

VPA Events

Fall 2020

*Indicates Eligibility for Recital Credit

October

- *October 13 Chorale/Chamber Singers Concert, 7:00pm, First United Methodist Church
- *October 13-15 Carrie: The Musical, 8:00pm, Modular Theater
October 17 ASU Ram Band: Second Line Parade, 12:00pm, University Center Mall
- *October 17 Halloween Concert, 8:00pm, University Auditorium
- *October 19 Student Recital, 4:00pm, EBRH
October 21 ASU Ram Band: Alumni Call to Dinner, 7:30pm, CJ Davidson
- October 21 ASU Ram Band: Bonfire/Pep Rally, Foster Field
- October 22 ASU Ram Band: Homecoming/Alumni Band
- *October 25 Voice Area Recital, 7:00pm, EBRH
- *October 26 Student Recital, 4:00pm, EBRH
- *October 26 Jazz Combo Night, 7:00pm, TBD
October 28 Ram Band Halloween Fun Night, 8:00pm, Carr EFA

November

- *November 1 Mesquite Trio, 7:00pm, EBRH
- *November 2 Student Recital, 4:00pm, EBRH
- *November 2 Riley Spencer Senior Recital, 7:00pm, EBRH
- *November 3 ASU Low Brass Recital, 7:00pm, EBRH
- November 4-5 TMEA All-City Orchestra Clinic/Concert
November 5 ASU Ram Band: Ram Band Experience/Military Appreciation Night
- *November 5 San Angelo Symphony: The Planets, 7:00pm, Murphey Performance Hall
- November 6 Ram Band Review, 2:30pm, LeGrand Stadium
- *November 7 Gabriel Munoz Junior Recital, 7:00pm, EBRH
- *November 9 Student Recital, 4:00pm, EBRH
- *November 10 ASU Trumpet Ensemble Concert, 7:00pm, EBRH
- *November 12 Tristin Swisher Senior Recital, 2:00 pm, EBRH
- *November 12 Chamber Orchestra Concert, 7:00pm, Southland Baptist Church
- November 13 All-Region Workshop, Carr EFA
- *November 15 Shaun Hawkins Senior Recital, 7:00pm, EBRH
- *November 16 Student Recital, 4:00pm, EBRH
- *November 16 Geunyeong An Senior Recital, 7:00pm, EBRH
- *November 17 Percussion Ensemble, 6:00pm, EBRH
- November 17-20 Private Lives, 8:00pm, Modular Theater
- *November 18 ASU Jazz Ensemble, 7:00pm, University Auditorium
- *November 19 Michaela Zimmerman Junior Recital, 7:00pm, EBRH

This program may be subject to change

ANGELO STATE UNIVERSITY

Department of Visual and Performing Arts

Timothy Bonenfant Clarinets

Wednesday, October 12, 2022

7:00pm

Eldon Black Recital Hall

ANGELO STATE UNIVERSITY
Timothy Bonenfant

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Three Pieces for clarinet.....Gene Saucier
(1929-2013)

- I. Two Plus Three
- II. Lament
- III. Curiosity

INTERMISSION

Seven Melodies for Clarinet (2022).....Dana Kaufman
b. 1989

Cacophony for clarinet and digital delay (2021) Jenni Brandon
b. 1977

World Premiere

Partita No. 1.....Joe Alexander
b. 1958

Hall of Ghosts Amanda Harberg
b. 1973

- I. Homage to Luigi Dallapiccola
- II. Homage to Anton Webern
- III. Homage to Milton Babbitt
- IV. Homage to Arnold Schoenberg

First Performance of Bass Clarinet Version

Prelude for solo bass clarinet, op. 51Ruth Gipps
(1921-1999)

Phoenix Rising (2016/2017) Stacy Garrop
b. 1969

Faculty Recital

7:00 pm
Wednesday, October 12, 2022
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Enter and exit during applause only.
The use of photographic, recording equipment and
cell phones are prohibited during performances.
Please remove your caps and/or hats.
This program may be subject to change.

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Program Notes:

Gene Saucier grew up in Shreveport, La., graduating from high school when he was just 16. He went on to study at the Cincinnati Conservatory of Music where he earned both bachelor's and master's degrees in music. After graduation, Saucier was touring with Benny Goodman's orchestra before he was even of legal age to be in the clubs where they played. Saucier assumed a teaching position at the University of Mississippi. He taught at Ole Miss for 33 years, retiring in 1993 as Professor of Woodwinds and head of the Wind, Percussion and String division. During more than three decades of performance activity, he made guest appearances with bands and orchestras on both clarinet and saxophone. Many of his works for woodwinds carry dedicatory acceptances by such international artists as Julius Baker, Benny Goodman, Reginald Kell, Artie Shaw, and Eugene Rousseau.

