MUSIC + FESTIVAL 2023

ASIA, HIS TEACHERS: DRUCKMAN & PERERA, AND HIS FRIENDS AND STUDENTS

OCTOBER 12-15

Art: “Landscape” John Henry Twachtman
This Music + Festival is in memory of my teachers, Ronald Perera (d. August 4, 2023), Jacob Druckman (d. 1996), Stephen Albert (d. 1992), and Randall McClellan.
2023 Music + Festival:
Asia, His Teachers: Druckman & Perera, and his Friends and Students
Sixteenth Annual Composers Festival
The University of Arizona School of Music
October 12-15, 2023

The Music + Festival 2023 is the festival’s 16th edition of this august annual enterprise. As I reached a milestone birthday of 70 this year, it was suggested that I feature my music. Thinking that was a little too self-referential, I decided to feature my music and that of my teachers, Jacob Druckman and Ronald Perera, and friends and students.

Druckman is primarily known for his orchestral works, which feature stunning and sensuous orchestrations. But he is also known for his pioneering electro-acoustic works. Perera is highly regarded for his lyrical choral, song, and operatic works. With my music you will hear compositions from throughout my career, from the mid-70s to the newest works written just a year or so ago. Thus, you will hear Arizonan and world premieres. Works performed will cover all genres, including solo, chamber, song, electro-acoustic, and music for wind ensemble, and orchestra.

Friends and students represented include Robert Dick, Kip Haaheim, Paul Richards, Joshua Nichols, Jared Aragon, Michael Vince, and Aaron Mobley. There will be eight concerts--- the most we have ever presented! --- and a symposium. There will be three guest soloists, including the revolutionary composer and flutist Robert Dick, the eminent cello soloist Julian Schwarz, and the renowned Welsh baritone Jeremy Huw Williams. All of them will give masterclasses open to the public. We also present two of our own: School of Music faculty pianist, Dan Linder in a solo concert, and DMA graduate violist Tiezheng Shen, in a world premiere performance of a solo work written for him by me. And of course, you will also witness wonderful performances by my colleagues and our students in many of these performances. I don’t think you could ask for more!

Thanks for coming out and hearing this wonderful music and great performances.

Cordially,
2023 Festival Co-Sponsors
Thank you!

Dr. Fran Orrok
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2023 Music + Festival:
Asia, His Teachers: Druckman & Perera, and his Friends and Students

Sixteenth Annual Composers Festival
The University of Arizona School of Music
October 12-15, 2023

Concert I - Robert Dick, composer and flutist
Thursday, October 12, 7:00 p.m., Holsclaw Hall

Concert II - Piano Music of Asia, Nichols, Copland
Friday, October 13, 5:30 p.m., Holsclaw Hall
Daniel Linder, piano

Symposium
Saturday, October 14, 1:00 p.m., Room 146
Jan Swafford, independent composer and author
Matthew Mugmon, Daniel Asia, the University of Arizona

Concert III - Chamber Music
Saturday, October 14, 4:30 p.m., Holsclaw Hall
Brian Luce, flute; Marissa Olegario, bassoon
Arizona Wind Quintet; Tiezheng Shen, viola; Jackie Glazier, clarinet

Concert IV - Electro Acoustic Music
The Electro Acoustic Music of Daniel Asia, Ronald Perera, Kay He, and Michael Vince
Saturday, October 14, 7:30 p.m., Crowder Hall
Kristin Dauphinais, mezzo-soprano
The Arizona Contemporary Ensemble, Daniel Asia, conductor
Daniel Asia, tenor; Philip Alejo, double bass
Chi-Rou Liu, piano; Aysen Idil Milliogulari, soprano
Clarissa Smith, soprano; Diana Peralta, soprano
Michael Vince, sound engineer

Concert V - Electro Acoustic and Amplified Music
The Electro Acoustic Music of Jacob Druckman and Daniel Asia/Kip Haaheim
Saturday, October 14, 9:30 p.m., Crowder Hall
Philip Alejo, double bass

Concert VI - Organ
Sunday, October 15, 3:00 p.m., Holsclaw Hall
Pamela Decker, organ; Jared Aragon, organ
Kenny Kriha, contrabassoon; Jason Carder, trumpet

Concert VII – Large Ensemble Concert
Sunday, October 15, 5:00 p.m., Crowder Hall
UA Wind Ensemble, Chad Nicholson, conductor
Arizona Symphony Orchestra, Thomas Cockrell, conductor

Concert VIII - Vocal Concert
Sunday, October 15, 7:30 p.m., Holsclaw Hall, $10
Jeremy Huw Williams, baritone
Daniel Linder, piano; Jenny Lee, piano
2023 Music + Festival:
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Concert I: Acoustic Music for Flute Alone
Robert Dick, composer and flutist
Thursday, October 12, 7:00 p.m., Holsclaw Hall

Acoustic Music for Flute Alone

Afterlight (1973)

Bypass to Otherness: 6 Short Pieces for Glissando Flute® (2022)

Slow, Soulful D minor Pentatonic Melody
Watching Clouds Watching
What?
Lights in the Sky
STRUT!
You’re Not a Ghost, am I?

Three Pieces Inspired by American Popular Styles
Lookout (1989)
Fish Are Jumping (1999)
Air is the Heaviest Metal (2008/16)

The Wind Cries, for Glissando Flute® (2017) – by Daniel Asia *World Premiere

Through the Ear Microscope: Amplified Music

The Answer, for Glissando Flute® (2013)

Techno Yaman, for flutist with electric keyboard (2001)

Bells for Diz, for amplified bass flute (2011)

everyone@universe.existence (2003) for flutist/speaker with
pre-recorded sound – poetry by Marvin Bell

Lake of Fire (2022), for amplified voice and bass flute

All music except “the wind Cries” by Robert Dick, Multiple Breath Music (BMI)
With equally deep roots in classical music old and new and in free improvisation and new jazz, ROBERT DICK has established himself as an artist who has not only mastered but redefined the flute. Known worldwide for creating revolutionary visions of the flute’s musical role, listening to Robert Dick play solo has been likened to the experience of hearing a full orchestra – an orchestra unlike any other on Earth. Robert plays the flute like it’s a human powered synthesizer, a shape-shifting entity responding to his impulses. Turning on the proverbial dime, his sound can flow through thick chords one instant, to chromatic percussion, to delicate whispering filigrees to a truly beautiful flute tone. His performances typically include flute (with his invention, the Glissando Headjoint™), alto flute, and bass flutes in C and F. On special occasions, he’ll bring out the giant, stand-up contrabass flute.

A look at Robert’s discography reveals a musician of major creative scope, with over forty CDs of original solo and chamber works and collaborations with fellow creative musicians. Other CDs feature music by Telemann (the Fantasies for flute alone) and Jimi Hendrix. Recent recordings include Our CellsKnow (Tzadik), solo improvisations on the contrabass flute, which received 5 stars in Downbeat Magazine.

As an improvisor, Dick has performed and recorded with New Winds, Tambastics, Oscura Luminosa, the Soldier String Quartet, the A.D.D. Trio, Steve Lacy, John Zorn, Paul Giger and Satoshi Takeishi, Jaron Lanier, Randy Raine-Reush and Barry Guy, Mari Kimura, Joëlle Léandre, Ulrike Lentz, Steve Gorn and many more of Europe and America’s finest improvisors.

Robert Dick’s multifaceted musical life includes work on redesigning the flute itself. He invented the Glissando Headjoint™, a telescoping flute mouthpiece that does for the flute what the whammy bar does for the electric guitar. He markets the headjoint under his own name Dick performs on a special flute that Bickford Brannen built for him. This flute has a myriad of new musical possibilities and many of Dick’s recent compositions embrace these freedoms.

Robert Dick’s primary flute teachers were Henry Zlotnik, James Pappoutsakis, Julius Baker and Thomas Nyfenger. He studied composition and electronic music with Robert Morris, Bulant Arel and Jacob Druckman. Dick holds a B.A., from Yale College (1971) and an M.M. in composition from the Yale School of Music (1973). For complete info on Robert Dick and the Glissando Headjoint™: www.robertdick.net
2023 Music + Festival:
Asia, His Teachers: Druckman & Perera, and his Friends and Students

Concert II: Piano Music
Daniel Linder, piano
Friday, October 13, 7:00 p.m., Holsclaw Hall

Daniel Asia (b. 1953)
Piano Variations
Majestic
Calm and Placid
Lively
Majestic

Joshua Nichols (b. 1989)
Variations on a Theme by Chesnokov
Theme: “With reverence”
Variation 1: “Brooding”
Variation 2: “Fleeting, fluttering”
Variation 3 – in Major: “Uneasy”
Variation 4 – Elevation: “Freely, like closing your eyes and seeing the stars”
Variation 5: “Quick”

INTERMISSION

Daniel Asia (b. 1953)
Why (?) Jacob

Aaron Copland (1900-1990)
Piano Sonata
I. Molto moderato
II. Vivace
III. Andante sostenuto

Praised as a “pianistic chameleon” (Fanfare), DANIEL LINDER is a versatile pianist, chamber musician, and teaching artist. He has performed solo and collaborative recitals to high acclaim in venues across the United States and in 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 duo recitals with Fanya Lin as the Lin-Linder Duo at the London Festival of American Music and other series, the world premiere of 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. After his performance of Bell Illuminations by Augusta Read Thomas, the composer praised his “vivid, elegant, nuanced, and colorful” pianism. An active recording artist, he is most recently featured on Metropolis: The Piano Music of Joshua Nichols (Summit Records, 2023). His recordings of solo and duo piano works by Daniel Asia are included on Ivory II (Summit Records, 2021), and he also appears with bassoonists William Dietz and Scott Pool on A Second Look (Soundset Recordings, 2022) and with oboist Sara Fraker and clarinetist Jackie Glazier on Johanna Beyer: Music for Woodwinds (New World Records, 2022). Dr. Linder is Associate Professor of Practice in Piano at the University of Arizona’s Fred Fox School of Music. He has presented lectures on piano pedagogy and music teaching and learning at the National Conference on Keyboard Pedagogy (NCKP) and state and national conferences of the Music Teacher’s National Association (MTNA). His article, A Multisensory Approach to Memorization was named ‘Article of the Year’ by CAPMT Connect, the e-Journal of the California Association of Professional Music Teachers (CAPMT). Dr. Linder is in demand as a master class clinician and adjudicator throughout the United States. 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. Daniel grew up in the Adirondacks of northeastern New York.

Please visit dlpianist.com for more information including recordings and performance schedule.
Program Notes

Piano Variations (1999) is a work in four movements. The outer movements are linked by character and material, the latter being a simple variation on the first. The materials of these movements, are alternately majestic, and quiescent, yet both ideas are of a somewhat detached nature, more having to do with the physical world than the human. The second movement is both ethereal and ruminative, alternating materials suggestive of large spaces, open and cavernous, and simple melodies that are elegiac in character. The third movement is whimsical and playful; toccata-like, it is driven by continuous sixteenth note and eighth note combinations. Occasional intrusions of a more whimsical music occur, but these are never able to derail the prevailing onward rush of the piece. The piece was begun in the summer of 1998 and finished in August of 1999.

