, OCTOBER 23, 2022

***Concert III: Holsclaw***

***Angel Tears***  
Augusta Read Thomas

***Earth Prayers***  
Augusta Read Thomas  
Jason Carder, trumpet & Pamela Decker, organ

***Wind Set***  
George Walker  
Fred Fox School of Music Graduate Wind Quintet  
Cassandra Gunn, flute; Cristian Barazal, clarinet  
Gabriella Beltran, oboe; Matthew Dutczak, bassoon  
Caitlynn Sandberg, french horn

***Enchanted Invocation***  
Augusta Read Thomas  
Corey Denham, vibraphone & crotales

***Star Box***  
Augusta Read Thomas  
Corey Denham, percussion; Katelynn Ward, glockenspiel  
Brett Reed, marimba & percussion  
Griffin Law, marimba & percussion  
Hannah Hutchins, percussion

***Bebop Riddle***  
Augusta Read Thomas  
Hannah Hutchins, marimba

***Serenade for Thirteen Winds in E-flat, Op. 7***  
Richard Strauss  
Arizona Symphony Orchestra Winds  
Yudai Ueda, conductor

*Angel Tears* and *Earth Prayers* were composed with the intention that they would be used in services of all kinds. The commission outlined that the music was to be sight-readable (so that many organists could play the music), and to be playable on small, commonplace pipe organs. The movements can be performed separately or together. Both movements are lyrical, graceful, resonant, and colorful and each has a duration of about two and a half minutes.

*Wind Set*, by George Walker, is in two movements. The first movement begins distinctly with flute playing a descending staccato perfect fifth figure, followed by a gesture from a clarinet-bassoon pairing. Underneath a sustained flute tone, punctuated, repeated note staccato figures trail away as if by some sort of delay effect. Certain instruments (first flute, then horn, then flute again) take the lead role in the form of held notes atop short, accented figures. Several staccato volleys take place between the oboe and clarinet. One very satisfying moment of repose features a rhythmically displaced “double resolution” between the flute and oboe. Following this is a downward spiraling unison, gradually building momentum with various instruments, notably clarinet, holding certain notes within each phrase in a sort of reverse pyramid. This section is generally more dissonant, and the usage of octatonic



material is prevalent. Oboe and bassoon are frequently in unison octaves, followed by a oboe and horn unison octaves pairing. A more lyrical section begins to unfold with scalar, slurred clarinet and bassoon lines. The tranquil conclusion of these roughly ten seconds is followed by marcato bursts from a horn above oboe texture. Frenetic, staccato lines are passed between bassoon, clarinet, then flute. The action subsides, and is followed by a pensive, piano two-note clarinet idea. The clarinet's sustained pitch rests atop staccato figures reminiscent of the movement's beginning, until the held pitch is all that remains.

The second movement opens both mysteriously and delicately. The bassoon quickly pulls away from the others with much shorter note durations, echoed by the horn. About two minutes in, a change of character: staccato tonguing on repeated pitches, faster note values, dotted quarter / dotted quarter / quarter (or equivalent) syncopations. The music is more dance-like, yet dissonant, here. A clarinet/bassoon unison pairing is utilized. Clarinet, oboe, and bassoon double-tonguing lead to a moment of repose. A flute and oboe duet of sorts over sustained bassoon and clarinet morphs into a clarinet atop flute duet with underlying horn and bassoon pads. This section ends and the rapid double-tonguing resumes, quickly subsiding to tranquility and a lydian scalar clarinet figure. The rapid staccato notes resume atop a sustained clarinet pitch. This section sounds vaguely phrygian, with sustained horn as root and bassoon as flattened ninth. The horn intones two minor thirds, this interval reiterated first by flute then oboe. Diminished harmony prevails here, and the texture becomes anachronistically homorhythmic. Flute and horn enter in two-octave unison, playing a descending line (zipper-like, and at times reconnecting in the two-octave unison). The movement concludes with two statements of a half-step descending idea, the second featuring a clarinet and horn unison octave pairing. ©2020 Gerhard Guter

The New Jersey Chamber Music Society commissioned *Wind Set*. Funding was provided by the Koussevitzky Foundation. The premiere was given on May 2, 1999, at the New Jersey Performing Arts Center in Newark, NJ. *Wind Set* is in two movements. The first movement is in two sections - the first, somewhat lyrical and the second, more rhythmical. The second movement juxtaposes lyrical sections with virtuosic ones.

-from George Walker.com

Commissioned by Miller Theatre at Columbia University, *Enchanted Invocation* is dedicated with admiration and gratitude to John Corkhill, Melissa K. Smey, and Miller Theatre. The world premiere took place in May 2021 as part of Miller Theatre's *Mission Commission* podcast series performed by John Corkhill, whose masterly skill, virtuosity, and finesse are world-class.

Organic and, at every level, concerned with transformations and connections, the carefully sculpted and fashioned musical materials of *Star Box* are nuanced, agile and spirited, and their flexibility allows pathways to braid harmonic, rhythmic, and contrapuntal elements that are constantly transformed —at times at times jazzy, at times groove-like, at times layered and reverberating. Across *Star Box*'s 6-minute and 30 second duration, the ensemble unfolds a labyrinth of musical interrelationships and connections that showcase the four musicians in a virtuosic display of rhythmic agility, counterpoint, skill, energy, dynamic and articulative range, precision, and teamwork. Throughout the kaleidoscopic journey, the work passes through various lively and colorful episodes, which propel the musical discourse always amid a sense of pirouettes, fulcrum points, and effervescence.

Commissioning new art is a leap of faith, and as such, artists must always be deeply grateful to those who support the creation and realization of their life's work. I feel profoundly fortunate for the investments made by the Kaleidoscope Orchestra, and I devoted my strongest, most focused efforts to composing *Star Box* in memoriam of my Yale University teacher, Jacob Druckman.

-Augusta Read Thomas

Bebop or bop is a style of jazz developed in the early to mid-1940s in the United States, which features compositions characterized by a fast tempo, complex chord progressions with rapid chord changes and numerous changes of key, instrumental virtuosity, and improvisation based on a combination of harmonic structure, the use of scales and occasional references to the melody.

Bebop developed as the younger generation of jazz musicians expanded the creative possibilities of jazz beyond the popular, dance-oriented swing style with a new "musician's music" that demanded close listening and enabled the musicians to play at fast tempos. Bebop musicians explored advanced harmonies, complex syncopation, altered chords, extended chords, chord substitutions, asymmetrical phrasing, and intricate melodies. Whereas the key ensemble of the swing era was the big band of up to fourteen pieces playing in an ensemble-based style, the classic bebop group was a small combo."

[From: Wikipedia]



*Bebop Riddle* is virtuosic, playful, dance-like, nuanced, and nimble. A bit like Stravinsky and Bartok crossed with Bebop, with an occasional hint of a Big-Band-like brass fill, the composition unfolds chains, links, collisions, alterations, and deviations. Like an engine with several different kinds of motors, wheels and cogs, the music churns and hops along at a fast tempo, unfurling a chain-link of transformations, variations and outgrowths. Musical connections are orbital; sounds cross-fertilize and establish relationships which, in turn, create new intersections, amalgams, and fulcrum points. The spirit of this work is that no two chords, motives, lines, phrases, rhythms are exactly the same. Everything is transforming - everything is an amalgam.

Commissioned by Miller Theatre at Columbia University, *Bebop Riddle* is dedicated with admiration and gratitude to John Corkill, Melissa K. Smey, and Miller Theatre. The world premiere took place in May 2021 as part of Miller Theatre's *Mission Commission* podcast series performed by John Corkill, whose masterly skill, virtuosity, and finesse are world-class.

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Richard Strauss (1864-1949) composed his *Serenade for 13 winds* in 1881, at the young age of 17. The piece consists of a single movement Sonata form. Franz Strauss (1822-1905), Richard's father and a virtuoso of the horn, was conservative and disdainful towards newer developments in music, holding in highest esteem the Viennese school of Haydn, Mozart, and Beethoven. His influence can be seen in his son's *Serenade* through both its simpler harmonies and traditional form, and the excellence of its orchestration. Richard Strauss effortlessly combines choric and obbligato parts while using a full range of timbres to outline the piece's form. The *Serenade* was a formative success, introducing Strauss's burgeoning talent to important conductors such as Hans von Bülow and winning him a commission of a similarly orchestrated Suite three years later. Although he would frequently experiment with both harmony and form, Strauss' later works were often still more conservative than his peers, maintaining classical forms and techniques through the radically developing aural world of the early twentieth century.

©2022 Milo Ratner

This serenade dates from 1881 or 1882. Franz Wüllner, who was to conduct the premiere of many Later Strauss orchestral works, led the first performance in Dresden on November 27, 1882. It was this work that brought Strauss to the attention of the famous conductor Hans von Bülow, who promptly pulled strings in high places to further the career of this promising young talent.

Strauss, still writing under the influence of classically oriented German masters like Mendelssohn and Brahms, scored the *Serenade* for a wind ensemble very similar to that of Mozart's great *Serenade for Thirteen Winds*, K. 361: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns and a contrabassoon for added richness and bass support. (Mozart's *Serenade* requires basset horns in place of flutes and a double bass instead of contrabassoon.) A peculiarity of Strauss's score is the totally unnecessary addition of a double bass for the last two bars only, merely to re-enforce the tonic pedal.

The ten-minute, single-movement *Serenade* is in traditional sonata form. Though the formal design may be classical, the nature of the melodic material points the way to the exuberant, wide-ranging themes imbued with passion and soaring lyricism that Strauss would employ in the years just ahead.