The work of Los Angeles-based composer **Dana Kaufman** focuses on disruptive opera and vocal music, accessible and inclusive stages, and the intersection of pop culture and Western classical music. Hailed as "whirlwind" (*Gramophone*), "ingeniously derived" (*Sequenza21*), and "dramatic...and powerfully funny" (*Observer*), Kaufman's music has been heard throughout North America and Europe. Her works have been featured at venues and festivals such as Carnegie Hall, New York Opera Fest, Contemporary Music Center of Milan, Jordan Hall, Boston New Music Festival, National Opera Week, Hartford Opera Theater, Ravinia Festival, and Opera on Tap Chicago; they have been commissioned by GRAMMY-winning pianist Nadia Shpachenko, the Louisville Ballet, Carlow Arts Festival, the Lowell Chamber Orchestra, clarinetist Timothy Bonenfant, OperaRox Productions, mezzo-soprano Megan Ihnen and bassoonist Darrel Hale, ensemble PHASE, and others.

A former Fulbright Research Fellow in Estonia, four-time American Prize honoree, and recipient of many other awards, Kaufman has given lectures at the LA Opera, Women Composers Festival of Hartford, Leuphana Universität Lüneberg, Estonian Academy of Music and Theatre, and the Music by Women Festival as a frequent speaker on women in composition and composing for trans voice. She is Assistant Professor in Music Composition at University of California, Riverside.

I met Dana through the Music by Women Festival in Columbus, MS. Friends of mine there had performed a work of hers, and she and I were participants in Zoom chats held after the festival's online concerts in 2021. During those chats, we started discussions about a commission. Tonight's piece is the result of those discussions. The piece was originally supposed to be a strictly unaccompanied work. However, during my practice sessions, I started playing her piece with the delay pedal immediately after having played Jenni Brandon's work using the same equipment, not realizing I still had the pedal activated. I loved the happy accident this provided, and shared recordings of my discovery with her. She liked the sound as well, but we both agreed that we could make the piece more effective by not using it throughout the whole piece. Kaufman's approach with this piece is something she considers a stylistic departure for her music. She mentioned the influence of chant on its writing, but it also includes a rhythmic drive in some movements that is quite un-chantlike.

Composer, tubist, and theory pedagogist, **Joe L. Alexander**, joined the Mississippi University of Women's music faculty in the Fall of 2016. His music has been performed throughout the United States, Ecuador, Germany, Greece, Italy, Russia, Rwanda, Scotland and South Korea. His compositions have been performed on recitals at conferences of the Birmingham Art Music Alliance; the International Trumpet Guild Conference; the Louisiana Composers' Consortium; the National Association of Composers, USA (NACUSA); the National Association of College Wind and Percussion Instructors; the Society of Composers, Inc.; the College Music Society; the Southeastern Composers' League, the International Tuba Euphonium Conference, and the NACUSA *National Festival*. His music has been featured at Bowling Green State University's annual *New Music & Art Festival*, the *Electroacoustic Barn Dance*, the *Birmingham New Music Festival*, *New Music on the Bayou Festival*, and *New Music for Young Ensembles Composers' Competition*. Alexander's choir pieces, *The Lighthouse* and *Summer Sounds Beckon Me*, and his *Chopawamsic* (trumpet and soundfile), are on *Ablaze Records*; his *Two Bryant Songs* (soprano, Bb clarinet and piano) are recorded on *Winds and Voices*, by *Living Artist Recording*; and his *Five Duets for Oboe and Bassoon* (Wild Basin Winds) are on the streaming CD, *Uno Due Tre*. His *Partita #4 for Unaccompanied*

Euphonium was selected for the Semifinal Round Competition of the 2019 International Tuba Euphonium Association's Solo Euphonium.

Dr. Alexander is a Professor of Music at “the W” where he teaches Theory, Composition, and Brass instruments. Past service to the profession includes serving as the National Treasurer for NACUSA, hosting the 2013 NACUSA National Festival, as well as hosting two Southeastern Composer Forums. Alexander holds a Doctor of Musical Arts degree from the University of North Texas and studied composition with Newel Kay Brown, Douglas Knehans, Martin Mailman, Cindy McTee, and James Riley. Tuba teachers include Bruce Mosier, Ken Meisinger, and James Michael Dunn.

Alexander’s *Partita* series is a set of pieces written for unaccompanied instruments. The first *Partita*, for Bb clarinet, was begun in April of 2007 for the clarinetist Richard Thomson. Mr. Thomson premiered the first two movements in April of that year. The remaining two movements were completed in February of 2009 and premiered in early March in Natchitoches, LA at a Louisiana Composers’ Consortium concert. Each of the movements is composed using the twelve-tone compositional technique and the original rows were borrowed from famous pieces by the composers to which I am paying homage. The row from the first movement comes from Dallapiccola’s *Quaderno Musicale di Annalibera*, the second movement is from Webern’s *Variations for Piano*, the third movement uses *Play on Notes* by Babbitt, and the final movement is from Schoenberg’s *Fourth String Quartet*. The piece is dedicated to Mr. Thomson.