Variations on a Theme by Chesnokov is based on Pavel Chesnokov’s “Spasěníye, sodělal,” or in English “Salvation is Created.” This is a haunting work of sacred choral music written in the early 20th century. It was one of the final pieces of sacred music that he wrote before being exiled from Russia during the Soviet suppression of Christianity. Chesnokov was never able to hear his own composition. The variations were written for pianist Eleni-Persa Stavrianou’s Russian-themed recital in 2020. The theme is simple, and presented nearly verbatim to that of the original score. The variations are a reflection of various emotional aspects of the original words: “Salvation is made in the midst of the earth, O God. Alleluia.” There are five variations, each with quite distinct levels of tact and tethering to the original theme. “Variation 1” is distorted, brooding, with the theme being gnarled and twisted like an old tree, heavy with darkness, opaque, and smoky. In this variation, the theme can be heard embedded in the texture, but it may be difficult to catch in a first hearing. “Variation 2” is a complete departure from the first, with the theme clearly heard in the tenor range; the accompaniment is like a flitting and fluttering bird. By the variation’s end, there is some concern or question of whether or not the theme decays to the same level as the accompaniment. “Variation 3” is jokingly called “in Major,” as the theme appears embedded in a major “mode” in the right hand. Where is it? It is disguised in the soprano line, although it glints with the texture of a prism or gemstone. “Variation 4 – Elevation” is an homage to Olivier Messiaen. Pealing dissonances, bells, and the theme in between these celestial echoes comprise this movement. Time stands still, in this music that haunts. “Variation 5” is quick, with the theme presented in the bass/tenor region. In this most tonal of all the variations, there is a pounding bass line and a rapid accompaniment. Imagine the horrors of the early to mid-20th century as a religious man is driven out of his country by ideology. The theme flees and evaporates with a whimper.

Why (?) Jacob for Piano (1983) was culled from a larger work of the same name for chorus and piano. The work was written in response to a commission to celebrate the opening of a new Center of the Performing Arts at the Lakeside School, Seattle, WA (my high school alma mater). Rather than written a bright, upbeat work, I thought it appropriate to remember those who were not there to celebrate. The title refers to a boyhood friend of mine, Jacob Rayman, who moved to Israel in his adolescence. He entered the military at age eighteen, as almost all Israeli youth do. He was one of the first paratroopers to die in the 1973 Arab-Israeli War.

The work is elegiac, somewhat melancholic, and nostalgic. It combines both the harshest of sounds (perhaps a gunshot is even present in the piece), as well as a soft, retreating tune, that keeps reappearing. An episodic work, whose edges are blurred, it ends like a music box winding down, the sounds fading into oblivion.

The work was first performed at the Oberlin Conservatory by Sanford Margolis. It was latter recorded for Koch International Classics by Jonathan Shames, and now appears on Summit Records.

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

--- Vivian Perlis, 1994
2023 Music + Festival:
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Concert III: Chamber Music
Chamber Music of Daniel Asia, Paul Richards, and Jacob Druckman
Saturday, October 14, 4:00 p.m., Holsclaw Hall

Daniel Asia
Chicago Variations (2019)
Joyously-Slower-Tempo I (Joyously)
Arizona Wind Quintet

Jacob Druckman (1928-1996)
Reflections on the Nature of Water (1986)
I. Crystalline
III. Tranquil
V. Profound
Gabe Albertus, marimba

Daniel Asia
Orange II (2022-23)
I. Soulful
II. Spritely, meandering
III. Fast and aggressive
IV. Serene
Tiezheng Shen, viola

Paul Richards (b. 1969)
Magic Forest Scenes (2000)
I. Lazy Blues-Snake River God Courts the North Wind
II. Tiny Hyper Spirit-Bear Escapes the Grumpy Goblins’ Lair
Jackie Glazier, clarinet

Daniel Asia
Five Images (1994)
I. Fast and lively
II. Humorous
III. Languorous
IV. Humorous
V. Fast and Lively
Brian Luce, flute & Marissa Olegario, bassoon
Program Notes

Chicago Variations is a brief and mostly effervescent work, characterized by rapid and continuous sixteenth note motion accompanying an always unfolding melody. The melody works its way through all the instruments in due course. This continuity is occasionally broken by music that is slower and more thoughtful in character, almost chorale-like. After a full opening, the density of sound varies throughout, until with the climax and end of the piece, the complete ensemble returns to drive the work to its joyful conclusion. One could think of this work as a short walk along Lake Michigan on a bright summer day without too much humidity. The work was commissioned a number of years ago by Todd Wiener and Paula Jacobi who live in Evanston as well as Tucson, for Quintet Attacca. Because of Covid, they gave the world premiere just last night at Pittsburgh State University, Kansas!

Composer Jacob Druckman writes “Reflections on the Nature of Water is a small payment toward a very large debt. There were primarily two composers, Debussy and Stravinsky, whose music affected me so profoundly during my tender formative years that I had no choice but to become a composer. It is to Debussy that I doff my hat with these reflections of his magical preludes. Reflections on the Nature of Water is comprised of several short movements, each with a contrasting character. It was written for William Moersch, and with his counsel, for which I am indebted.”

Orange II is, not surprisingly, based on the original Orange. It is a good bit shorter, comprised of only four movements rather than the seven in the first version.

The original is highly gestural and mostly composed with major and minor seconds, and is therefore, rather hard-edged, biting, and aggressive in nature. It was written for a growing-up buddy, Steven Ansell who went on to be the violist in the famed Muir String Quartet and is presently principal violist of the Boston Symphony.

This latter version might be thought of in the context of Bartok’s Music for Strings, Percussion, and Celeste. By this I mean that the opening motive of this work is mostly made of major and minor seconds, and is rather dark in mood. The final movement, joyous and buoyant, uses the same motive, or rather its shape and contour, but the intervals are all widened to major and minor thirds. In this second take on Orange, the intervals are now widened to include mostly thirds and perfect intervals, thus providing a gentler sound world. Its four movements run together without a break. It was written for another young friend and new virtuoso, Shen, a student of the UA’s viola teacher Hong-Mei Xiao, who recorded the first Orange on Summit Records DCD 422. May he go from strength to strength.

Magic Forest Scenes are a pair of surreal evocations from a composite imaginary other-world drawn from a lifelong love of fiction and mythology. The rhapsodic first movement, “Lazy Blues-Snake River God Courts the North Wind” contrasts with the scherzo second movement, “Tiny Hyper Spirit-Bear Escapes the Grumpy Goblins’ Lair”. The work was composed for clarinet virtuoso Mitchell Estrin in 2000.

Five Images is in an arch form, which means the movements are laid out ABCBA. The first and last movements feature brief motivic groups of sixteenth notes and eight notes in varying permutations. Dynamics change with abruptness as does register in this quixotic music. The second and fourth movements are characterized using grace notes which makes for almost a bird-like effect, or a joyful whistling or chirping, or maybe with a human clicking of the heals. The rhythm frequently speeds up and slows down with the use of eight notes and triplets. Crescendos and diminuendos create a sense of hide and seek. The third movement, the keystone of the arch structure, is slow and thoughtful, a gentle respite from the other movements. Its movement in space is quite proscribed, as it goes about its somewhat somber, pondering, way.
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Concert VI: Chamber Music
Electro Acoustic Music
Saturday, October 14, 7:30 p.m., Crowder Hall

Daniel Asia
Miles Mix (1976)
For electro-acoustic media

Ronald Perera (b. 1941)
Three Poems of Gunter Grass
1. Gleisdreieck
2. Klappstühle
3. Schlaflos
Kristin Dauphinais, mezzo-soprano
The Arizona Contemporary Ensemble
Clarissa Tracy, flute (doubling piccolo and alto flute)
Cameron Galvin, clarinet & bass clarinet
Brian Flores, alto saxophone
Lance Zhou, violin
Claire Davis, viola
Lori Hennessy, cello
Chi-Rou Liu, piano

INTERMISSION

Yuanyuan (Kay) He (b. 1985)
Love YOU ... niverse (2010) For electro-acoustic media

Daniel Asia
My Father’s Name is Bernard (1995)
Daniel Asia, bass
Philip Alejo, double bass
Chi-Rou Liu, piano

Michael Vince (b. 1986)
Three Fates
Aysen Idil Milliogulari, Klotho
Clarissa Smith, Lachesis
Diana Peralta, Atropos
Michael Vince, Sound Engineer
Miles Mix takes its title from the jazz trumpeter and composer, Miles Davis. Many of the sources, or in current terminology—samples—are taken from a few of his albums from around 1973–5, including Bitches Brew and On the Corner, as well as a few from the albums of guitarist John McLaughlin and Weather Report. Other purely electronically produced sounds were created on the custom Arp synthesizer in the Yale Electronic Music Studio.

The piece is in two sections. The first is rambunctious, skittering, and aggressive. The second is meditative, soft where the first is hard, yet with a hint of unease about it. The piece is initiated with a ‘marker’ that is heard throughout this section. It defines a Fibonacci number series (in this case expressed in seconds) that becomes successively shorter in duration. All musical events are of lengths directly related to the series. The effect is that of the acceleration of time. The second section, twice as long as the first, is concerned with the process of filtering. Drifting in during the end of the first section, it provides an extensive foil and release of tension to that section’s almost manic energy. A new marker, a distorted McLaughlin lick, is also heard here defining successively larger periods related to the Fibonacci series. The effect is that of the deceleration of time.

There is a strong visual image that governs the structure of this piece: a diver jumps off a cliff into a body of water. As he approaches impact his speed becomes exponentially greater. At impact, speed suddenly moves to slow motion, and the dive is now only a distant memory.

© 1977 Daniel Asia

Three Poems of Günter Grass is, quite simply, one of the most haunting works of the last 25 years. Scored for soprano, chamber ensemble, and electronic tape, composer Ronald Perera sets three poems by the German author depicting different aspects of Germany after the Second World War. The tape is used to provide musique concrete derived from the sounds of Germany—a departing train, a military march, a Nazi rally (the unmistakable voice of Hitler is very evident in the third song)—in effect local color for the eloquent soprano line and imaginative instrumental writing. The first song, Gleisdreieck, was inspired by the train station of the same name on Berlin’s elevated railway. Prior to the Berlin Wall it was where one crossed the frontier from west to east. Grass uses it as a metaphor for the rootlessness of postwar German society, and Perera sets it to a variety of train sounds, real and musical. The second song, Folding Chairs (I give the titles in English; the cycle is sung in German), uses the chairs as a metaphor for the impermanence of home caused by the war. Perera sets it to ghostly, distorted reminiscences of Strauss’s Kunstlersleben (Artist’s Life). The vocal line is itself a ghost of the many arrangements of Strauss waltzes for soprano and orchestra, complete with climactic high note, a phantom of a culture devastated by the Nazis. The final song, Sleepless, is the nightmarish vision of a man with insomnia counting himself to sleep by recounting his life. Eventually he recounts the guilt of his actions during the war, a guilt for which there is no atonement.