-Program Note by Robert Markow

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**2022 Music + Festival:  
Richard Strauss, George Walker, and Augusta Read Thomas**

*Fifteenth Annual Composers Festival  
The University of Arizona Fred Fox School of Music  
October 22, 23, 25, 2022*

**SUNDAY, OCTOBER 23, 2022**

***Concert IV: Large Ensemble Concert, Crowder Hall***

*The Rewaking  
Midsummer Blaze ALLELUIA  
Augusta Read Thomas*

*Take, O Take (from Three Lyrics for Chorus)  
O Western Wind  
George Walker*

Arizona and Symphonic Choirs  
Elizabeth Schauer, music director and conductor

***Duo Concertino for Clarinet and Bassoon with String Orchestra and Harp***  
Richard Strauss

Jackie Glazier, clarinet & Marissa Olegario, bassoon  
Arizona Symphony Orchestra  
Thomas Cockrell, music director and conductor

*EOS (Goddess of the Dawn)*  
Augusta Read Thomas  
I: DAWN  
II: DAYBRIGHT AND FIREBRIGHT  
III: SHIMMERING  
IV: DREAMS AND MEMORIES  
V: SPRING RAIN  
VI: GOLDEN CHARIOT  
VII: SUNLIGHT

*Crackle*  
Augusta Read Thomas  
UA Wind Ensemble  
Chad R. Nicholson, music director and conductor



*The Rewaking*  
**William Carlos Williams**

*Sooner or later  
we must come to the end  
of striving  
to re-establish  
the image the image of  
the rose  
but not yet  
you say extending the  
time indefinitely  
by  
your love until a whole  
spring  
rekindle  
the violet to the very  
lady's-slipper  
and so by  
your love the very sun  
itself is revived*

The opening of *Midsummer Blaze ALLELUIA* is a declamatory statement of a theme formed of stacked voices from bottom to top with moving 2nds and 4ths, sung then in rhythmic diminution leading into the next section. This quieter section has the rest of the choir holding 2nd related intervals / cluster-like chords while higher voices sing lines over it that are mostly consonant but with occasional minor seconds and tri-tones that animate the line. The opening theme returns this time with a more consonant transition into a quieter section, also with minor seconds and tri-tone usage. Finally, there is a repeated, extended chord, that fades into a final consonant interval.

©2022 Wolfgang Wang

The *Duett-Concertino* was completed in 1946, in the so-called “Indian Summer” of Strauss’ life. All that would remain to be composed were his *Four Last Songs*. The Duett stands in contrast to his archetypal and bombastic tone poems from his younger days (*Ein Heldenleben*, *Don Juan*, *Til Eulenspiegel*, and the like) for which he was famous. The Duett exudes an autumnal air. Although it retains some of Strauss’ hallmark chromaticism and rich orchestration, the Duett evokes a Classical simplicity; one can even imagine, at times, some of the Duett coming from the pen of Mozart.

The Duett’s introduction opens with gentle and richly harmonic murmurings emerging from the strings and sets a fairy tale-like stage for the incredibly lovely and unfettered theme played by the clarinet. This is a melody that is arguably one of Strauss’ most lyrically uninhibited. The clarinet continues to meander rhapsodically until the entrance of the bassoon creeps up into the reverie and the character of the music changes dramatically, and the movement turns into a more rambunctious dialogue. Whereas affect changes were a trademark of Strauss’ music, in this case it seems to truly relate to a program, or story, behind the music. That Strauss confided this story only in private has since cast doubts over its credibility. The story in question is a recast of *Beauty and the Beast*: a lovely, dancing princess (clarinet) is startled by a cavorting bear (bassoon); the two finally dance together, and when the princess kisses the bear he turns into a prince.

Regardless of an underlying program, the winsomeness of the Duett lies, in large part, with its lighthearted tunefulness and the wonderfully extreme contrast between the two wind instruments. But there is no lack of Strauss’ masterfulness; a close listening will reveal the fascinating meticulousness with which Strauss manipulates the themes. Though the three movements play without break, they are delineated mostly by the soloists and their themes: the first movement is the princess’s song, the second is the bear’s, and the third is the happily-ever-after dance between the two. Strauss creates a marvelously sweet interchange in the slow second movement when after the bassoon speaks his piece, the clarinet joins it in a tender whirl of harmonizing. Thematically, the bassoon’s tune at first gives hint to the clarinet’s opening song, as though *Beast and Beauty* were meeting on themes in common, and just before the third movement begins, the bassoon finally sings the clarinet’s tune outright. The pace then steps up, and as the dancing commences, themes morph and conjoin (and for fun, Strauss references some good, old fashioned Viennese waltzes), ending with a breezy and joyous skip into the sunset.

© Max Derrickson



Greek mythology and dance are two of my lifelong passions. *EOS* exhibits a kaleidoscopic variety of rhythmic syntaxes, radiant colors, and resonant harmonic fields. I work hard to present a very clean and thoughtful technical control of materials and orchestration. I hope my efforts result in unique compositions -- always luminous and never muddy.

#### BALLET NARRATIVE AND DESCRIPTION

##### I: *DAWN*

- Eos opening the gates of heaven for the sun to rise.
- Early morning birds in nature's muse.

##### II: *DAYBRIGHT AND FIREBRIGHT*

- Eos' team of horses pull her chariot across the sky (which are named in the *Odyssey* as Daybright and Firebright)

##### III: *SHIMMERING*

- Eos welcomes Aura (Titaness of the breeze and the fresh, cool air of early morning).

##### IV: *DREAMS AND MEMORIES*

- Eos summons Hypnos (God of Sleep) and Mnemosyne (Titaness of memory and remembrance, and mother of the Nine Muses) to release all those who are asleep and dreaming so that they may wake.

##### V: *SPRING RAIN*

- Eos embraces Iris (goddess of the rainbow) and bids the Hyades to bring spring rain. (The Hyades were Nymphs associated with the constellation Hyades, and daughters of the Titan Atlas; popularly known as "the rainy ones," they are a sisterhood of nymphs that bring rain, and their rising marked the start of the rainy months of spring.)

##### VI: *GOLDEN CHARIOT*

- Eos applauds her brother Helios (personification of the sun) as he drives his chariot of horses across the sky.

##### VII: *SUNLIGHT*

- Eos greets Aether (the god of the upper atmosphere and light).
- Eos thanks her mother Theia (Titaness of sight and the shining light of the clear blue sky) and her father Hyperion (Titan of light) who are also the parents Eos' siblings: Helios (sun) and Selene (moon).

-Augusta Read Thomas

I care about craft, clarity, and passion. My works are organic and, at every level, concerned with transformations and connections. The carefully sculpted musical materials of *CRACKLE* are agile and energized, and their flexibility allows a way to braid harmonic, rhythmic, and contrapuntal elements that are constantly transformed — at times whimsical and light, at times jazzy, at times layered and reverberating. Across *CRACKLE*'s 11-minute duration, a labyrinth of musical interrelationships and connections unfold that showcase the musicians in a virtuosic display of rhythmic agility, counterpoint, skill, energy, dynamic range, clarity, and majesty. Throughout the kaleidoscopic journey, the work passes through many lively and colorful episodes and, via an extended, gradual crescendo, reaches a full-throttle, sparkling intensity — imagine a coiled spring releasing its energy to continuously propel the musical discourse. Vivid, resonant, brassy, and blazing, *CRACKLE* culminates in music of enthusiastic, intrepid (almost Stravinsky-like, or Stravinsky-crossed-with-Bebop-like) spirits while never losing its sense of dance, caprice, and effervescence.

*CRACKLE* was co-commissioned by a consortium of wind ensembles through the College Band Directors National Association. Special thanks to Dr. Douglas Stotter who was instrumental in organizing the whole project. *CRACKLE* is an expansion and a transcription made by the composer of her composition *BRIO* for orchestra and is dedicated with admiration and gratitude to John Bierbusse on the occasion of his 65th birthday.

-Augusta Read Thomas

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## Arizona and Symphonic Choirs

Elizabeth Schauer, conductor  
Siyuan Zhang and James Higgs, rehearsal pianists

### *Soprano*

Rachel Alvord  
Olivia Bustos\*  
Arianna Campbell  
Aubrey Cole  
Macy Halverson  
Nadari Hockenhull  
Allison Hoyt  
Beth Jargstorf  
Grace Marceau  
Penelope Monroy  
Jordan Padilla  
Clarissa Smith

### *Tenor*

Nolan Beyersdorf  
Dane Carten\*  
Keenan Dolan  
Topher Esguerra  
Micheal Dewayne Jackson  
CJ Madsen  
Jordan M. Shomper  
Stefan Vikingur  
Wolfgang Wang

### *Alto*

Betsy Carter  
Yifan Dai  
Laura Gonzalez\*  
Deltrina D. Grimes  
Mengda Jiang  
Victoria Lopez  
Qi Qi  
Fabián Rodriguez Castro  
Rosemarie Spece  
Nan Sun  
Genica Williams

### *Bass*

Troy Adams  
Eli Beren  
Trevor Casperson  
Benjamin Douglas  
Josh Elias\*  
Inho Eom  
Daniel Ingram  
Ben Kahnke  
Jared Peterson  
Wesley Rosanova  
Liana Vailoeti

\* indicates section leader



## *The Arizona Symphony Orchestra*

Thomas Cockrell, music director and conductor  
Yudai Ueda, graduate conductor

### *Violin*

Yiwen Chen  
María Fátima Corona del Toro  
Gemmalee DyerMok  
Madeline Fitzpatrick  
Brynne Gallup  
Helena Hadlock  
Zhouyu Lu  
Andrew Nix\*\*  
Isaiah O'Mack  
Rachael Pabst  
Carissa Powe  
Delia Robbennolt  
Kai Skaggs \*  
Jennalyn Tamio  
Clare Truss  
Daniel Worms  
Ziqian Ye  
Willow Yong  
QianQian Zhang

### *Viola*

Kylie Baird  
Gabby Cioca  
Claire Davis  
Gris Moreno \*  
Ivan Perez  
Samuel Rodriguez  
Dorthea Stephenson  
Ana Tovo Loureiro

### *Violoncello*

Lichi Acosta  
Isabel Burgos-DeStephanis  
Iris Fang \*  
Madeleine Guillaumot  
Bethany Radtke  
Sarah Rosales  
Sam Stavely

### *Bass*

Stephen Dilley  
Joshua Hack \*

### *Flute*

Cassandra Gunn  
Anna Murphy  
Delani Seymour, piccolo

### *Oboe*

Gabriella Beltran  
Jackson Lively  
Chris Zatarain, English horn

### *Clarinet*

Cristian Barazal  
Olivia Requist  
Tiana Molina, bass

### *Bassoon*

Matthew Dutczak  
Mallory Mahoney  
Kenny Kriha, contrabassoon

### *Horn*

Sean Bresemann  
Mary Monaghan  
Quinn Jarecki  
Andy Schaefer

### *Trumpet*

Harry Mayrhofer  
Abbygael Perrier

### *Trombone*

Thanasit Pimnipapatrakul  
Matt Rohrs

### *Percussion*

Corey Denham  
Jeffrey Koyiyumptewa  
Griffin Law  
Sidney Rovney  
Katelynn Ward

### *Piano & Celesta*

Ivan Yang

### *Harp*

Denielle Eliason

### *Assistant Conductors*

Riddle Orchestral Assistants  
María Fátima Corona del Toro  
Yudai Ueda

\*\* concertmaster

\* principal



## *The University of Arizona Wind Ensemble*

Chad R. Nicholson, music director and conductor

### *Flute*

Katie Ikesaki\*  
Delani Seymour  
Alexis Houchin- Piccolo

### *Trumpet*

Rachel Clemmer\*  
Rich Candelaria  
Iván Rafael Martínez Arce

### *Oboe*

Mo Casorla\*  
Margaret Schultz  
Chris Zatarain- English Horn

### *French Horn*

John Lu\*  
Caitlynn Sandberg  
Carson Hielscher  
Evan Hodge

### *Bassoon*

Edward Senn\*  
Aleksey Prok  
Kenny Kriha- Contrabassoon

### *Trombone*

Andrew Merica\*  
Jacob Dority  
Chris Porteous- Bass Trombone

### *Clarinet*

Gloria Orozco Dorado\*  
Samuel Herschler  
Mika Rabago  
Cameron Galvin- Bass Clarinet

### *Tuba*

Taylor Workman\*  
John Decker III

### *Alto Saxophone*

Mickie Plunkett\*

### *Double Bass*

Joshua Hack

### *Piano*

Jing Jin

### *Tenor Saxophone*

Breyann Lennard Bantoc

### *Harp*

Hunter Ackerley

### *Percussion*

Katelynn Ward\*  
Jeremy Hook  
Sidney Rovney  
Ryan Feger  
Jake Ransom- timpani

\* Principal



**2022 Music + Festival:**  
**Richard Strauss, George Walker, and Augusta Read Thomas**

*Fifteenth Annual Composers Festival*  
*The University of Arizona Fred Fox School of Music*  
*October 22, 23, 25, 2022*

**TUESDAY, OCTOBER 25, 2022**

**Concert V: The Amernet String Quartet, Crowder Hall**

***String Quartet No. 1***

Daniel Asia (b. 1953)

I. *Intensivo*

II. *Dramatico*

III. *Allegro*

IV. *Lirico*

V. *Misterioso*

***String Quartet No. 1***

George Walker

I. *Allegro*

II. *Molto adagio*

III. *Allegro con fuoco*

IV.

INTERMISSION

***Helix Spirals***

Augusta Read Thomas

I. *Loci*

II. *Interlacing*

III. *Spirals*

***Water Music***

Joshua Nichols (b. 1989)

I. *Drip*

II. *Still*

III. *Babble*



String Quartet No. 1 was written while I was studying at the Yale School of Music. It is a relatively short work (about 13 minutes long) in five moments all played without pause. Any composer approaching this medium is sure to know the works of Beethoven, Bartok, Crumb, Penderecki, Rochberg, Lutoslawski, and Brown. While this is a youthful piece, and might refer to these other voices, there is an energetic and unique voice found in the informal borrowings and combinings of those different perspectives, in its quick alternation of the macabre and frightening, to the quiet and serene. The full resources of the instruments are used, as the strings are bowed, plucked, and scraped, and the bodies of the instruments are rapped and tapped as well, and the bow is used both normally and with the wood striking or being slid across the strings. There is also a fine melody in the Lirico movement.

-Daniel Asia

The String Quartet No. 1 by George Walker was composed by him at the age 24 in 1946 and contains the famous Lyric for Strings (2nd movement) which is heard here in its original context. It becomes the "Flower in the Crannied Wall," described in the well-known poem by Alfred Lord Tennyson. Encompassed by the imposing structures of the first and third movements of this string quartet, its affecting emotional quality is self-evident. The String Quartet No. 1 was written a few months after George Walker's highly acclaimed New York debut in Town Hall that was followed two weeks later by the success of his appearance with the Philadelphia Orchestra in Rachmaninoff's Third Piano Concerto.

The vigorous ascending motive of the first movement is followed by a descending interval of a perfect fourth and a triplet that become essential elements in its construction. Contrasting thematic material and a development section create an easily recognizable sonata form.

In the second movement the introduction of six measures contains the first notes of the principal theme. They are stated "espressivo" in the viola part. The linearity of this thematic material continues in the first violin part of the principal section. It alternates between major and modal scalar patterns. The brief, static, contrasting section is the first of two significant third relationships that occur in the movement. This section returns at its conclusion.

The appearance of the dotted eighth and sixteenth in the first measure of the third movement generates the intensity of this Allegro con fuoco. A lyrical quality is present even in the most dramatic parts of the rondo form. An extended coda transforms the principal motive using augmentation to establish a moment of tranquility before the playfulness of the penultimate measures. The solo by the first violin concluding the movement states the initial motive in diminution.

-from the Albany Records CD

*HELIX SPIRALS* is in three movements, which are to be played with a short pause between each movement.

I: *LOCI*: memory palace — approximate duration 7 minutes and 30 seconds

II: *INTERLACING*: twists and threads — approximate duration 6 minutes and 30 seconds

III: *SPIRALS*: life force — approximate duration 8 minutes and 30 seconds

I have always adored the second movement of Maurice Ravel's String Quartet in F major. (The "Pizzicato" movement.) *HELIX SPIRAL I: LOCI*: memory palace is my "response" (for lack of a better word) to my love of the Ravel. Playing the two short movements (Ravel, Thomas) side by side, could make a really delightful pairing.

-Augusta Read Thomas

*Water Music* is a playful reflection on various states of water. With each movement, a certain character, such as a slow leak in *Drip* or the rushing water of a creek in *Babble*, is expressed, and with increasing thematic development and virtuosity. In the course of the work, each instrument in the ensemble takes roles of expression, support, and drama.

The first movement, *Drip*, is a whimsical interplay between plucking and bowing the string, or pizzicato and arco. The gradual progression to total pizzicato begins first with the first and second violins in the opening bars, followed by more pizzicato in the cello, then in the viola. The back-and-forth alternation of sound quality is juxtaposed by rugged and syncopated rhythms. The rhythm gradually becomes unfurled with more pizzicato and lackadaisical harmonies. A melody appears in the first violin, a long and sustained dramatic turning point in the music, with confirmation in a duet between first and second violins following shortly after. A developmental section augments the rhythm to triplets instead of duplets, creating another way in which the music can loosen with two-against-three rhythms. As the piece slows to the first tempo, the dramatic long melody first found in the violins is now shared between cello, viola, and second violin. "Drip" makes a comeback, with pizzicato becoming more dominant until it completely subsumes the texture at the end of the first movement.



The second movement, *Still*, is primarily a cello solo, focusing on the quiet stillness of a lake, puddle, or small pond. There is a focus here on creating sound objects that transfigure into accompaniment with some disturbances to the proverbial water. It is dark, with the glints and sparkles of moonlight on the water catching the eye and bouncing off imperfections in the stillness of the puddle. The main theme returns in the cello at the end of this movement but disfigured by the development leading to a greater lack of pulse, and finally, to utter quietude.

The final movement, *Babble*, is a fast-babbling brook, harrowing to small creatures and aquatic life. Rapid and unpredictable, the first and second violins accompany the viola and cello in a steady triple-meter accompaniment with the pulse constantly hidden by “off” notes. The middle section is a brief reprieve, of slower music with a slight interlude on the primary melodic material of the first section. Big chords, double stops, followed by a quasi-cadenza in the first violin, accompanied by winding down in the rest of the ensemble, transitions to the final climactic section. Here the recapitulation is with roles reversed, as the viola and cello now accompany the first and second violins. The big chords from the middle section come back in the apex of this movement, and the music final slows down ending quietude.