© John Story, Fanfare Magazine, Jan./Feb. 1999

My Father’s Name was Bernard is an arrangement made including double bass, for the last song in my cycle, Breath In a Ram’s Horn, originally for tenor (or high voice) and piano. The work is about family relations and their complicated nature. This version was written for a concert having to do with free speech, or the abrogation thereof. It includes the phrase ‘screwed up’ which is an alternate version of f***ked up. Now this phrase is commonplace and ubiquitous, a Ram’s Horn, well as a few from the albums of guitarist John McLaughlin and Weather Report. Other purely electronically produced sounds were created on the custom Arp synthesizer in the Yale Electronic Music Studio.

The energy of this love is filling all cells of my physical body and lighting up every corner of my mind. I feel the undeniably strong connection towards to you, and then, this shining connection destroyed my world. My world collapses with yours. Born into the nova in the Love You ... niverse.” In the piece, atmosphere ambient music combines with astronomic video to reveal the love universe, which is sentimental, unreal, and full of adventures, creativities and conflicts.

©2023 Kay He

The Greeks of antiquity considered fate, like many other human concepts, as supernatural human-like entities named the Moirai. According to the myth, each of these three sisters plays a role in determining a human’s lifespan. Klotho spins the thread of life, Lachesis measures the thread, and Atropos cuts the thread. In Fate Sisters, the music attempts to capture the ritualistic nature of this process, as well as the chaos that would come from the constant—and essential—spinning, measuring, and cutting. These powerful, fictional seamstresses are reflections of the real strength found within the feminine.

©2023 Michael Vince
Gleisdreieck

Die Putzfrauen ziehen von Ost nach West
Nein Mann, bleib hier,
Was willst du drüben?
Komm über Mann, was willst du hier?
Gleisdreieck
Gleisdreieck,
Wo mit heißer Drüse die Spinne,
Die die Gleise legt,
Sich Wohnung nahm und Gleise legt.

In Brükken geht sie nahtlos
Über und schlägt sich selber Nieten nach,
Wenn was ins Netz geht
Nieten, nieten, nieten

Lokkert
Wir fahren oft
Und zeigen Freunden
Hier liegt Gleisdreieck,
Steigen aus und zählen mit den Fingern gleise,
Und zählen, zählen, und zählen mit den Fingern gleise,
Gleise
Gleise
Gleise
Gleise
Die weichen lokken, Putzfrauen ziehn
Das schlusslicht meint mich
Doch die Spinne fängt Fliegen und lässt Putzfrauen ziehen.

Wir starren gläubig in die Drüse und lesen,
Was die Drüse schreibt
Gleisdreieck
Gleisdreieck
Gleisdreieck
(sie verlassen sogleich Gleisdreieck und den Westsektor)

Gleisdreieck

The cleaning ladies move from east to west
No man, stay here,
What do you want over there?
Come over man
What are you doing here?
Gleisdreieck
Where a hot spider’s gland
spins out the tracks
He took up residence and laid tracks
In Brükken it goes seamlessly
Over and over and rivets after
In the network go rivets, rivets, rivets
Easily
We often take the train
And show our friends Gleisdreieck
Get out and count tracks with your fingers
And count, count, and count the tracks with your fingers
Tracks
Tracks
Tracks
The soft curls, cleaning ladies
The final light is for me
But the spider catches flies and lets cleaning ladies go.
We stare believingly into the web’s source and glean
What the webmaker writes:
Gleisdreieck
Gleisdreieck
Gleisdreieck

(You immediately leave Gleisdreieck and the Western sector)

Klappstühle

Wie traurig sind dieser Veränderungen
Die Leute schrauben ihre Namensschilder ab,
Nehmen dem Topf mit dem Rotkohl,
Wärmen ihn auf,
Anderen Ortes,
Was sind das für möbel,
Dir für den Aufbruch werben?

Die leute nehmen ihre Klappstühle
Und wandern aus.
Mit heimweh und Brechreiz
Tragen patentierte Sitzgelegenheiten
Und patentlose Besitzer
Hin und her
Auf beiden Seiten
Des grossen Wassers stehen nun Klappstühle;
Wie traurig sind dieser Veränderungen.

Folding Chairs
How sad are these changes
People take off their name tags,
Take the pot with the red cabbage,
warm it up,
Another place.
What kind of furniture is that?
Advertise your departure?

People take their folding chairs
And emigrate.
With homesickness and nausea
Loaded ships
Carry recognizable seating
And unrecognizable owners
Back and forth
On both sides
There are now folding chairs on the sea;
How sad are these changes.
Schlaflos

Eins, zwei, drei, vier, fünf, sechs, sieben, acht, neun, zehn…
Mein Atem Verfehlte das Nadelöhr,
Jetzt muss ich zählen und heimwärts blättern trep ab.
Aber die Kriechgänge
Münden in Wassergräben,
In denen kaulquappen
Zähl doch mal nach
Eins, zwei, drei, vier, fünf, sechs, sieben, acht, neun, zehn…
Meine Rückspule plappert ihr drittes Jahrzehnt
Das Bett geht auf Reisen
Und überall legt der Zoll seine Hand auf:
“Was führen sie mit?”
“Drei Stümpfe”
“Fünf Schuhe”
“Ein Nebengerät”
Mehrsprachig werden sie Nachgezählt
Die Sterne,
Die Schafe,
Die Panzer,
Die Stimmen,
Ein Zwischenergebnis wird ausgezählt.

Sleepless

One, two, three, four, five, six, seven, eight, nine, ten…
My breath missed the eye of the needle,
Now I have to count and scroll back home.
But the tunnels
Mouths in moats,
In which tadpoles

Count again
One two three four five six seven eight nine ten…
My rewind is babbling its third decade
The bed goes on a journey
And customs lay their hand everywhere:
“What are you carrying?”
“Three stumps
“Five Shoes”
“A secondary device”
They are counted in multiple languages
The stars,
The sheep,
The tanks,
The voices,
An interim result is counted.
2023 Music + Festival:
Asia, His Teachers: Druckman & Perera, and his Friends and Students

Concert V: Electro-acoustic and Amplified Music
Saturday, October 14, 9:30 p.m., Crowder Hall

Jacob Druckman (1928-1996)
Synapse/Valentine (1971)
Philip Alejo, Contrabass

Daniel Asia/Kip Haaheim (b. 1955)
Video images by Janet Davidson-Hues
Sacred and Profane (2003)
An electro-acoustic work created in the SOM Electronic Music Studio
I. An Awesome Silent Fire
II. Mercury-1. Cipher
III. Mercury-2. Burnished Fire
IV. Mercury-3. The Mad Hatter
V. Like Smoke Toward Heaven
VI. Chromium-1. Tripartite
VII. Chromium-2. Dances
VIII. Chromium-3. Quicksilver
IX. Cry

Program Notes

In the late sixties and early seventies, Jacob Druckman began to experiment with the emerging field of electronic music. Uncompelled by purely abstract pieces, especially those that removed any hint of human creation, the composer favored using the electronic medium to discover “a theater of imagery in which to compose vivid, even ritualistic character studies of musical and psychological complexity.” Many compositions dating from this period combine electronic and human elements, such as the Animus series (1966-77) for musicians and tape.

Synapse was the only all-electronic piece that Druckman composed, and he wrote it to accompany Valentine. Today, however, Valentine is usually performed without Synapse. However, Druckman saw Synapse as a prelude to Valentine, and thought them “indivisible”. That is why we present them in tandem tonight.

In the Animus series of the same period, Druckman combines electro-acoustic music with a live instrument, whereas in Synapse/Valentine he combines electronic and acoustic sound sources instead of by laying them, but putting them aside one another: synapse is a purely electronic commentary on Valentine, which is for solo double bass without electronic manipulation. Namely, before the paragraph that starts with Valentine.

Valentine is a work that strives to capture the complexity of rhythm and timbre available to electronic music by a living musician. Druckman insists that he wants his music to exhibit “a corporeal nuance, the sound of electronic energy coursing through flesh rather than wires.” The live performance event trumps perfection (as only electronic recordings can produce) as the ultimate goal of the composition. Valentine is often paired with an electronic piece, Synapse, as a way to contrast the potentials available to each medium: one, non-visual and fixed and the other, theatrical and shifting.

During a stay in Paris in 1968, Druckman rented a bass and began to experiment with the instrument’s percussive and color capabilities. Jon Deak, who has frequently performed Valentine, mentions how the composer’s grotesque movements and contortions over the instrument led to the realization of the work. Indeed, the performance directions ask the performer to assault the bass “with de Sade-like concentration” while moving “towards a state of euphoria.”
Following its premiere in 1969, *Valentine* appeared as a ballet performed by Rebecca Wright and Christian Holder of the Joffrey Ballet. With choreography by Gerald Arpino, Valentine was staged as a battle of the sexes in the boxing ring with an on-stage bass player, performed by Alvin Brehm.

*Sacred and Profane*, is an electro-acoustic music cycle of five works. The title suggests one way of dividing the nature of the universe, and as well, that of time. Most specifically, it can define the day of rest (the Sabbath) as separate from the other six days of the week (the profane). In a musical context, it describes, or alludes to, sacred moments that are set up, by the more profane moments of the piece. In this extensive work, it is used to describe the basic materials of the five pieces, as well as a general framework for understanding the various pieces. At the same time, there are clear moments of the sacred in the profane pieces as well. This is a mirroring of the awesome aspects of the natural world.

Three of the works, *An Awesome Silent Fire*, *Like Smoke Towards Heaven*, and *Cry* are drawn from the sayings of Rabbi Nachman of Bratislav, a leader of the Hassidic movement in Poland of the 18th Century. These texts were used for their poetic imagery, and the words (or word) are the sole materials of these three pieces. These pieces represent, for us, a human search, or striving for the divine. Thus, the sacred aspect of this work.

The other two pieces, *Mercury* and *Chromium*, form the profane part of the larger cycle. Each of these two works are in three movements and are formed solely of synthesized (MIDI or computer-generated) sounds; thus their more profane origination. They reflect a look at the natural and human world at the same time. These works incorporate dance elements, a quiet sense of humor, as well as a subtle reference to sounds of the natural and man-made world.

*An Awesome Silent Fire* suggests the overwhelming quality of God’s presence: enveloping, frightening, and overwhelming. It suggests biblical imagery of the Burning Bush, or even the destruction of Sodom and Gomorrah.

*Mercury* suggests various associations we have with the element, the heavenly body, and the Messenger god. The expressive squeaks, shrieks, and chortles of the first movement create a chaotic organic environment filled with the lively chattering discourse of several related musical elements. The second movement is slow and mysterious, offering quiet moments of repose in the midst of a landscape that is composed of slow arabesques, which move glacially like viscous molten/frozen stone. *Mercury’s* final movement is essentially a transformed reprise of the materials of the first movement; more obsessive and frenetic, the musical organisms of the work seem to take on a life of their own.

*Like Smoke Towards Heaven* is atmospheric and ephemeral. Musical gestures seem to trail off, or upwards. Sounds are wispy, flickery, then burst open, only to fade yet again. Imagine smoldering embers that occasionally burst into flame, sending out a message that gradually seeks its way to the primal source.