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## Biographies

### *Symposium Participants*

**DANIEL ASIA**, (Moderator) (see Additional Composers)

Dr. **MATTHEW MUGMON** (Presenter), who served as the New York Philharmonic Orchestra's Leonard Bernstein Scholar-in-Residence for the 2015–16 season, received his Ph.D. in historical musicology from Harvard University in 2013 and taught at the University of Massachusetts Amherst (2013) before joining the faculty at the University of Arizona in 2014. He is also a Center for University Education Scholarship (CUES) Distinguished Fellow. Mugmon's research brings together two strands of recent interest in music history: the study of the transmission, reception, and circulation of music in interpersonal networks, and the development of American musical modernism as a transnational phenomenon. His recent book *Aaron Copland and the American Legacy of Gustav Mahler* (University of Rochester Press, 2019) offers the first detailed exploration of Copland's multifaceted relationship with Mahler's music and its lasting consequences for music in America. It demonstrates that Copland, inspired by Mahler's example, blended modernism and romanticism in shaping a vision for American music in the 20th century. Mugmon illustrates that Copland's career-long engagement with Mahler's music intersected with Copland's own Jewish identity and with his links to such towering figures in American music as Nadia Boulanger, Serge Koussevitzky, and Leonard Bernstein. Other publications include recent articles in *The Journal of Musicology*, *Journal of Musicological Research*, *Music & Letters*, the *Grove Dictionary of American Music*, *Rethinking Mahler*, and the volume *Ambrosiana at Harvard: New Sources of Milanese Chant*, which he edited with Thomas Forrest Kelly. Forthcoming work will be published in *The Symphonic Repertoire Series, Volume 5: The Symphony in Europe since ca. 1930 and the Americas* (Indiana University Press, ed. A. Peter Brown and Brian Hart). His writing has also appeared in the *Boston Globe*, *Amusicology*, program notes for the American Symphony Orchestra, and the blog *Unsung Symphonies*, which he cofounded with music theorist Frank Lehman. Mugmon has presented at regional, national, and international conferences, as well as colloquia. He has received grants for his research from the American Musicological Society and Harvard University. His paper "Making Mahler French: Bernstein's Case for the Composer in 1960" received the Hollace Anne Schafer Memorial Award from the New England Chapter of the American Musicological Society. In 2012, he served as a panelist in a worldwide discussion, sponsored by the New York Philharmonic Archives, of Leonard Bernstein's tours with the New York Philharmonic.

Dr. **JAY ROSENBLATT** (Presenter) 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. Dr. Rosenblatt has done extensive research on the life and music of Franz Liszt and is responsible for uncovering a new Liszt piano concerto. His edition of the Liszt Concerto in E-flat Major for Piano and Orchestra, op. posth., has been published by Editio Musica Budapest in miniature score and two-piano version. He has also published articles in the *Journal of the American Liszt Society* and contributed chapters to *The Liszt Companion* (Greenwood Press, 2002). His most recent publication is a biography of the British composer Madeleine Dring, co-authored with Wanda Brister (Clemson University Press, 2020). Current projects include an edition of Liszt's *De profundis* for piano and orchestra, to be published as part of the New Liszt Edition (Editio Musica Budapest). Augusta Read Thomas (Guest Composer), see Featured Composers)

### *Featured Composers:*

**RICHARD STRAUSS**, (born June 11, 1864, Munich, Germany—died September 8, 1949, Garmisch-Partenkirchen), an outstanding German Romantic composer of the late 19th and early 20th centuries. His symphonic poems of the 1890s and his operas of the following decade have remained an indispensable feature of the standard repertoire. Strauss's father, Franz, was the principal horn player of the Munich Court Orchestra and was recognized as Germany's leading virtuoso of the instrument. His mother came from the prominent brewing family of Pschorr. During a conventional education, Strauss still devoted most of his time and energy to music. When he left school in 1882, he had already composed more than 140 works, including 59 lieder (art songs) and various chamber and orchestral works. Through his father's connections, Strauss on leaving school met the leading musicians of the day, including the conductor Hans von Bülow, who commissioned Strauss's *Suite for 13 Winds* for the Meiningen Orchestra and invited Strauss to conduct that work's first performance in Munich in November 1884. Following this successful conducting debut, Bülow offered Strauss the post of assistant conductor at Meiningen. Thenceforward Strauss's eminence as a conductor paralleled his rise as a composer. Among the conducting posts he went on to hold were those of third conductor of the Munich Opera (1886–89), director of the Weimar Court Orchestra (1889–94), second and then chief conductor at Munich (1894–98), conductor (and later director) of the Royal Court Opera in Berlin (1898–1919), and musical codirector of the Vienna State Opera (1919–24).



At Meiningen Strauss met the composer Alexander Ritter, who reinforced that admiration for Wagner's music which Strauss had previously nurtured in secret so as not to upset his father. Ritter urged Strauss to abandon classical forms and to express his musical ideas in the medium of the symphonic, or tone, poem, as Franz Liszt had done. Strauss had to work his way to mastery of this form, a half-way stage being his *Aus Italien* (1886; *From Italy*), a "symphonic fantasy" based on his impressions during his first visit to Italy. In Weimar in November 1889, he conducted the first performance of his symphonic poem *Don Juan*. At Weimar, too, in 1894 he conducted the premiere of his first opera, *Guntram*, with his fiancée Pauline de Ahna in the leading soprano role. She had become his singing pupil in 1887, and they were married in September 1894.

The years 1898 and 1899 saw the respective premieres of Strauss's two most ambitious tone poems, *Don Quixote* and *Ein Heldenleben* (*A Hero's Life*). In Dresden, he enjoyed his first operatic success with *Salome*, based on Oscar Wilde's play. Although *Salome* was regarded by some as blasphemous and obscene, it triumphed in all the major opera houses except Vienna, where the censor forbade Gustav Mahler to stage it.

In 1909 the opera *Elektra* marked Strauss's first collaboration with the Austrian poet and dramatist Hugo von Hofmannsthal. Strauss wrote the music and Hofmannsthal the libretti for five more operas over the next 20 years. With the 1911 premiere of their second opera together, *Der Rosenkavalier*, they achieved a popular success of the first magnitude. Their subsequent operas together were *Ariadne auf Naxos* (1912; *Ariadne on Naxos*), *Die Frau ohne Schatten* (1919; *The Woman Without a Shadow*), and *Die ägyptische Helena* (1928; *The Egyptian Helen*). But in 1929 Hofmannsthal died while working on the opera *Arabella*, leaving Strauss bereft.

After 1908 Strauss lived in Garmisch, in Bavaria, in a villa that he built with the royalties from *Salome*. He conducted in Berlin until 1919, when he agreed to become joint director, with Franz Schalk, of the Vienna State Opera. His appointment proved unfortunate, since it coincided with a postwar mood that relegated Strauss and similar late Romantic composers to the category of "old-fashioned." Strauss was neither interested nor skilled in politics, national or musical, and he resigned from his post in Vienna in 1924. This political naïveté tainted Strauss's reputation when the National Socialists came to power in Germany in 1933. Though able to manipulate grand dukes and kaisers, he proved to be no match for the ruthless totalitarians of the Third Reich and unwittingly allowed himself to be used by them for a time. Thus from 1933 to 1935 he served as president of Germany's Reichsmusikkammer (Chamber of State Music), which was the state music bureau. But in the latter year he fell afoul of the Nazi regime. After Hofmannsthal's death in 1929 he had collaborated with the Jewish dramatist Stefan Zweig on a comic opera, *Die schweigsame Frau* (1935; *The Silent Woman*). This collaboration was unacceptable to the Nazis. The opera was banned after four performances, and Strauss was compelled to work with a non-Jewish librettist, Joseph Gregor. The fact that his son's wife was Jewish was also held against him. Above all else a family man, Strauss used every shred of his influence as Germany's greatest living composer to protect his daughter-in-law and her two sons. He spent part of World War II in Vienna, where he was out of the limelight, and in 1945 he went to Switzerland. Allied denazification tribunals eventually cleared his name, and he returned to Garmisch in 1949, where he died three months after his 85th birthday celebrations.

**AUGUSTA READ THOMAS** was born in 1964 in New York. She is a University Professor of Composition in Music and the College at The University of Chicago. Thomas was the longest-serving Mead Composer-in-Residence with the Chicago Symphony Orchestra for conductors Daniel Barenboim and Pierre Boulez (1997-2006). This residency culminated in the premiere of *Astral Canticle*, one of two finalists for the 2007 Pulitzer Prize in Music. During her residency, Thomas not only premiered nine commissioned orchestral works, but was also central in establishing the thriving MusicNOW series, through which she commissioned and programmed the work of many living composers. For the 2017-2018 concert season, Thomas was the Composer-in-Residence with the Eugene Symphony Orchestra, while Francesco Lecce-Chong served as Music Director and Scott Freck as Executive Director. Thomas was MUSICALIVE Composer-in-Residence with the New Haven Symphony, a national residency program of The League of American Orchestras and Meet the Composer.

Thomas won the Ernst von Siemens Music Prize, among many other coveted awards. She is a member of the American Academy of Arts and Sciences, and a member of the American Academy of Arts and Letters. Thomas was named the 2016 Chicagoan of the Year.

In 2016, Augusta Read Thomas founded the University of Chicago's Center for Contemporary Composition, which is a dynamic, collaborative, and interdisciplinary environment for the creation, performance and study of new music and for the advancement of the careers of emerging and established composers, performers, and scholars. Distinguished by its formation within an uncompromising, relentlessly searching, and ceaselessly innovative scholarly environment, which celebrates excellence and presents new possibilities for intellectual dialogue, the Center comprises ten integrated entities: annual concert series featuring the Grossman Ensemble, CHIME, visiting ensembles, distinguished guest composers, performances, recordings, research, student-led projects, workshops and postdoctoral fellowships.



Not only is Thomas one of the most active composers in the world, but she is a long-standing, exemplary citizen with an extensive history of being deeply committed to her community. She is the former Chairperson for the American Music Center; Vice President for Music, The American Academy of Arts and Letters; and Member of the Conseil Musical de la Fondation Prince Pierre de Monaco.

Recent and upcoming commissions include those from the Santa Fe Opera in collaboration with the San Francisco Opera and other opera companies, PEAK Performances at Montclair State University and the Martha Graham Dance Company, The Cathedral Choral Society of Washington D.C., The Indianapolis Symphony, Tanglewood, The Kaleidoscope Chamber Orchestra, Des Moines Symphony, Boston Symphony, the Utah Symphony, Wigmore Hall in London, JACK quartet, Third Coast Percussion, Spektral Quartet, Chicago Philharmonic, Eugene Symphony, the Danish Chamber Players, Notre Dame University, Janet Sung, Lorelei Vocal Ensemble, and the Fromm Foundation. Thomas has the distinction of having her work performed more frequently in 2013-2014 than any other living ASCAP composer, according to statistics from the performing rights organization (New York Times). Her discography includes 90 commercially recorded CDs.

**GEORGE THEOPHILUS WALKER** was born in Washington, D.C. June 27, 1922, of West Indian-American parentage. His father emigrated to the United States, where he became a physician after graduating from Temple University Medical School in Philadelphia. George Walker's mother, Rosa King, supervised her son's first piano lessons that began when he was five years of age. His first teacher was Miss Mary L. Henry. Mrs. Lillian Mitchell Allen, who had earned a doctorate in music education, became his second piano teacher.

Before graduating from Dunbar High School at age 14, George Walker was presented in his first public recital at age 14 at Howard University's Andrew Rankin Memorial Chapel. He was admitted to Oberlin College as a scholarship student in 1937 where he studied piano with David Moyer and organ with Arthur Poister. In 1939, he became the organist for the Graduate School of Theology of Oberlin College.

Graduating at 18 from Oberlin College with the highest honors in his Conservatory class, he was admitted to the Curtis Institute of Music to study piano with Rudolf Serkin, chamber music with William Primrose and Gregor Piatigorsky, and composition with Rosario Scalero, teacher of Samuel Barber. He graduated from the Curtis Institute with Artist Diplomas in piano and composition in 1945, becoming the first black graduate of this renowned music school.

Walker was presented in a debut recital in Town Hall, New York by Mr. and Mrs. Efreim Zimbalist. With his "notable" debut, as it was described by the New York Times, he became the first black instrumentalist to perform in that hall. As the winner of the Philadelphia Youth Auditions, he played the 3rd Piano Concerto of Rachmaninoff with the Philadelphia Orchestra with Eugene Ormandy conducting two weeks after his New York debut in November of 1945. He was the first black instrumentalist to appear with this orchestra. The following year, he played the 2nd Piano Concerto of Brahms with the Baltimore Symphony, Reginald Stewart conducting and the 4th Beethoven Concerto with Dean Dixon and his orchestra. In 1946 George Walker composed his String Quartet no. 1. The second movement of this work, entitled, Lyric for Strings, has become the most frequently performed orchestral work by a living American composer. In 1950, George Walker became the first black instrumentalist to be signed by a major management, the National Concert Artists. In 1954, he made an unprecedented tour of seven European countries, playing in Sweden, Denmark, Holland, Germany, Switzerland, Italy and England in the major cities of Stockholm, Copenhagen, The Hague, Amsterdam, Frankfurt a Main, Lausanne, Berne, Milan and London with great acclaim. Upon returning to the United States, he taught at Dillard University in New Orleans for one year before entering the Doctor of Musical Arts Degree Program at the Eastman School of Music in 1955. In 1956, he became the first black recipient of a doctoral degree from that institution as well as an Artist Diploma in Piano. George Walker was awarded both a Fulbright Fellowship and a John Hay Whitney Fellowship in 1957. He was the first composer to receive the Whitney award. He spent two years in Paris where he had composition lessons with Nadia Boulanger. In 1959, he embarked upon another tour, playing concerts in France, Holland and Italy. After a recital in London in Wigmore Hall in 1963 that was sponsored by Mrs. Efreim Zimbalist, he received an honorary membership in the Frederic Chopin Society there.

George Walker's distinguished career as a teacher continued in 1960 with faculty appointments to the Dalcroze School of Music, The New School for Social Research, where he introduced a course in Aesthetics, Smith College (1961-68) (where he became the first black tenured faculty member), the University of Colorado (1968-69 as Visiting Professor), Rutgers University (1969-92, where he was Chairman of the Music Department), Peabody Institute of Johns Hopkins University (1975-78) and the University of Delaware (1975-76, where he was the recipient of the first Minority Chair established by the University). Montclair State University and the University of Colorado. Walker composed over 90 works for orchestra, chamber orchestra, piano, strings, voice, organ, clarinet, guitar, brass, woodwinds, and chorus. His works have been performed by virtually every major orchestra in the United States



and by many in England and other countries. His awards include the Harvey Gaul Prize, MacDowell Colony, Yaddo and Bennington Composer Conference Fellowships, two Guggenheim Fellowships, two Rockefeller Fellowships, a Fromm Foundation commission, two Koussevitsky Awards, an American Academy of Arts and Letters Award, a Mary Flagler Cary Charitable Trust Award, the Mason Gross Memorial Award, numerous grants from the Research Councils of Smith College, The University of Colorado, Rutgers University, the National Endowment for the Arts, and the New Jersey Council on the Arts. He has received two Alumni Awards from the Eastman School of Music, the University Medal from the University of Rochester (1996), honorary doctorate degrees from Lafayette College (1982), Oberlin College (1983), Montclair State University, Bloomfield College, Curtis Institute of Music (1997) and Spelman College (2001).

George Walker has received important commissions from many ensembles that include the New York Philharmonic (Cello Concerto), the Cleveland Orchestra (Dialogus for Cello and Orchestra), the Boston Symphony (Lilacs for Voice and Orchestra), the Eastman School of Music (An Eastman Overture), the Kennedy Center for the Performing Arts (Violin and Piano Sonata No. 2), the David Ensemble (Five Fancies for Clarinet and Piano Four Hands), Affiliate Artists and Xerox (Guido's Hand), the Pew Charitable Trust (Piano Sonata No. 4), The Boys Choir of Harlem (Cantata), The Cleveland Chamber Symphony (Orpheus), New Jersey Symphony (Pageant and Proclamation), the Mary Flagler Cary Charitable Trust (Modus), the New Jersey Chamber Music Society (Wind Set), Maryland International Piano Competition (Bauble), Columbus Pro Musica Chamber Orchestra (Tangents), New Jersey Youth Symphony (Icarus In Orbit), and the Network for New Music (Abu). In 2005 George Walker was commissioned by the Las Vegas Philharmonic to compose a work to celebrate the 100th Anniversary of Las Vegas. This work is entitled, *Hoopla (A Touch of Glee)*. Also in 2005, he completed a second commission from the Eastman School of Music with *Foils (Homage to Saint George)* for Orchestra. The New York Philharmonic also premiered (*In Praise of Folly*) (1981) that was televised nationally on the PBS program, "Great Performances". His compositions have been recorded for CBS, Mastersound, Desto, C.R.I., Serenus, Da Camera Magna, BIS, Orion, Mercury, GM and Albany Records. In 1996, George Walker became the first black composer to receive the Pulitzer Prize In Music for his work, *Lilacs for Voice and Orchestra*, premiered by the Boston Symphony, Seiji Ozawa conducting, with soprano Faye Robinson, a long-time member of the University of Arizona music faculty. In 1999, he was elected to the American Academy of Arts and Letters. In April 2000, George Walker was inducted into the American Classical Music Hall of Fame in a ceremony at the Library of Congress in Washington, DC.

Historical recordings of the Mass by George Walker, his live performances of the Brahms Piano Concerto No. 2 and the Beethoven Emperor Piano Concerto were released in 2014 by Albany Records. A total of seventeen CDs, six of which are devoted to performances of works in the standard piano repertoire and six in a series of Great American Works, have been issued by Albany Records since 1994.