*Chromium* is in three parts. We gave it this title as the sounds seemed somewhat bright and steely, emotionally restrained. The first part combines high metallophone and metal windchime sounds with cymbals, and prickly strings, that also turn steely. The second part is a light, bright, and easy-going dance. Its sounds are almost Caribbean in nature, perhaps alluding to steel drums and marimba-like instruments. The third part, an epilogue, is episodic, airy, and spatial. With sounds bending and swaying, it seems like time has slowed down, and the music is moving in slow-motion. Think of molten metals.

*Cry* comes from the phrase “your cry will be a whisper”. It imagines sound imploding and exploding, or sound as a constrained form of energy. Or perhaps it sounds like prayer, the energy of the heart as expressed in thought.

These works were co-written by both of us, and first presented in concert with the Dance, choreographed and directed by Professor Emeritus of the UA School of Dance, John Wilson. Thereafter, Asia and Haahem asked Janet Davidson-Hues to create video imagery for the cycle. This is the first full performance with this imagery and performed in surround sound.

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Concert VI: Organ Music  
Electro Acoustic Music  
Sunday, October 15, 3:00 p.m., Holsclaw Hall

Daniel Asia  
arr. by Joshua Nichols  
Gateways (world premiere) (2023)  
Pamela Decker, organ

Pamela Decker (b. 1956)  
Golden Gates  
Passacaglia and Dance Variations (2023)

Jared Aragon (b. 1990)  
Sobre la Oscura Flor  
for contrabassoon and organ  
Jared Aragon, organ;  
Kenny Kriha, contrabassoon

Daniel Asia  
Music for Trumpet and Organ  
(world premiere) (1984)  
Movement IV  
Jason Carder, trumpet  
Pamela Decker, organ

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.

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, 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.
Program Notes

*Gateways*, in its first iteration as an orchestra piece, was begun in the middle of May 1993 and finished on July 13, 1993. The work, a fanfare-like piece, is kaleidoscopic and mercurial in nature. It rapidly moves back and forth between sections of strong contrast, light and dark, thin and thick. At the same time, most of materials are somewhat light-hearted in character, as befits a fanfare. There is liberal use of a fanfare’s traditional rhythmic motive, an eighth note and two sixteenth notes, albeit used in often curious and humorous permutations. The work also contains a lot of big band jazz and blues. And of course, brass and percussion play a prominent role. The work was commissioned by, and is dedicated to, the Cincinnati Symphony Orchestra and its music director Jesus Lopez-Cobos, in great appreciation for their craft and artistry, and in celebration of the orchestra’s centennial year. This version for organ is the delightful recent commission of my friend and colleague, Pamela Decker, composer and organist extraordinaire, and was realized by Dr. Joshua Nichols.

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*Golden Gates* was commissioned by the American Guild of Organists (AGO) for world premiere performance at the 2011 Region IX Convention of the AGO in San Francisco. The work is an homage to this colorful city that is so rich in international influences and diversity of population. The city’s beloved Golden Gate bridge is an American landmark and a symbol of the “bridging” and building of diverse cultures. Two primary themes prevail in the piece: one that is presented as a Chinese flute melody (of my design) and the other represents the Hispanic influence that is so prevalent in San Francisco and its Bay Area. The South American thematic material is loosely derived from the hymn “Enviado soy de Dios.” The piece begins quietly, with the presentation of the flute melody embraced by harmonic constructions that display an influence of the pentatonic scale. As the work develops, the South American theme enters as a powerful tango. At the conclusion of the piece, both themes occur in tandem—one superimposed over the other—in a toccata-like segment that is both contrapuntal and gestural in nature.

Passacaglia and Dance Variations is a work for organ solo that brings together six dance types that have Spanish or South American influences into one through-composed piece within the structure of a passacaglia, which is a set of variations on a ground bass. The form of this specific passacaglia begins with an introduction, followed by the statement of the ground bass thematic material in the pedal part and proceeding to a series of eleven variations. Some of the variations present thematic transformations and ornamentations that are consistent with stylistic elements of represented dance types, such as sarabande, tango, waltz (Brazilian valsa) rondena, and fandango.

©2023 Pamela Decker

The title of this piece, on the dark flower (translated), comes from the poem of the same name by Uruguayan poet Suleika Ibáñez Iglesias which, in turn, was inspired by the poetry of Sor Juana Inés de la Cruz. The life and works of de la Cruz have provided much inspiration to me and my musical creations and in setting out to compose a new work for contrabassoon, I felt I might find inspiration from her poetry. I decided to explore beyond de la Cruz and look at the poetry of other nuns living in her time throughout Latin America. In my explorations, I came across a collection of modern writings inspired by the poetry of de la Cruz and found the fascinating poem by Ibáñez. The contrabassoon has long been a favorite instrument of mine, its deep, velvety timbre can be the source of much beautiful music. I knew this poem by Ibáñez would be perfect with the contrabassoon. Recently, I have grown increasingly fascinated by chamber music that includes the organ as part of the ensemble and I thought this combination of contrabassoon and organ could provide some gorgeous sounds and fascinating textures. Composed in one movement, this meditation does not attempt to depict or tell the story of the poem by Ibáñez, but instead plays with the idea of a dark flower and what musical materials I felt reflected that intriguing mental image.

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*Music for Trumpet and Organ* has the subtitle (Elaborations on Ossabaw Island Dream). OID is a lengthy orchestral work I wrote in the 80s based on the poetry of my then new friend, Paul Pines. We met at the MacDowell Arts Colony in 1979 and became fast friends over the ping pong table. I read his poetry, fell in love with it, and have been setting it for the last forty years or so. With this re-imagined work, I took five movements of the nine and rescoring them for this instrumental combination. In so doing, I did indeed write elaborations--- or perhaps better, variations--- upon the vocal lines that seem more in the spirit of a trumpet, an improvisation on the original melodies, wherein I didn’t need to care about the comprehensibility of the texts. It might be thought of like a Baroque melody where the performer/composer adds his own embellishments as he goes along, but here they are written down.

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Concert VII: Large Ensemble Concert
Arizona Symphony Orchestra, Thomas Cockrell, conductor
UA Wind Ensemble, Chad Nicholson, conductor
Sunday, October 15, 5:00 p.m., Crowder Hall

Joshua Nichols
Chorale (2023)

Daniel Asia
Gateways (1999)
UA Wind Ensemble

Jacob Druckman
Summer Lightning (1991)

Daniel Asia
Cello Concerto (1997)
1. Moderato
2. Adagio, ma con rubato
3. Allegro Vivace
Julian Schwartz, cello
Arizona Symphony Orchestra

JULIAN SCHWARZ was born to a multigenerational musical family in 1991. Heralded from a young age as a cellist destined to rank among the greatest of the 21st century, Julian’s powerful tone, effortless virtuosity, and extraordinarily large color palette are hallmarks of his style. After making his solo debut at the age of 11 with the Seattle Symphony and his father Gerard Schwarz on the podium, he made his US touring debut with the Moscow Radio Symphony Orchestra in 2010. Since being awarded first prize at the inaugural Schoenfeld International String Competition in 2013, he has led an active career as soloist, performing with the symphony orchestras of Annapolis, Boise, Buffalo, Charlotte, Columbus, Des Moines, Hartford, Jacksonville, Louisville, Memphis, Modesto, Omaha, Puerto Rico, Richmond, Rochester, San Antonio, Sarasota, Seattle, Syracuse, Toledo, Tucson, Virginia, West Virginia, Wichita, and Winston-Salem, among others. Internationally, he made his Australian debut with the Queensland Symphony, his Mexican debuts with the Boca del Rio Philharmonic in Veracruz and the Mexico City Philharmonic with frequent collaborator Jorge Mester, and his Hong Kong debut at the Intimacy of Creativity Festival. He has also appeared at the Salzburg Mozarteum, and the Verbier festival in Switzerland. As a chamber musician, Mr. Schwarz performs extensively in recital with pianist Marika Bournaki. In 2016 the Schwarz-Bournaki duo was awarded first prize at the inaugural Boulder International String Competition’s “The Art of Duo”, and subsequently embarked on an extensive 10-recital tour of China in March 2017. Mr. Schwarz is a founding member of the New York based Frisson Ensemble (a mixed nonet of winds and strings), and the Mile-End Trio with violinist Jeff Multer and Ms. Bournaki. He performs frequently at Bargemusic in Brooklyn with violinist Mark Peskanov, on the Frankly Music Series in Milwaukee with violinist Frank Almond, as a member of the Pappal Chamber Players in St Petersburg FL, and has appeared at the Cape Cod Chamber Music Festival, Orcas Island Chamber Music Festival, and the Seattle Chamber Music Festival. In addition, he is the co-coordinator of chamber music at Eastern Music Festival, running programming for the Tuesday evening chamber music series. Julian Schwarz is an ardent supporter of new music, and has premiered concertos by Richard Danielpour and Samuel Jones (recorded with the All Star Orchestra for public television in 2012, subsequently released as a DVD on Naxos). In the 17-18 season, he gave the world premiere of Lowell Liebermann’s first Cello Concerto with a consortium of six orchestras. Other premieres include recital works by Paul Frucht, Scott Ordway, Jonathan Cziner, Gavin Fraser, Alex Weiser, Ofer Ben-Amots, and the US Premiere of Dobrinka Tabakova’s Cello Concerto. On record, he has recorded Bright Sheng’s “Northern Lights” for Naxos, the complete cello/piano works by Ernest Bloch for the Milken Archive of American Jewish Music, and an album of concertos with the Seattle Symphony. A devoted teacher, Mr. Schwarz serves as Assistant Professor of Cello at Shenandoah Conservatory of Shenandoah University (Winchester, VA) and on the artist faculty of New
York University (NYU Steinhardt). He spends his summers teaching and performing at the Eastern Music Festival (Greensboro, NC). Past faculty appointments include artist-in-residence at the Lunenburg Academy of Music Performance (Nova Scotia, Canada), faculty teaching assistant to Joel Krosnick at The Juilliard School, and artist-In-residence at the pianoSonoma Festival. Born in Seattle, WA, Mr. Schwarz studied at the Academy of Music Northwest and the Lakeside School. He continued to the Colburn School in Los Angeles under Ronald Leonard, and then moved to New York City to study with mentor Joel Krosnick at The Juilliard School (BM 14, MM 16). Other influential teachers include the late David Tonkonogui, the late Toby Saks, Lynn Harrell, Neal Cary, and chamber music mentors Andre Roy, Arnold Steinhardt, Jonathan Feldman, Toby Appel and Paul Coletti.

Program Notes

Chorale, a realization of an earlier work for solo piano, is affectively broken, as it conveys ambiguous emotions. Colors fracture and tension develops by thwarting expectations, and the presence of “wrong notes,” and broken meters. At its climatic moment, there is a fracture in the harmonies, a resolution is evaded, and the tonal center is challenged. There is a glimmer of hope though, as the work settles down from its apotheosis, and the music fades into a stable resolution.