### *Additional Composers*

**DANIEL ASIA** has been an eclectic and unique composer from the start. He has enjoyed the grants from Meet the Composer, UK Fulbright Arts Award, Guggenheim, MacDowell Tanglewood and DAAD 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 1991-1994 he was Meet-the-Composer Composer-in-Residence of the Phoenix Symphony, and from 1977-1991 the co-music Director and Conductor of the New York-based contemporary music ensemble Musical Elements. His orchestral music has been performed by major orchestras across the United States. Asia is also a writer and critic and his articles have appeared in *Academic Questions*, *The New Criterion*, *Athenaeun Review*, and the *Huffington Post*. He is the author of *Observations on Music, Culture, and Politics*, and the editor of *The Future of (High) Culture in America*, published by Cambridge Scholars. He is Professor of Composition and Head of the Composition Area at The University of Arizona Fred Fox School of Music and President of The Center for American Culture and Ideas. The recorded works of Daniel Asia may be heard on the labels of Summit, New World, Attacca, Albany, Babel, Innova, and Mushkatweek. For further information, visit the following websites: [www.danielasia.net](http://www.danielasia.net), [www.summitrecords.com](http://www.summitrecords.com), [modernworksmusicpublishing.com](http://modernworksmusicpublishing.com)

**JOSHUA NICHOLS** (DMA, The University of Arizona) is a seasoned and in-demand composer of art music for chamber ensembles and large ensembles. His recent work *Hansel und Gretel* was premiered at the University of Arizona Wind Ensemble under the direction of Dr. Chad Nicholson. He was recently commissioned to write *What Tongue Can Tell?* for chamber ensemble and choir by The First Presbyterian Church of Baton Rouge, LA, under the direction of Mr. Christopher Phillips. A CD with his solo piano music will be released by Summit Records in April of 2023. Dr. Nichols is a Fellow and Composer at the Center for American Culture and ideas. His work involves co-authoring a book on culture and arts with Dr. Robert Gordon, as well as producing a podcast called "The Cultured Mind" on arts, culture, and ideas. As a part of his fellowship, he writes new music.



## *Guest Performers*

Praised for their “intelligence” and “immensely satisfying” playing by the New York Times, the **AMERNET STRING QUARTET** has garnered recognition as one of today’s exceptional string quartets and are Ensemble-in-Residence at Florida International University in Miami. Their sound has been called “complex” but with an “old world flavor.” Strad Magazine described the Amernet as “...a group of exceptional technical ability.”

The Amernet’s performance schedule has taken the quartet across the Americas and to Asia, Europe, and the Middle East. They have collaborated with many of today’s most prominent artists and ensembles including the Tokyo and Ying quartets as well as Shmuel Ashkenasi, Robert deMaine, Roberto Diaz, Gary Hoffman, Ida Kavafian, Anthony McGill, Sherrill Milnes, Michael Tree. Internationally, the quartet has appeared at major festivals around the world, including Cervantino, San Miguel de Allende, Aviv (Israel), and Colima (Mexico), while in Germany a critic commented that their playing was “fascinating, with flawless intonation, extraordinary beauty of sound, virtuosic brilliance and homogeneity of ensemble.” (Nürnberg Nachrichten). The Amernet’s U.S. engagements have included the Kennedy Center, the Tilles Center, Caramoor, Sunday Afternoons of Music in Miami, Ensemble Music Society, the Great Lakes Festival, Newport, Friends of Chamber Music in Arizona and Friends of Chamber Music in Syracuse, LPR in New York City, Chamber Music Society of Louisville, Music on the Edge in Pittsburgh, the University of Maine – Collins Center, and Market Square Concerts. The Amernet has also appeared as quartet soloist with the Cincinnati Symphony and Alan Gilbert. Earlier in their career, the Amernet won the gold medal at the Tokyo International Music Competition before being named first prize winners of the prestigious Banff International String Quartet Competition.

Prior to their current position at Florida International University, the Amernet held posts as Corbett String Quartet-in-Residence at Northern Kentucky University and at the University of Cincinnati College-Conservatory of Music. Additionally, the ensemble served as the Ernst Stiefel Quartet-in-Residence at the Caramoor Center for the Arts.

In its frequent touring, the Amernet has conducted workshops and master classes in Buffalo, Los Angeles, Memphis, and New Orleans, among other cities, as well as visiting residencies at colleges and universities including Columbia, Gettysburg, Penn State, Princeton, Western Illinois, and Williams and abroad in Colombia, Israel, Mexico, and Serbia among others. The Amernet String Quartet has received grants from the Corbett Foundation, the Greater Cincinnati Foundation, the LaSalle Foundation, the Fine Arts Fund, the Cincinnati Chamber Music Society, and the Amernet Society for school outreach projects, the commissioning of new chamber music works, and their concert and conversation series. The group was the recipient of a Chamber Music Rural Residency Award during which they divided their time among the communities of Johnstown, Somerset, and Indiana, Pennsylvania.

The Amernet has always been committed to the music of our time and has commissioned works from many of today’s leading composers, working closely with artists including Anthony Brandt, Guillermo Carbo, John Corigliano, Orlando Garcia, John Harbison, Toshi Ichihyanagi, Bernard Rands, Gerhard Samuel, Morton Subotnick, Dmitri Tymoczko, and Chinary Ung. Additionally, the group has made many recordings, among which are the Concerto for Clarinet, Oboe, String Quartet and Bass by John Harbison with Sara Lambert Bloom and Charles Neidich as soloists; *The Butterflies Began to Sing*, a work for string quartet, bass, MIDI keyboard and computer by Morton Subotnick; an album of quartets by the American composer Stephen Dankner; the string quartet and double bass quintet of Dmitri Tymoczko; and a pairing of the Debussy String Quartet and the Chausson Concert for Piano, Violin, and String Quartet, with James Tocco and Yehonatan Berick. In addition, the Amernet is keen on exploring collaborative projects and has recently appeared with Cantor Netanel Hershtik, jazz pianist Steve Allee, Josée Garant Dance, and the Kruger Brothers. The Amernet actively advocates for neglected works of the past and aims to enliven the concert experience through its innovative programming.

The Amernet String Quartet’s current season includes tours throughout Europe and Latin America as well as the premieres of several new works for quartet and return engagements throughout the US and Israel.

Pianist **PAULA FAN** has performed on five continents, recorded more than thirty commercial albums, and has broadcast for the BBC, NPR, Radio Television China, and international stations from Bosnia to Australia. As one of the first recipients of the doctorate in Collaborative Piano, she has lectured on the subject worldwide. She performed and taught at the University of Arizona Fred Fox School of Music as its only Regents’ Professor and was Principal Keyboardist and soloist with the Tucson Symphony for many seasons. She has also served as Visiting Professor at the Eastman School of Music, and at numerous conservatories in the People’s Republic of China, where she was the first ever accompanist-coach invited by the Chinese Ministry of Culture. As both performer and teacher, one of her greatest interests has been building bridges between classical music and audiences of all ages and backgrounds, as well as between disciplines.



The daughter of highly indulgent non-traditional Chinese parents, Paula Fan started her career in higher education by writing a show, "Opera is..." which introduced countless Arizona children to opera, using paper hats, hammy melodrama, and original English lyrics to traditional arias. Throughout her academic career, she has explored the world of classical music in different ways with her series of "Time Traveler's Concerts" in which musicians from history speak as well as perform, "Accompanist's Lib" concerts highlighting the role of the under-appreciated collaborative pianist, and in performances co-produced with other academic entities, most notably the Arizona Research Institute for Solar Energy, AzRISE. She was a founder of the Solar Storytellers –piano trio playing electric instruments powered by a golf cart with a solar panel for a roof – and with her brother Michael, produced the Dr. Solara Trilogy of children's solar energy shows performed on the National Mall in Washington DC, at the Aspen Science Center, and in Tucson. Dr. Fan was part of the team that founded the University of Arizona's Confluentcenter for Creative Inquiry, which not only brings together traditionally complementary disciplines within the Humanities and Fine Arts, but also, recognizing that creativity exists within a context, is unique in its inclusion of the Social and Behavioral Sciences. With Confluentcenter's encouragement, her Creative Collaborations series married disciplines from Hospice Care to Cookery with art song, based on her belief that there is classical music for everything. She is now Confluentcenter's first Senior Fellow. She is an alumna of the University of Arizona, where she studied with the virtuoso pianist Ozan Marsh, and of the University of Southern California, where she was mentored by the legendary teachers of Collaborative Piano, Gwendolyn Koldofsky and Brooks Smith.

The Welsh baritone **JEREMY HUW WILLIAMS** studied at St John's College, Cambridge, at the National Opera Studio in London, and with April Cantelo. He made his debut with Welsh National Opera as Guglielmo (*Così fan tutte*) and has since appeared in seventy operatic roles. He has given performances at major venues in North and South America, Australia, China, India, and most European countries. In France he has sung the roles of Olivier (Capriccio), Papageno (Die Zauberflöte), George (Of Mice and Men), Guglielmo (*Così fan tutte*), Shchelkalov (Boris Godunov), Baritone (Hydrogen Jukebox) and title role Till Eulenspiegel by Karetnikov for L'Opéra de Nantes, and Sebastian (The Tempest) for L'Opéra du Rhin. In Italy he has sung the role of Nixon (Nixon in China) at the opera house in Verona and Ferryman (Curlew River) at the opera houses of Pisa and Trento. In Greece he has sung the role of Chou En-lai (Nixon in China) for Greek National Opera. In Belgium he has sung the role of Marcello (*La Bohème*) for Zomeropera. In Norway he has sung the role of Papageno (Die Zauberflöte) for Vest Norges Opera and Serezha (The Electrification of the Soviet Union) for Opera Vest. In Austria he has sung the role of Dr Pangloss (*Candide*) in Vienna, a role that he repeated in Bremen, Munich, Leipzig, Suhl and London. In the USA he has sung the role of Lukash (The Good Soldier Schweik) for Long Beach Opera.