©2023 Joshua Nichols

Gateways, in this band version, was written in the summer of 1999. It is based on the orchestral version written in 1993 on a commission from the Cincinnati Symphony Orchestra in honor of their sesquicentennial celebration. The work, a fanfare-like piece, is kaleidoscopic and mercurial in nature. It rapidly moves back and forth between sections of strong contrast. At the same time, most of the musical materials are somewhat light-hearted in character, as befits a fanfare. There is also liberal use of a fanfare’s traditional rhythmic motive, namely an eight-note and two sixteenth-notes, albeit used in often curious and humorous permutations; and the brass and percussion play a prominent role. The wind ensemble version of Gateways was commissioned for the Baylor University Wind Ensemble, Michael Haithcock, Director, by The David and Mitzi Scott Family of Houston, Texas as a gift to celebrate the new millennium. The Scott’s fervent support of the arts and young people is gratefully acknowledged.

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Summer Lightning is the latest and perhaps most brazen step my music has taken in recent works towards simplicity and candor. At times I feel like some fate-driven Istar, shedding veils of complexity and sophistication, moving inexorably toward a blinding light of simple truth. Perhaps it is, on the other hand, simply a regression to a child-like state of delight in those simple harmonies and rhythms that made being a musician the only path my life could take. The title springs directly from my images of Tanglewood, the BSO, and Seiji Ozawa.

©1990 Jacob Druckman

The Cello Concerto is in the usual three movements, with the traditional format of fast, slow, fast. The first movement opens with a sharply rhythmic theme in the orchestra, which is decidedly extrovert and brash. These materials are developed in the cello part through a process of elaboration and troping, in a quite playful manner. As the materials tend toward exhaustion, a new, lyrical and emotionally quiescent theme is stated. It appears twice in different orchestral settings before a return to the opening materials. This is followed by a cadenza, which, while exploring the materials of this movement, subtly introduces a quick glimpse of harmonic ideas which are pursued in the final movement. A brief coda brings the movement to a close. The second movement is, for the most part, a soulful melody, in an adagio tempo. Starting quietly in the lowest range of the cello, by the conclusion of the movement, the cello has made its way to a searing restatement of this melody in its highest register, only to collapse upon itself in exhaustion and retreat back to the lower register. There are other themes of a more moderate speed that provide a sense of gentle rumination, as well as a chorale that leads back to the opening. The conclusion recalls the chorale music as the music fades into oblivion. The third and final movement regains the energy of the first movement and then some. Marked allegro vivace, after a brief orchestral opening, the cello seems almost never to stop playing. The movement drives onward with a sense of breathless impetuosity and daring, with the cello engaged in rapid figures, or aggressive double stops (the playing of two notes at once). The orchestra provides a colorful counterpoint to this relentless energy, providing a harmonic structure, as well as a subtle commentary, on the furious goings-on in the cello. In a clear and transparent variation form, the movement ends with a brief coda, like the first movement, that brings the entire work to a crisp and triumphant close.

This work was commissioned by Carter Brey, presently principal cellist with the New York Philharmonic, the Greensboro (NC) and Columbus (OH) Symphony Orchestras, the Seattle Youth Symphony, and the Cabrillo Music Festival. It was first performed by Brey and the Greensboro SO, conductor Stuart Malino, January 24, 1998.

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Concert VIII: Vocal Concert
Jeremy Huw Williams, baritone
Sunday, October 15, 8:00 p.m., Holsclaw Hall

Daniel Asia
Amichai Songs (2012)
Daniel Linder, piano
1. God’s Hand in the World
2. Jerusalem
3. Through Two Points Only
4. Sonnet from the Voyage
5. Almost a Love Poem
6. A Young Soldier; Like Torn Shirts; In the Right Angle

Ronald Perera
Five Summer Songs (1972)
1. New Feet Within My Garden Go
2. South Winds Jostle Them
3. I Know a Place
4. To Make a Prairie
5. The One That Could Repeat the Summer Day.
Jenny Lin, piano

Daniel Asia
Psalm 30 (1986)
Elizabeth Chamberlain, violin; Daniel Linder, piano

Daniel Asia
Pines’ Last Poems (2022)
(world premiere in this version)
Daniel Linder, piano
1. The Last Oracle
2. Moments
3. Response to the Major
4. Unmasked

The Welsh baritone JEREMY HUW WILLIAMS studied at St John’s College, Cambridge, at the National Opera Studio, and with April Cantelo. He made his debut with Welsh National Opera as Guglielmo (Così fan tutte) and has since appeared in more than 60 operatic roles. He has given performances at major venues in North and South America, Australia, China, India and most European countries. He has given recitals at the Wigmore Hall and Purcell Room, and at many major music festivals. He has appeared with the BBC Concert Orchestra, BBC National Orchestra of Wales, BBC Symphony Orchestra, BBC Scottish Symphony Orchestra, BBC Philharmonic, Bournemouth Symphony Orchestra, City of Birmingham Symphony Orchestra, Hallé Orchestra, London Philharmonic Orchestra, London Symphony Orchestra, Philharmonia Orchestra, Royal Liverpool Philharmonic Orchestra, and the Ulster Orchestra. He has made many recordings for BBC Radio 3, and more than 30 commercial recordings, including more than 10 solo discs of songs. He was awarded an Honorary Fellowship by Glyndŵr University in 2009 for services to music in Wales, and received the honorary degree of Doctor of Music from the University of Aberdeen in 2011.
Program Notes

Amichai Songs is comprised of poetry by the Israeli poet Yehuda Amichai, Israel’s most prominent modern poet. The texts present an intriguing view of the modern Jewish Israeli experience. Amichai unwraps and unravels the relationship between the people of Israel, the Jews, the Situation (Israel’s place in the Middle East, in all of its ramifications), the individual living in these circumstances, and his relationship to God and the natural world. Included are discussions of God’s presence, slaughtered chickens, Auschwitz, the nature of life in Jerusalem/Israel, universal riddles, soldiering, and the natural world.

Perera’s thoroughly pleasing and admirably written set of Summer Songs would grace any singer’s repertory. The unadorned style and clarity of the musical language make the set an attractive proposition for beginners to mature singer. The settings of the Dickinson texts are apt.

Psalm 30, a song for the dedication of the house, is about the transformation from fear and trepidation to belief in the powers and wonder of God. The concluding lines are “Thou hast changed my mourning into dancing; thou hast put off my sackcloth and girded me with joy; so that my soul may praise thee, and not be silent. Lord, I will thank thee forever.” The music combines this perhaps somewhat mournful quality with more dance-like material (particularly in the violin solo), and as well includes a melody that more than hints at its joyful chassidic roots. The work ends without a complete resolution, but rather with a “drifting off”, as all sound fades into infinity, into “forever”.

Psalm 30 was commissioned by Marilyn and Lee Skilken in memory of Marilyn’s father, Samuel Mintzes, Congregation Tifereth Israel, Columbus, Ohio, and is dedicated to Cantor Jack Chomsky. It was first performed by him, Daniel Heifetz, violin, and J. Randal Hawkins, piano, on April 13, 1986. ©1996 Daniel Asia

Pines Last Poems

My friend and long time collaborator, Paul Pines, died five years ago in 2018, on my birthday, June 27. Paul wrote about synchronicity occasionally in his poems. Like the physicist Erwin Schrodinger, who famously posited the cat both alive and dead, he believed that many things happen for a reason, and not just by happenstance. And so I like to believe that Paul’s untimely death also wasn’t just by chance. Might he have been signaling something to me?

These poems, that were left on his desk upon his passing, were sent to me by his wife Carol. They remained on mine for a long time before I could confront them, as the final documents my friend left for us. They confront the process of dying, the ambiguity of Spring and death, and then finally, some unfinished business of our history, Vietnam. They are dedicated to Paul’s memory, and his continued presence in my life.
Amichai Songs Texts

I God’s Hand in the World (Yehuda Amichai)

God’s hand is in the world
like my mother’s hand in the guts of the
slaughtered chicken
on Sabbath eve.
What does God see through the window
while his hands reach into the world?
What does my mother see?

My pain is already a grandfather:
it has begotten two generations
of pains that look like it.
My hopes have erected white housing projects
far away from the crowds inside me.
My girlfriend forgot her love on the sidewalk
like a bicycle. All night outside, in the dew.
Children mark the eras of my life
and the eras of Jerusalem
with moon chalk on the street.
God’s hand in the world.

I

On a roof in the Old City
laundry hanging in the late afternoon sunlight:
the white sheet of a woman who is my enemy,
the towel of a man who is my enemy,
to wipe off the sweat of his brow.

In the sky of the Old City
a kite.
At the other end of the string,
a child

I can’t see
because of the wall.

We have put up many flags,
they have put up many flags.
To make us think that they’re happy.
To make them think that we’re happy.

III Through Two Points Only  (Theorem in geometry)
(Amichai)

A planet once got married to a star,
and inside, voices talked of future war.
I only know what I was told in class:
through two points only one straight line can pass.

A stray dog chased us down an empty street.
I threw a stone; the dog would not retreat.
The king of Babel stooped to eating grass.
Through two points only one straight line can pass.

Your small sob is enough for many pains,
as locomotive-power can pull long trains.
When will we step inside the looking-glass?
Through two points only one straight line can pass.

At times I stands apart, at times it rhymes
with you, at times we’s singular, at times
plural, at times I don’t know what. Alas,
IV Sonnet from the Voyage
(To V.S., captain of the Rimmon) (Amichai)

Gulls escorted us. From time to time
one would fly down upon the waves and settle
there, like the rubber ducks when I was little
inside the bathtub of a far-off dream.

Then fog descended, all the winds were stilled,
a buoy danced and its slow ringing raised
memories of another life, effaced.
And then we knew: that we were in the world.

And the world sensed us there, with empathy;
God called to you and called to me again
with the same call, by this time almost banal,
that once addressed the patriarchs in the Bible.
We didn’t answer. Even the mild rain
splashed down, as if being wasted, on the sea

V Almost a Love Poem   (Amichai)

If my parents and your parents
Had not immigrated to Israel
In 1936.
We would have met in 1944
On the ramp in Auschwitz.
I at 20.
You at 3.

Where’s mama?
Where’s tate?

What’s your name?
Channa’le.

VI  A young Soldier; From In a Right Angle:
a Cycle of Quatrains (three quatrains)

A young soldier lies in the springtime, cut off from his name.
His body is budding and flowering. From artery and vein
his blood babbles on, uncomprehending and small.
God boils the flesh of the lamb in its mother’s pain.

Like torn shirts that my mother couldn’t mend,
the dead are strewn about the world. Like them,
we’ll never love or know what voices weep
and winds will pass by to say Amen.

In the right angle between a dead man and his mourner
I’ll start
living from now on, and wait there as it grows dark.
The woman sits with me, the girl in her fiery cloud
rose into the sky, and into my wide-open heart.

The translation of “Almost a love poem” is used with the permission of Benjamin and Barbara Harshav.
All other Amichai poems and translations are used with the permission of Chana Amichai and Stephen Mitchell.
Psalm 30

(A psalm. A song for dedicating the House of David.)

I shall extol you, Adonai, because You raised me up;
You gave my enemies no joy on my account.
Adonai, my God, I cried out to you and you healed me.
Adonai, You raised up my life from Sheol,
You revived me from among those going down to the grave.

Sing out to Adonai, pious souls, and praise One’s Holy Name.
For One’s anger lasts a second, but One’s favor lasts a lifetime.
In the eve you may go to bed weeping, but in the morn there is joy.

And I, I declared in health: I can never grow feeble!
Adonai when You wished, You made me a mountain of strength,
but when You hid Your face, I was terrified.
I called out to you, Adonai; I pleaded with my Lord:

“What profit will come from my blood, from my descent into the pit?
Can dust acknowledge you? Can it declare your faithfulness?

Hear, Adonai, deal graciously with me,
Adonai, be my helper!”

You changed my mourning to an ecstatic dance,
You loosed my sackcloth, and robed me with joy,
that my heart might sing out to You and not be still.
To Adonai, my God, I shall always give thanks.
THE LAST ORACLE

Anything you say at this time will fall on deaf ears so move inward any ambition be thwarted so cultivate humor and humility.
on the other hand great power is available to you but must be handled carefully aware of the vulnerability of those around you, don't do anything don't try to do anything there is nothing to do to make your self at home in this condition, requires resources well beyond the given of your abilities and intentions your best recourse
bring it into focus as an act of love and I report as I send I send to you

coda such as I send to you

look at

Dove Rancher/Britten
MOMENTS

I’ve become
increasingly impatient
with my dying

and not surprised
if you are too

my death after all
is of no greater moment
than yours
  but because mine
  at the moment
  is nested in
  my chest

  and might
  at any moment
  eat me alive

friends whose deaths
are more distant
wish me courage
tell me they are
with me
  that they carry
  my dying life
  in their hearts

while a few
allude to the cruelty
in nature that exists
beside its beauty

others stipulate
all life is subject to repair

or an implicate order
like Schrödinger’s cat
both alive and dead
in a Superstate

or a moment
like this one
driving from Glens Falls
into the city
south of Kingston
it occurs to me I may
live to see another
spring

while carrion
circle over head
ugly pencil necks
in search of
roadkill

so beautiful
in flight
RESPONSE TO THE MAJOR

I came to this poem by Czeslaw Milosz.
The two, your words and Milosz's,
will always live in the same moment.
    Major Ragin

Straightening suddenly
from the garden
to see the blue sea and sails
with new eyes
    thank you
    for folding me into
    this moment
    by Milosz

I can sleep in it
and wake
refreshed in the current moment
of April snow
    fugitive robins
    and confused
    fruit trees.

I read in this
out of sequence unfolding
the way things
register
    in the telos
    of dreams

the embrace of things
as they are
knowing
and unknowing
waking with
new eyes
Composer Biographies

Featured Composers

DANIEL ASIA (b. 1953, Seattle, WA) is one of a small number of composers who have traversed both the realms of professional performance and academia with equal skill. As testament to this he is a 2010 recipient of a major American Academy of Arts and Letters award. Elliott Hurwitt writes in a Schwann Opus review of the composer’s music, “Daniel Asia is a genuine creative spirit, an excellent composer... He is a welcome addition to the roster of our strongest group of living composers.”

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

He has been the recipient of the most important grants and fellowships in music including a Meet The Composer/Reader’s Digest Consortium Commission, United Kingdom Fulbright Arts Award Fellowship, a Guggenheim Fellowship, four NEA Composers Grants, a M. B. Rockefeller Grant, an Aaron Copland Fund for Music Grant, MacDowell Colony and Tanglewood Fellowships, ASCAP and BMI composition prizes, and a DAAD Fellowship for study in the Federal Republic of Germany. From 1991-1994, Mr. Asia was the Meet the Composer/Composer In Residence with the Phoenix Symphony.

The composer’s major orchestral works include five symphonies, piano and cello concerti, two song cycles, and several single movement works. His output for chamber ensembles and solo performers is also extensive and includes works written for or commissioned by Koussevitzky Music Foundation, Fromm Music Foundation, D’Addario Foundation for the Performing Arts/Domus, The Czech Nonet/Barlow Endowment/AZ Friends of Chamber Music, Oberlin Woodwind Quintet, Dorian Wind Quintet, American Brass Quintet, Meadowmount Trio, Andre-Michel Schub (piano), Carter Brey (cello), Alex Klein (oboe), Benjamin Verdery (guitar), John Shirley-Quirk and Sara Watkins (baritone and oboe), Jonathan Shames (piano), violinists Curtis Macomber, Gregory Fulkerson, Mark Rush and Zina Schiff, and Robert Dick (flute).

Performers of his smaller works include Cleveland Chamber Orchestra, Pittsburgh New Music Ensemble, San Francisco Contemporary Chamber Players, Contemporary Chamber Players (Chicago), Scott Chamber Players/Indianapolis, The Bridge Ensemble, Aspen Festival Chamber Orchestra, Northwest Chamber Orchestra, Endymion Ensemble, Lontano and the BBC Singers.

His music has been played throughout the United States, and in the major venues of New York, including Carnegie Hall and Recital Hall, 92nd Street Y, Merkin Hall, the Great Hall at Cooper Union, those of London including Queen Elizabeth Hall (South Bank), St. John’s Smith Square, Wigmore Hall, and throughout Europe and Asia.

Asia’s recorded works may be heard on the Summit, New World, Albany, Babel, Innova, and Mushkatweek labels featuring artists as diverse as New Zealand Symphony, Pilsen Philharmonic, American Brass Quintet, Dorian Wind Quintet, and Cypress String Quartet, to name but a few.

After receiving his BA degree from Hampshire College, Mr. Asia received his MM from the Yale School of Music. After serving as Assistant Professor of Contemporary Music and Wind Ensemble at the Oberlin Conservatory from 1981-86, Mr. Asia resided in London from 1986-88 working under the auspices of a UK Fulbright Arts Award and a Guggenheim Fellowship. He is presently Professor of Composition, and head of the Composition Department, at The University of Arizona School of Music. He is also President of the Center for American Culture and Ideas. Mr. Asia’s music is published by Daniel Asia Music Editions and represented by Modern Works Music Publishing. Married to Carolee Asia, Mr. Asia and his wife are the parents of three children.

One of the most prominent of contemporary American composers, JACOB DRUCKMAN was born in Philadelphia in 1928. After early training in violin and piano, he enrolled in the Juilliard School in 1949, studying composition with Bernard Wagenaar, Vincent Persichetti, and Peter Mennin. In 1949 and 1950 he studied with Aaron Copland at Tanglewood; later, he continued his studies at the Ecole Normale de Musique in Paris (1954-55).

Druckman produced a substantial list of works embracing orchestral, chamber, and vocal media, and did considerable work with electronic music. In 1972, he was awarded the Pulitzer Prize for Windows, his first work for
large orchestra. Among his other numerous grants and awards were a Fulbright Grant in 1954, a Thorne Foundation award in 1972, Guggenheim Grants in 1957 and 1968, and the Publication Award from the Society for the Publication of American Music in 1967. Organizations that commissioned his music included Radio France (Shog, 1991); the Chicago Symphony Orchestra (Brangle, 1989); the New York Philharmonic (Concerto for Viola and Orchestra, 1978; Aureole, 1979); the Philadelphia Orchestra (Counterpoise, 1994); the Baltimore Symphony (Prism, 1980); the St. Louis Symphony Orchestra (Mirage, 1976); the Juilliard Quartet (String Quartet No. 2, 1966); the Koussevitzky Foundation in the Library of Congress (Windows, 1972); IRCAM (Animus IV, 1977); and numerous others. He also composed for theater, films, and dance.

Druckman taught at the Juilliard School, Bard College, and Tanglewood; in addition he was director of the Electronic Music Studio and Professor of Composition at Brooklyn College. He was also associated with the Columbia-Princeton Electronic Music Center in New York City. In the spring of 1982, he was Resident-In-Music at the American Academy in Rome; in April of that year, he was appointed composer-in-residence with the New York Philharmonic, where he served two two-year terms and was Artistic Director of the HORIZONS music festival. In the last years of his life, Druckman was Professor of Composition at the School of Music at Yale University.

Many of Druckman’s works have been recorded, by Deutsche Grammophon, Nonesuch, CRI, New World, and other labels. Recent recordings include Aureuole (St. Louis Symphony/Slatkin on New World), Prism (New York Philharmonic/Mehta, New World); and Nor Spell Nor Charm (Orpheus chamber orchestra, Deutsche Grammophon).

RONALD PERERA was born in Boston on Christmas Day, 1941. He received his undergraduate and graduate degrees in music from Harvard, where his principal composition teacher was Leon Kirchner. He also worked independently with Randall Thompson. Subsequently he spent a year on a John Knowles Paine Traveling Fellowship studying electronic music at the University of Utrecht. His more than seventy compositions include three operas, song cycles, chamber, choral and orchestral works and “in the early part of his career” several works which combine voices or instruments with electronically generated sounds.

He was especially known for his many text settings. Reviewing the recording of his cantata, The Outermost House, John Story of Fanfare magazine wrote: “Ronald Perera is among the finest living combiners of words and music.” Mr. Perera has been the recipient of awards or fellowships from, among others, the National Endowment for the Arts, ASCAP, the National Association of Teachers of Singing, the Massachusetts Arts and Humanities Foundation, and Harvard University. His music has been performed by many conductors, soloists, and ensembles both in this country and abroad. His music is published by E. C. Schirmer, Boosey and Hawkes, Music Associates of New York, and Pear Tree Press Music Publishers, and is recorded on the Albany, CRI, Navona and Opus One labels.

Mr. Perera retired in 2002 from a thirty-year teaching career at Smith College, where he was the Elsie Irwin Sweeney Professor of Music.

Composers/Artists
Friends and Students

Composer and organist JARED ISAAC ARAGÓN has been immersed in music his entire life. Growing up in the bosques of Central New Mexico, his parents owned a music store where he discovered his love for music. He began piano lessons with Bobbi Carbajal and under her guidance began to discover a passion for composing his own music. This passion led Aragón to pursue degrees in music composition from Eastern New Mexico University, the University of Arkansas, and the University of Arizona where he studied under composers Mark Dal Porto, Robert Mueller, Daniel Asia, and Pamela Decker.

As a composer, Aragón has won awards from the Rocky Mountain Chapter of the College Music Society, the DissonArt Ensemble (Thessaloniki, Greece), the Santa Fe Community Orchestra (Santa Fe, NM), and Les amis de l’orgue de Montréal (Montréal, Canada). He has presented his music and performed as an organist at the 2015 Lucca International Festival for new music in Lucca, Italy and created performance editions of several newly discovered works by composer Florence Price for the E.W. Jones Black Music Festival at the University of Arkansas. His music is published by Jeanné-Inc. and Firehead Editions of London. Aragón serves as organist and director of handbells at St. Mark’s Presbyterian Church in Tucson, Arizona and is a founding member of the chamber ensemble sonidos encendidos.
JANET DAVIDSON-HUES investigates and combines language and image in order to set up a tension between the verbal and the visual in her paintings and prints. She also works in video, audio, performance, and installation. Davidson-Hues, born in Baltimore, MD, did her undergraduate work at Wake Forest University in North Carolina, earned her MA in Art and Education at Columbia University, NY, and is an MFA graduate from the University of Kansas. She is a former Assistant Professor of Art at Indiana State University where she taught Painting, Installation, Performance, Issues in Contemporary Art, and Color Theory. She has exhibited her work nationally in more than a dozen solo shows and 130 invitational and group shows. Internationally, she has participated in various installations, lectures, performances, video screenings, and exhibitions in Darmstadt, Germany; Venice; Tel Aviv; Shanghai; and Beijing.