In Wales he has sung the roles of Guglielmo (*Così fan tutte*), Escamillo (*Carmen*), Germont (*La Traviata*), Marcello (*La Bohème*) and Le Dancaire (*Carmen*) for Welsh National Opera and the roles of Serezha (*The Electrification of the Soviet Union*), Tarquinius (*The Rape of Lucretia*), Choregos (*Punch and Judy*), Mangus (*The Knot Garden*) and Dr Simon Browne (*For You*) for Music Theatre Wales. In Ireland he has sung the role of Teddy (*The Silver Tassie*) for Opera Ireland. In Scotland he has sung the roles of Andrew (*74 Degrees North*), Father (*Zen Story*), Epstein (*The Letter*) and Kommerzienrat (*Intermezzo*) for Scottish Opera. He has given recitals at the Wigmore Hall and Purcell Room, and at many major music festivals. He has appeared with the BBC National Orchestra of Wales in Tippett's King Priam at the Royal Festival Hall, the City of Birmingham Symphony Orchestra in Lambert's Summer's Last Will and Testament at Symphony Hall, the Hallé in Handel's Messiah at the Bridgewater Hall, the Philharmonia in Mozart's Requiem at St David's Hall, the BBC Symphony Orchestra in Nielsen's Third Symphony at the Royal Albert Hall during the BBC Proms, the Royal Liverpool Philharmonic Orchestra in Rawsthorne's Medieval Diptych, the BBC Scottish Symphony Orchestra in Adams's The Wound Dresser at City Halls, the BBC.



## **Conductors**

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. Additionally, he oversees the entire wind band program and instructs undergraduate and graduate wind conducting students. Nicholson has been active in all facets of music education. In 2009, he wrote a book designed to aid conductors in repertoire selection and concert programming titled *Great Music for Wind Band*. He is a contributing author for the recently published sourcebook for music educators, *Engaging Musical Practices*, and he has written articles for eight different volumes of *Teaching Music through Performance in Band*. Dr. Nicholson's experiences as a music educator span all ages and ensemble types. He has conducted many All-State and honor groups around the world. Nicholson is a Chief Guest Conductor of the Beijing Wind Orchestra, China's first professional wind ensemble. In 2015, he was a member of a distinguished international panel of adjudicators for the All-Chinese Wind Band Contest. Nicholson has worked with ensembles spanning the United States and Asia, from New York's Carnegie Hall to the National Centre for the Performing Arts in Beijing.

Nicholson is a frequent presenter and performer at regional, national, and international conferences. Dr. Nicholson led his ensemble in performance at the Taiwan International Band Clinic in Taipei and at multiple College Band Director National Association Divisional Conferences. Nicholson has presented twice at the Midwest International Band and Orchestra Clinic in Chicago, and he was a featured presenter at the 2016 National Association for Music Education Conference in Texas. In January 2020, Dr. Nicholson will be the guest conductor at a band event in Tokyo that will include students from Rikkyo Senior High School and the American School in Japan. Before his appointment at the University of Arizona, Dr. Nicholson served on the faculties at the University of Delaware, Indiana University-Purdue University Fort Wayne, and Colorado State University. He was a public-school teacher in Oregon and Oklahoma. His primary conducting mentors include William Wakefield, Ken Van Winkle, Stephen W. Pratt and Ray E. Cramer. Nicholson holds degrees from the University of Oklahoma (BME), New Mexico State University (MM), and Indiana University (DM).

Dr. **ELIZABETH SCHAUER** serves as Director of Choral Activities at the University of Arizona, where she is recognized for her innovative and inclusive curricular approach. An award-winning educator, Dr. Schauer conducts Symphonic Choir and Arizona Choir, and teaches undergraduate and graduate courses in conducting, literature and methods with a student-centered focus to an international population of learners. She is in demand as an adjudicator, clinician, presenter and conductor throughout the United States, including for performances at Carnegie Hall and with numerous all-state and honor 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 (NAfME), College Music Society (CMS) and American Guild of Organists. In addition, her choirs have been featured on the ACDA National YouTube Channel and the Community Concerts Series of KUAT-FM Classical Radio, and are regularly invited to collaborate, notably with the Tucson Symphony Orchestra and Chorus, Arizona Symphony Orchestra and the UA Philharmonic Orchestra. Repertoire embraces choral and choral-orchestral works from the Middle Ages through the present, up to and including new works dedicated to and commissioned for her ensembles, as well as the music of our time and from a variety of cultures. She has presented sessions at the national conferences of ACDA, Presbyterian Association of Musicians and CMS; regional conferences of ACDA, and state conferences of ACDA and NAfME. Former students are active as music educators at public and private schools, churches, colleges and universities throughout the world, 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.

**YUDAI UEDA** conducts the Philharmonic Orchestra and assists with the Arizona Symphony Orchestra and Opera as the Nelson Riddle Graduate Teaching Assistant at the University of Arizona. Ueda additionally directs the LendAnEar Ensemble and serves as the assistant conductor for the Tucson Repertory Orchestra. Before his doctoral studies, Ueda served on the faculty for the University of Arizona Fred Fox School of Music where he taught bands, conducting, and music education. As a strong advocate for education and community outreach, he has organized the UA Band Day and started the UA Conducting Workshop and the UofA Regional Etude Workshop. For outreach, Ueda continues to conduct honor ensembles, visit schools as a clinician-conductor, present at music conferences, and judge for music festivals. Before starting the DMA program, Ueda studied orchestral conducting in New York and Vienna. After a conducting fellowship in Vienna, he served as the director of the orchestra program for the Vienna Summer Music Festival and as an assistant conductor for several opera productions. Ueda received his Master of Music in Instrumental Conducting and Bachelor of Music Education from Northern Arizona University. He is currently studying orchestral and opera conducting with Dr. Thomas Cockrell.

### *Performers*

Trumpeter **JASON CARDER**'s dynamic personality and nimble talent allow him to move fluidly from intimate jazz clubs to concert stages before audiences of thousands. As Yanni's solo trumpeter since 2008, Carder has performed all over the world as well as record four live DVD's. Yanni Voices Live at the Forum at Mundo Imperial, Yanni Live at El Morro, Yanni World With Borders and Dream Concert at the Pyramids of Giza. Throughout his career, Jason has toured with a diverse lineup of artists including Maria Schneider, Ray Charles, Woody Herman Orchestra, Arturo Sandoval Big Band, the Jaco Pastorius (Word of Mouth) Big Band, Maynard Ferguson and his Big Bop Nouveau Band, Paul Anka, Frank Sinatra Jr., K.C. and the Sunshine Band, Dr. John, The Toasters, Carlos Oliva y Los Sobrino's del Juez, Magnum Band, Tabou Combo, The Original Wildcat Jass Band, Anatoly Vapirov Big Band and the H2 Big band. He has also contributed his talent to over 125 C.D.'s including Sandoval's Rumba Palace, Americana, and the Grammy Award-winning Hot House, Latin Grammy winner Mamblue by Ed Calle, Sky Blue by Maria Schneider and others with Michael Bolton, Julian Marley, Gloria Estefan, Wyclef Jean, Placido Domingo, and the Bee Gees. His soundtrack credits include There's Something About Mary, Studio 54, and Dirty Dancing: Havana Nights. Jason studied music at University of Miami, Interlochen Arts Academy, Banff Center for the Arts, and Aspen Music Festival. He now holds a position at the Fred Fox School of Music as the Assistant Professor of Trumpet and chairs the International Trumpet Guild Jazz Improvisation Competition. His mentors include Steve Steele, Whit Sidener and Gilbert Johnson.

Mezzo-soprano Dr. **KRISTIN DAUPHINAIS** 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 and Luxembourg. As an orchestral soloist, Dr. Dauphinais has been often featured in 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 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, narrations with chamber orchestra in William Walton's Façade, and Stravinsky's A Soldiers Tale. On the operatic stage, her recent roles include Dorabella in Così fan tutte, Hänsel in Hänsel und Gretel, Mrs. McLean in Susanna, Zweite Dame in Die Zauberflöte, 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 graduated magna cum laude and Phi Beta Kappa with a BFA in musical theatre performance from the Lee Harvey Honors College at Western Michigan University has her MM and DMA degrees in vocal performance from Arizona State University. She has served on the voice faculty of the American Institute of Musical Studies (AIMS) in Graz, Austria and currently serves on the voice faculty at the Saarburger Serenaden-International Music Festival in Germany and is the chair of vocal studies at of the University of Arizona.

Dr. **PAMELA DECKER**, organist and composer, is professor of organ and theory at the University of Arizona. She earned the Doctor of Musical Arts degree at Stanford University and was awarded a Fulbright grant in 1980 to study organ and composition in Luebeck, Germany. She has won prizes in national and international competitions for organ and composition. Dr. Decker has performed extensively as a concert organist throughout the United States,



Canada and Europe. She has ten CD's (as performer or composer) in distribution. Twice she has appeared as a recitalist at the National Convention of the American Guild of Organists (AGO). She has performed as part of many other conferences and festivals at national and international levels. Dr. Decker's compositions have been performed in 19 countries by musicians from all over the world. She has been published by Wayne Leupold Editions, C. F. Peters, Augsburg, Hinshaw Music, Inc. and World Library Publications. Dr. Pamela Decker is represented by Phyllis Stringham Concert Management. In 2004 she was awarded the Henry and Phyllis Koffler Prize for Research/Creative Activity at the University of Arizona. In 2000 Dr. Decker was the recipient of the College of Fine Arts Award for Excellence in Teaching.