KIP HAAHEIM is a composer, musician, and digital artist currently living in Tucson, AZ. After being a successful bassist, composer, and producer in the San Francisco Bay Area for more than twenty years he went back to school for a Masters degree at the University of Minnesota and then a doctorate at the University of Arizona. After receiving his advanced degrees he taught at the University of Arizona for two years and then joined the faculty at the University of Kansas where he was tenured in 2007 and promoted to full professor in 2013. He retired from teaching in 2022.

Haaheim has eclectic interests but spends most of his time composing and producing electro-acoustic music that often involves multi-media and rudimentary forms of artificial intelligence. His collaboration with former mentor and fellow composer Daniel Asia titled Sacred and Profane (published by Summit Records 2002) is one of the first surround-sound audio DVDs ever released commercially. Since then he has created a substantial body of work comprising experimental videos, chamber music, audio installations, and various electro-acoustic compositions. Haaheim also composed and produced the score for Ryan Jones’s documentary film Fall from Grace (originally broadcast on the Showtime cable television network), and the score for Kevin Wilmott’s feature film The Only Good Indian (which premiered at the Sundance Film Festival and then had a significant independent theatrical release in the USA and internationally). Both films are currently available on Netflix. In his electro-acoustic music he often mixes live musicians with computer-processed sounds and tends to favor live electronics over fixed-media. Haaheim’s most recent work often features improvisation and the use of non-traditional methods of controlling audio and video playback and processing.

YUANYUAN (KAY) HE is a composer and multimedia artist with roots in China. Her research focuses using innovative technologies to blur the boundaries between different fields and combine different art forms. Her works often explore and intertwine various forms of media to create unique audiovisual experiences that engage the audience. Many of her works involve collaborations with musicians, choreographers and dancers, scientists, engineers, photographers, visual artists, and stage design artists. Her immersive multimedia project StellarScape is a convergence research collaboration synthesizing science, humanity, music, visual art, and technology.

As a composer, she is very active in the music community. Kay serves as the Creative Director for Electronic Music Midwest (EMM), which is an annual music festival dedicated to programming a wide variety of electroacoustic music and providing high quality electronic media performances. She is also the founder and director of the TURN UP Multimedia Festival, which works to promote Interdisciplinary Collaboration, Culture-Connecting, and Equality. She is currently an assistant professor at the University of Arizona Fred Fox School of Music, where she teaches composition, electro-acoustic music, multimedia, and orchestration.

JOSHUA DANIEL NICHOLS is a seasoned and in-demand composer of art music. Recent works include large-scale works for piano, and large ensembles such as Metropolis for solo piano, Hansel und Gretel for wind ensemble, and What Tongue Can Tell? for chamber ensemble and choir. Joshua is an Artistic Fellow and Composer at the Center for American Culture and ideas. His work involves authoring a book on how to listen to music, as well as producing The Cultured Mind podcast on arts, culture, and ideas. As a part of his fellowship, he writes new music.

Joshua studied music at Belhaven University (B.A. Organ Performance), Mississippi College (M.M. Organ Performance), Florida Atlantic University (M.M. Composition), and the University of Arizona (D.M.A. Composition). Born in New York City in 1969 to a musical family, composer Paul Richards has been engaged with music since childhood, including forays into various popular styles, the Western canon, and Jewish sacred and secular music through his father, a cantor. All of these experiences inform his creative activities, which have included numerous orchestral, vocal, chamber, and theatrical works. His works have been heard in performance throughout the country.
and internationally on six continents. Commissions have come from organizations including The Florida Orchestra, Southwest Florida Symphony Orchestra and Chorus, the Jacksonville Symphony Orchestra, the Boston Brass, Flute New Music Consortium, the 6ixwire project, White Snake Projects, and many others.

Currently Professor of Music and head of composition and theory at the University of Florida, where he has been on the faculty since 1999, he served as Visiting Professor at Florida State University in 2016, and previously taught at Baylor University. Richards earned the Doctor of Musical Arts degree in Composition at the University of Texas at Austin, and Bachelor of Music and Master of Music degrees in Theory and Composition at the University of Arizona.

MICHAEL VINCE is a composer, performer, and eclectic arts enthusiast currently residing in Tucson, Arizona. He has composed works for chamber ensemble, chorus, orchestra, voice, and short film. In addition, Vince has written for several groups of varied instrumentation, such as the NYU Woodwinds and Percussion programs, members of the Fifth House Ensemble with Just Duet, the JACK Quartet, Pie for Two, International Counterpoint, and the NYU Madrigal Singers. His works have traveled to Ohio, Wisconsin, Illinois, Atlanta, and Cortona, Italy. Currently, Vince is working towards a Doctor of Musical Arts degree at the University of Arizona, studying under Daniel Asia.

Symposium Presenters Biographies:

DANIEL ASIA (see Composers, Featured)

JAN SWAFFORD’s music has been played around the country and abroad by ensembles including the symphonies of St. Louis, Indianapolis, and the Dutch Radio; Boston's new-music groups Musica Viva, Collage, and Dinosaur Annex; and chamber ensembles including the Peabody Trio, the Chamber Orchestra of Tennessee, and the Scott Chamber Players of Indianapolis. Over the years his music has evolved steadily, but in all its avatars his work is forthrightly expressive, individual in voice, and steadily concerned with lucidity of texture and form. Beneath the surface there are contributions from world music, especially Indian and Balinese, and from jazz and blues. The titles of his works—including Landscape with Traveler, From the Shadow of the Mountain, and The Silence at Yuma Point—reveal a steady inspiration from nature. The composer views his work as a kind of classicism: a concern with clarity.

MATTHEW MUGMON, 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.


Performers Biographies

GABRIEL ALBERTUS is a recent graduate of the University of Iowa, having received his bachelor’s degree in Percussion Performance. (2023) He has studied percussion performance with Dr. Dan Moore and Dr. Peter Naughton. He is passionate about new and programmatic music in the percussion world. Gabe is currently a Teaching Assistant at the University of Arizona, working towards his Master of Arts degree in Percussion Performance. At UA he studies percussion with Dr. Morris Palter.
Dr. PHILIP ALEJO is the Associate Professor of Music, Double Bass at the University of Arizona and Artist Faculty at the Bay View Music Festival. Previously he served as Associate Principal Bass of the Quad City Symphony and Visiting Professor of Bass at the University of Michigan. A former member of the Chicago Civic Orchestra, Philip has additionally performed with the Tucson Symphony, Arizona Opera, Ensemble Dal Niente, Flint Symphony, and Ann Arbor Symphony.

As a chamber musician, Philip collaborates regularly with harpist Claire Happel in River Town Duo. RTD has premiered many newly commissioned works by living composers, including Caroline Shaw, Stephen Andrew Taylor, and Hannah Lash. His numerous music festivals residencies include Spoleto Festival USA, Lucerne Festival, Swannanoa Chamber Music Festival, Mackinac Island Music Festival, Oaxaca Instrumenta, Aldeburgh Festival, Tucson Winter Chamber Music Festival, Pacific Music Festival, and Aspen Music Festival.

Philip teaches at the Arizona ASTA Bass Jams and the Richard Davis Bass Conference at the University of Wisconsin. He was recently named Guest Professor at the Wuhan Conservatory of Music and MusAid Teaching Artist at El Sistema, El Salvador. Philip holds degrees from Oberlin College (BA, BM), Yale University (MM), and the University of Michigan (DMA), where his principal teachers included Diana Gannett, Donald Palma, Peter Dominguez, and Thomas Sperl.

Mezzo-soprano 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.

Hailed for her “robust playing and virtuosic performance” (San Diego Tribune) and “beautiful and clear tone” (The Clarinet Magazine), JACKIE GLAZIER is an active soloist, chamber musician, orchestral clarinetist, pedagogue, and advocate of new music. As associate 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 North America, Europe and Asia at many prestigious venues, including the Guggenheim Museum Bilbao and Carnegie Hall’s Weill Recital Hall.

Glazier is a founding member of the clarinet and saxophone ensemble, Duo Entre-Nous, with Belgian-based saxophonist Don-Paul Kahl. The duo is active in commissioning, performing, and recording works for clarinet and saxophone, and has been responsible for the creation of over 20 new works for the genre since 2016. In April 2021, they released their debut album, Fresh Ink, on Equilibrium Records, which received acclaim by The Saxophonist magazine.

Much of her work is connected to contemporary performance and intercultural arts research. Her performances have featured many world premieres, experimentation with choreography, multimedia, technology and exploration of scientific fields and the human experience. As a soloist and chamber musician, Glazier has recorded for Parma,
In addition, Glazier is a frequent orchestral performer, having played with orchestras across the country as guest principal, second, Eb and bass clarinetist.

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.

Kenny Kriha is a bassoonist and contrabassoonist known for their passionate and personality-filled performances. They are currently pursuing a Bachelor of Music in Bassoon Performance at the University of Arizona School of Music under Dr. Marissa Olegario, and recently earned the Creative Achievement Award. During their studies, Kenny has played in a vast variety of chamber ensembles and large ensembles, playing multiple positions in both the Arizona Symphony Orchestra and the Wind Ensemble, as well as leading a grant-winning reed quintet. They spent the last summer under the baton of Rodolfo Saglimbeni at the National Music Festival and later collaborating with the Akropolis Reed Quintet to premier new chamber works. Throughout their musical career, they have brought the spotlight forth on new music and living composers. Having already commissioned several works, and several world premieres under their belt, they intend to continue to grow the very diverse pool of bassoon music. As a genderqueer individual, they want to shine light onto women, BIPOC, and LGBTQIA+ composers when commissioning works to elevate the ideals and perspectives of the diverse groups of people who contribute to the industry.

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

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

He has given recitals and master classes throughout the U.S., Europe, and Korea. Editions BIM and Integrity Ink publish his compositions, arrangements, and realizations. His performance and pedagogy articles have appeared in Flute Talk Magazine, and his dissertation, Light from Behind the Iron Curtain: Style and Structure in Edison Denisov’s Quatre Pièces pour flûte et piano, earned the 2001 Morgan Outstanding Dissertation Award from the University of North Texas.

He has previously taught at universities in Illinois, Texas, and Pennsylvania and trained flutists across the nation. Brian is a prizewinner of the National Flute Association Young Artist, Myrna Brown Young Artist, Mid-South Young Artist, Kingsville International Young Artist, and University of North Texas Concerto competitions. His principal teachers include Mary Karen Clardy, Kathleen Chastain, Jacob Berg, and David Etienne.