Percussionist and educator **COREY DENHAM** is committed to the commissioning and performance of new music and educating students in all areas of percussion. He is a founding member of 10-can percussion; a chamber ensemble who commissions and performs contemporary music in diverse venues across the country. In addition, Corey enjoys a career playing diverse genres ranging from jazz to orchestral music. As an educator and clinician Corey is very active in the marching percussion community. He has served as the front ensemble caption head for Wake Forest Independent, and Co-Percussion Caption Head for the Carolina Gold Drum & Bugle Corps. In 2013 he served as a percussion instructor and arranger for the Kadoudal Drum & Bugle Corps located in Quiberon, France. Most recently Corey was a percussion instructor for the WGI silver medalist Rhythm X Winds. In addition to Drum Corps and WGI, Denham has extensive experience composing and arranging for high school marching bands and percussion ensembles. Corey holds the Master of Music degree from the University of North Carolina School of the Arts and a Bachelors' in music education and music performance from Mars Hill University. He is a member of the National Association for Music Education, the Percussive Arts Society and is an education artist for Innovative Percussion Inc. sticks and mallets. He is currently a DMA student in the FFSOM's percussion studio.

Hailed for her "robust playing and virtuosic performance" (San Diego Tribune) and "beautiful and clear tone" (The Clarinet Magazine), Dr. **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 and premiered over 20 pieces with composers from the United States, Canada, France, Italy, Argentina, China, and Australia. Duo Entre-Nous has performed internationally and is featured on the album, "Lights and Shadows, Waves and Time," which was recently released on Parma Records. They are currently working on their debut album, featuring works they have commissioned, set to release on Equilibrium Label in Spring 2021. As a soloist and chamber musician, Glazier has recorded for Naxos, Toccata Classics, Mark Records, and Navona Records. Her debut solo album, "Magic Forest Scenes" will be released in Summer 2020 on Centaur Records, and contains the music of William Alwyn, Arnold Bax, Eugene Bozza, Paul Richards, Alexander Rosenblatt, and Piotr Szewczyk. Glazier performed regularly with the Orlando Philharmonic as principal, second, and e-flat clarinet from 2011-2016. She also served as principal clarinet of the Ocala Symphony, where she served from 2012-2016. Currently she performs with the Tucson Symphony and is principal clarinet of the Grammy Award-nominated True Concord Voices Orchestra. Orchestral collaborations include many internationally renowned artists such as Renée Fleming, Joshua Bell, and Yefim Bronfman. Jackie was the first-prize winner of the International Clarinet Association Orchestral Competition at ClarinetFest 2014. An active clinician and educator, Jackie has presented guest master classes at major universities throughout the United States. She has earned degrees from Cincinnati College-Conservatory of Music, University of Florida, and Florida State University. Jackie was named one of the University of Florida's Outstanding Young Alumni in 2018. She is an artist with Buffet-Crampon and Vandoren, and performs exclusively on Buffet-Crampon clarinets and Vandoren reeds.

**HANNAH HUTCHINS** was born and raised in Missoula, Montana. Currently a D.M.A. candidate in percussion performance with a minor in ethnomusicology at the University of Arizona, she is both a proponent of contemporary music and an advocate for global cultural understanding through the arts. She has performed at prestigious international events such as the Mizzou International Composers Festival and the Percussive Arts Society International Convention (PASIC) World Showcase, placed first in the 2019 Mid-Missouri Percussion Arts Trophy solo marimba category, and has traveled to study with master musicians in both Indonesia and Ghana. Hannah holds bachelor's degrees in music education and performance from the University of Montana and a Master of Music degree from the University of Missouri-Columbia, where she studied with Dr. Megan Arns.

Violinist Dr. **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 Associate 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 Kecskemethy, Andrew Jennings, and Mark Kaplan. Off the clock, Mr. Kantor enjoys auto racing and basketball.

Pianist Dr. **FANYA LIN** has captivated audiences worldwide with her charismatic and gripping performances. Her orchestral appearances include the ToruÅ, Symphony Orchestra, Utah Symphony, Savannah Philharmonic, Grand Junction Symphony, and Aurora Symphony. Fanya's performance of Prokofiev Piano Concerto No. 3 with the Royal Philharmonic Orchestra was depicted as "mesmerizing performance, it appeared as though a tornado had touched down through her [Fanya Lin] body and lifted her, feathers fluttering, from the piano stool as she weighed into the keys" by Hastings Times and Festival Flyer. An avid soloist, Fanya promotes classical music to the general public by creating innovative concert programs and engages her audience by presenting interactive performances. Her solo recitals have been featured in numerous prestigious concert series, including the Schubert Club Musicians on the Rise, Stecher and Horowitz Young Artist Series, and Eslite Emerging Artist Series. Fanya also dedicates herself to new music by performing with contemporary music organizations such as Focus and Axiom. As a chamber musician, Fanya has collaborated with world-class musicians including Noah Bendix-Balgley (concert master of Berlin Philharmonic), Romie de Guise-Langlois (clarinetist of Lincoln Center's Chamber Music Society), and Ta'u Pupu'a (tenor in major opera productions including Metropolitan Opera and San Francisco Opera). Fanya's festival concerts and masterclass series include Aspen, Music@Menlo, Rocky Mountain Audio Festival, Minnesota International Piano Camp, and Savannah Arts Academy. A native of Taipei, Taiwan, Fanya is a top prizewinner of Hastings International Piano Concerto Competition, Concours International de Piano France-Amériques, New York International Piano Competition, and Seattle International Piano Competition. Fanya earned her Doctoral Degree at the University of Minnesota under the guidance of Distinguished McKnight Professor Lydia Artymiw; her master's degree at The Juilliard School with Professor Hung-Kuan Chen and Jerome Lowenthal; and her Bachelor's Degree at Weber State University with Dr. Yu-Jane Yang. In Fall 2019, Dr. Fanya Lin joined the faculty at University of Arizona in Tucson as Assistant Professor of Music in Piano.

Pianist Dr. **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 the United Kingdom, 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. Daniel is an avid performer of 20th- and 21st-century works. Recent highlights include a duo piano recital with Dr. Fanya Lin at the 2021 London Festival of American Music, the 2020 world premiere of Dr. Kay He's multimedia work *Lost in Colors*, and collaboration with the Russian String Orchestra in a performance of Alfred Schnittke's *Concerto Grosso No. 1*. His recordings of solo and duo piano works by Daniel Asia are included on *Ivory II*, released by Summit Records in early 2021. He recently presented a lecture recital on Maurice Ohana's mature style and performed Ohana's first book of etudes, the *Six Études d'Interprétation* at the University of Southern California. After presenting his research on Ohana at the 2018 USC Graduate Research Symposium, he was awarded first prize for research in the Humanities. Daniel has spent multiple summers of concentrated music study at the Chautauqua Institution Music Festival in Western New York. In July 2014, he gave performances in East Hampton and Southampton, NY as a participant of Pianofest in the Hamptons. In Summer 2015, he performed at the Académie de Fourvière in Lyon, France, funded by a grant from the International Festival Society, and performed a solo recital at the Rønnebæksholm in Næstved, Denmark. In June 2017, he was awarded a full scholarship to attend the Art of the Piano Festival at the University of Cincinnati-College Conservatory of Music. Dr. Linder is Assistant Professor of Practice in Piano at the University of Arizona's Fred Fox School of Music, where he serves as keyboard area coordinator, teaches applied



lessons, chamber music, and piano literature, and teaches honors seminars in music. Daniel was named Outstanding D.M.A. 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 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 Chancler.

Dr. **MARISSA OLEGARIO** is Assistant Professor of Bassoon at The University of Arizona Fred Fox School of Music. 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 under conductors such as James Conlon, John Adams, Peter Oundjinn, Rafael Payere and Leonard Slatkin. Interested in interdisciplinary work, Marissa has collaborated with the Martha Graham Dance Company, commissioned lighting designs for performances, 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, Szilárd Mezei, and Shuying Li and has commissioned new works by Shuying Li, Sarah Gibson, Yuanyuan (Kay) He, and 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. An active chamber musician, she has appeared at the Phoenix Chamber Society Winter Series, the Norfolk Chamber Festival, and the clasclas festival in Spain where she performed with former concertmaster of the Berliner Philharmoniker Guy Braunstein. She actively subs with the acclaimed Breaking Winds Bassoon Quartet and is a member of the Arizona Wind Quintet, resident faculty quintet at the Fred Fox School of Music. She can be heard on two Naxos produced albums: Beethoven: Music for Winds featuring David Shifrin, Stephen Taylor, Frank Morelli, and William Purvis and A Vision of Time and Eternity: Songs and Chamber Music, featuring unrecorded works by Welsh composer William Mathias. A graduate of SUNY Stony Brook (DMA), the Yale School of Music (MM) and Northwestern University (BM), Marissa's major teachers are Christopher Millard, Lewis Kirk, and Frank Morelli.

**BRETT REED** is a performer and composer specializing in contemporary and improvised music. He regularly performs as a solo percussionist and is also a founding member of Crossing 32nd Street. As a jazz vibraphonist, he is a member of Union32 and The Tjader Project groups while also leading the Brett Reed Quartet. Reed has engineered, produced and/or performed on numerous recordings featuring the music of Mark Applebaum, David Arbury, Keith Kelly, Christopher Shultis, Stellacutta, and Iannis Xenakis alongside recordings of his own ensembles including Union32's latest, Wild Horses. Brett holds a Doctor of Musical Arts degree from the University of California, San Diego and is currently the Director of the Music Industry Studies program at Paradise Valley Community College in Phoenix. For the 2022-23 academic year, Brett is also teaching in the percussion studio at the University of Arizona while Dr. Morris Palter pursues his sabbatical research.

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Art: Wassily Kandinsky - Improvisation 31 (Sea Battle), 1913