Brian serves as the fine arts consultant for the board of directors for Salpointe Catholic High School. As a native Arizonan and avid outdoorsman, Brian enjoys trekking afield the beautiful alpine regions of the state with his family. He has coached youth baseball and fastpitch softball for over a decade and is currently a USSSA, USA, and PGF softball coach. DMA & MM, University of North Texas; BME, Henderson State University.
THE ARIZONA WIND QUINTET is the faculty ensemble-in-residence at the University of Arizona School of Music in Tucson, Arizona. Quintet members are Brian Luce, flute; Sara Fraker, oboe; Jackie Glazier, clarinet; Johanna Lundy, horn; Marissa Olegario, bassoon. Formed in 1977, AWQ has cultivated a tradition of excellence in both performance and teaching. The quintet mentors the award-winning Fred Fox Graduate Wind Quintet, the university’s premiere student chamber ensemble. In 2018, AWQ enjoyed a residency at the Universidad Nacional Autónoma de México (UNAM) in Mexico City. A tour of the Los Angeles area in 2019 included performances at the Mexican Consulate and UCLA. The ensemble recently recorded a disc for Toccata Classics, Hans Winterberg: Chamber Music Volume I, released in 2018.

AYSEN IDIL MILLOGULLARI is a second-year doctoral student in the vocal performance program and a graduate teaching assistant at the Fred Fox School of Music, the University of Arizona. She received her master’s degree in vocal performance from the Mannes School of Music, The New School and got into the bachelor’s degree at the Ankara University State Conservatory with the highest distinction. She won the first prize in the Amelia Rieman Vocal Competition in 2022 and third prize in the Marguerite Ough Vocal Competition in 2021.

Bassoonist and educator, Dr. MARISSA OLEGARIO is Assistant Professor of Bassoon at the University of Arizona and Principal Bassoon of the Tucson Symphony Orchestra. She spends her summers in Durango, Colorado as second bassoon of the Music in the Mountains Festival Orchestra. Other orchestral engagements include the San Diego Symphony, Phoenix Symphony, Augusta Symphony, and GRAMMY nominated ensemble True Concord Voices & Orchestra. As a soloist, she has performed with the Sierra Vista Symphony, Tucson Repertory Orchestra, Arizona Symphonic Winds, and the University of Arizona Symphony Orchestra.

Beyond her orchestral career, Olegario engages in a multitude of creative projects. Her work as a chamber musician in particular devotes significant time to collaborating with living composers and promoting and elevating the experiences of underrepresented artists. A member of the Arizona Wind Quintet (AWQ), she has performed recitals celebrating American female composers on the 19th Amendment’s 100th Anniversary. In an effort to acknowledge their place in a borderland, AWQ programmed a recital of Mexican composers which they performed at the Mexican Consulate of Tucson and took on tour in the Southwest region. Separately, Olegario has premiered two climate and nature-focused chamber works: Lachlan Skipworth’s Pine Chant for reed trio and electronics, and a work by Sarah Gibson for clarinet and bassoon premiered at the Tucson Botanical Garden. In 2023, Pine Chant was awarded the Australasian Performing Right Association’s (APRA AMCOS) “Chamber Music Work of the Year”. Olegario also remains an active sub with acclaimed ensemble The Breaking Winds Bassoon Quartet, performing on tour with the ensemble since 2016. Olegario’s chamber performances can be heard on the Naxos, New World Records, and Soundset Recordings labels.

Olegario believes that music is for and should be accessible by anyone and therefore much of her time is devoted to thoughtfully engaging with her community. This principle on community engagement formed during her time as a 2017-2018 Orpheus Chamber Orchestra Performance Fellow, where she received mentorship and professional development for emerging artists from underrepresented backgrounds. Moved by her experience, her creative activity and pedagogy center these same artists. As a mentor for the JustArts Fellowship, she performed in a concert of Mexican music hosted by her student, presented by the Association of Academic Programs in Latin America and the Caribbean. Separately, Olegario also led an effort by the UA to commission the Double Reed Dish consortium to commission 4 new pieces for double reeds by a diverse group of American composers. She currently serves on the International Double Reed Society DEIB committee.

Olegario’s pedagogy incorporates community engagement activities. As part of her curriculum, her students participate in community projects which have included: organizing a concert to benefit the Community Food Bank of Southern Arizona; volunteering for Tucson’s River Restoration Project to extract arundo donax, an invasive species that is also the material that makes reeds; and perform at an annual School of Music community outreach event organized and led by Olegario, Musical Murals, taking community members on a tour of 10 murals around downtown Tucson, coupled with music by student chamber ensembles from the University of Arizona. After a massive turnout of over 600 people, Musical Murals’ landmark success led to a feature on the Arizona Arts Signature Series. In addition, Olegario hosted the 2022 Meg Quigley Vivaldi Competition Symposium.

A successful pedagogue, Olegario was nominated for the University of Arizona’s “Five Star Faculty Award” in 2021. Her students have won professional orchestral positions, been awarded grants and fellowships, gone on to top graduate programs, built private teaching studios and work administrative jobs. She received her doctorate from SUNY Stony Brook (D.M.A.), and also attended Northwestern University (B.M.) and the Yale School of Music (M.M.), the latter of which awarded her its Alumni Prize. Her principal mentors are Frank Morelli, Christopher Millard and Lewis Kirk. Northwestern University, B.M., Yale School of Music, M.M., SUNY Stony Brook, D.M.A.
DIANA PERALTA was born in Mexico City and graduated from the National Conservatory of Music of Mexico with a degree in opera and concert singing. She is currently working toward her Doctor of Musical Arts degree in voice performance at the University of Arizona. Performances include her debut in 2018 in the title role of Carmen with the San Luis Potosí Opera Festival (Mexico), a role she repeated with Ópera de México in Durango in 2019 and in Bodrum Turkey in 2022. She played Cherubino in Le nozze di Figaro with the Jerusalem Opera Studio in Israel, as well as the title role in the US premiere of Rhondda Ripps it Up! (University of Arizona). As a concert soloist, she has performed Handel’s Messiah, Beethoven’s 9th Symphony, Mozart’s Requiem, and Rossini’s Petite Messe Solennelle (Hamptons Choral Society) in New York City. She is the winner of the 2022 Marguerite Ough Competition.

Award-winning violist, TIEZHENG SHEN has performed as a viola soloist across Europe, Asia, and North America. He recently made his solo debuts at Carnegie Hall and Wiener Saal Mozarteum in Salzburg as a winner of international competitions. Dr. Shen has served as a guest artist for several universities, including the Conservatorio Nacional de Música in Mexico City and the Universidad Nacional Autónoma de México. Dr. Shen is the founder and director of the ViolaVoice International Viola Festival, one of the largest international viola festivals in Central America, which is held in Mexico City. Dr. Shen currently teaches at the University of Central Arkansas.

CLARISSA CHRISTINA SMITH is a native of Tucson, Arizona. It was during her undergraduate studies at Oregon State University that she became infatuated with opera and her musical talents flourished. Clarissa is a very determined performer whose discipline and preparation has earned her several opera roles such as the Countess in Mozart’s Le nozze di Figaro, Emily Webb in Rorem’s Our Town, and the Princess in Louis Aubert’s Le forêt bleue. Clarissa is obtaining her master’s degree in vocal performance at the University of Arizona and most recently was featured as the principal character in Puccini’s Suor Angelica.
The Arizona Symphony Orchestra  
Thomas Cockrell, music director & conductor

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The University of Arizona Wind Ensemble
Chad R. Nicholson, music director and conductor

Flute
Clarissa Tracy*
Zhuowen Guan
Dylan Cook
Jing Zhao

Piccolo
Katie Ikesaki

Oboe
Eric Heatherley*
Chris Zatarain

English Horn
Margot Shulz^*

Bassoon
Ian Tan*
Chris Werner

Contrabassoon
Kenny Kriha

Clarinet
Mika Rabago*
Allyson Sudduth
Ginger Crow
Adrian Jimenez
Juan Guzman
Jason Voris
Sarah Medwick
Thomas Ewell

Bass Clarinet
Tiana Molina

Saxophones
George Rosas*
Breyann Lennard Bantoc
Bri Ritter
Brian Flores

Trumpet
Katherine Shindledecker*
Joseph Chen
Jibrael Alsooz
Cristina Luis
Colin Brown

French Horn
Mary Monaghan*
Victoria Luizzi
Andy Schaefer
Evvie Cleveland

Trombone
Chris Porteous*
Jacob Dority
Nathan Aylesbury

Bass Trombone
Thanasit Pimnipapratkul

Euphonium

Weston Moser*

Tuba
Ferran Martinez Miquel*
Noah Switz

Double Bass
Athina Padilla

Percussion
Nathan Smith*
Michael Dolese
Mitchell Allaman
Xochitl Vasquez-Rodriguez

Piano
Chiao-Rou Liu

Harp
Violet Dasse

* Principal
Notes:
**Of Songs & Psalms [SMT 579]**

Asia's works are cogent, coherent, and powerful as well as moving. I rejoice in a modern American composer who is so generously endowed with a gift for writing important and beautiful new music. He is a major American talent, and I've yet to encounter anything by him, that I haven't thoroughly enjoyed.

Jerry Dubins, Fanfare Magazine

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**At the Far Edge [SMT 256]**

New Zealand Symphony, James Sedaras, conductor

“a melodic masterpiece... a wild delight” Amazon.com

---

**Songs from the Page of Swords [SMT 257]**

John Shirley-Quirk, bass-baritone; Sara Watkins, oboe; Carmen Pelton, soprano; Musical Elements; Daniel Asia, conductor

“gorgeously stark, impressionistic” Moment

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**Gateways [SMT 285]**

New Zealand Symphony; James Sedaras, conductor

“evocative slumberings to joyous clangour” Gramophone

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**Ivory [SMT 286]**

Bridge Ensemble: Jonathan Shames, piano

“gorgeous music, passionate and lyrical” Schwann Opus

---

**Trilogy [SMT 385]**

American Brass Quintet; Dorian Wind Quintet; Cypress String Quartet

“one of the premiere releases of 2004” Fanfare

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**Solos [SMT 422]**

Alex Klein, oboe; Robert Dick, flutes; Hong-Mei Xiao, viola; Paul Fadoul, marimba; Benny Sluchin, trombone

“Another side of... Asia that focuses on music less common for solo instruments.”

---

**Sonata for Violin and Piano [SMT 509]**

“two substantial chamber music pieces that both exhibit strength and beauty” Fanfare Magazine

“Sensational chamber music...” Audiophile Audition

---

**Sacred and Profane [SMT 299] also on DVD**

Electro-Acoustic Music, realized in the University of Arizona Electro-acoustic and Recording Studios

“Asia rocks!” Fanfare

---

**Breath in a Ram's Horn [SMT 338] also on DVD**

Robert Swensen, tenor; Faye Robinson, soprano; Tannis Gibson, piano

“an important new voice” Terry Teachout

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**Purer than Purest Pure [SMT 550]**

“Essential and pure... a superb release... Asia is a major American talent.”

Fanfare

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Available at Fine Retail and E-Tail or Directly from SummitRecords.com or 1-800-543-5156

For More Information on Daniel Asia and his Music go to www.danielasia.com

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