Ruth Gipps was an English composer, oboist, pianist, and conductor. She studied composition, with Gordon Jacob and Ralph Vaughan-Williams at the Royal College of Music, starting at age 16. She wrote many pieces for oboe, her own instrument, and for clarinet, the instrument of her husband. Some of her compositions for clarinet include *The Kelpie of Corrievreckan*, op. 5b, the *Concerto*, op. 9, *Elephant God*, for clarinet and drum, op. 12e, the Rhapsody for clarinet and string quartet, op. 23, the *Sonata*, op. 45, and *A Wealden Suite*, op. 76, for clarinet quartet. *Prelude for bass clarinet*, op. 51, was written for Robert Baker, her husband, on the occasion of the purchase of his new bass clarinet. Paul Conway describes the piece as “a heartfelt soliloquy of considerable cumulative power”, praising its “range of colours and variety of expression.”

Jenni Brandon is a composer and conductor, creating music in collaboration musicians and artists. She has written over 50 works, telling stories through memorable musical lines influenced by poetry and nature. Commissioned to write music from solo to orchestral works, her music appears on over 21 albums. Her music has been awarded the Sorel Medallion, American Prize, Paderewski Cycle, Women Composers Festival of Hartford International Competition, and Bassoon Chamber Music Composition Competition among others. Her works are published by Boosey & Hawkes, Santa Barbara Music, Graphite, TrevCo, Imagine, J.W. Pepper, June Emerson, and her own publishing company Jenni Brandon Music. As a conductor she conducted her one-act opera *3 Paderewskis* in the Terrace Theater at the Kennedy Center in 2019. She also presents workshops on collaboration and the business of music, striving to create a supportive environment where collaboration leads to an exploration of ideas.

The inspiration for *Cacophony* comes from a large, canopied tree on my street. At dawn and dusk, the birds gather here and create an amazing cacophony of birdsong. In this work I wanted to recreate the sounds and textures of this effect by using both the lyrical and rhythmic abilities of the clarinet, but also the color opportunities that the delay pedal offers. You’ll hear a variety of birdsong, from a single bird singing just before dawn, to the back-and-forth calls of birds using the reverse delay. The digital delay creates a sense of duet and birds trying to out-sing each other. Eventually all the birds arrive in the tree to sing, using the digital delay to create a hazy wall of sounds as timbral trills break through the cacophony as individual songs of birds. I am grateful to Chris (Mothersole) for introducing me to the wonders of the delay pedal, and for commissioning and premiering *Cacophony*.

In one movement with sections, including the type of delay (reverb remains on throughout the piece)

- I. A single bird singing just before dawn (no delay)
- II. Sparse, open; like two birds calling to each other across a distance (Reverse delay)

- III. Bird Duet: Competitive birds singing before dawn; like birds flying off in opposite directions, single bird sings again (Digital delay)
- IV. Hazy, like morning mist, a brightening in the sky (Digital delay)
- V. Dawn arrives with a cacophony of song (Digital delay)
- VI. Contemplative (Reverse delay, Digital delay)

Cacophony was commissioned by lead commissioner Chris Mothersole. Brandon is grateful to Chris and the members of the commissioning consortium (which includes Dr. Timothy Bonenfant of Angelo State University) who helped make this piece possible.

Amanda Harberg is a composer whose work has been described by the New York Times as “a sultry excursion into lyricism.” Her writing for a wide range of instruments weaves classical Western tradition with contemporary influences to create a distinctively personal style which “conveys a thoroughly original sense of happiness in music,” according to Cleveland Classical. “She invigorates the brain and touches the soul,” says composer John Corigliano. “I love her work.” She has been commissioned by the Philadelphia Orchestra Association, the New World Symphony, the Grand Rapids Symphony, the Juilliard School, the Albany Symphony’s Dogs of Desire, the New Jersey Youth Symphony, the Dorian Wind Quintet, the Bay Atlantic Symphony, the Harmonium Choral Society, and the Network for New Music. She has also received many consortium commissions for new recital works.

Harberg’s recently completed Piccolo Concerto will be premiered by the Philadelphia Orchestra, renowned piccoloist Erica Peel, and conducted by Maestro Yannick Nézet-Séguin on the Fall 2021 Digital Stage series. Her Concerto for Viola and Orchestra, and her Elegy for Viola and Strings, were each performed by violist Brett Deubner and orchestras worldwide, and can be heard on Naxos American Classics with the Southern Arizona Symphony Orchestra. Harberg has received a Fulbright Hays fellowship, the Juilliard School’s Peter Mennin prize, two New Jersey State Council on the Arts Fellowships, a New York State Council on the Arts Fellowship, and a MacDowell Colony summer residency. Her chamber music has also won four Newly Published Music Awards from the National Flute Association. Her music is published by Theodore Presser Company and her work has been recorded on many labels including Naxos American Classics and Koch International.

Dr. Harberg is a dedicated educator with more than two decades of experience teaching composition, piano, music theory, aural skills, and 20th/21st century music history. She is in her sixth year of teaching composition at Rutgers University Mason Gross School of the Arts, and in the summers she is on the composition faculty at the Interlochen Arts Camp. Dr. Harberg completed her undergraduate and masters degrees at the Juilliard School and earned her PhD from Rutgers University School of Graduate Studies. She received a Fulbright/Hays fellowship to study for a year with composer/pianist Frederic Rzewski. Currently living with her family in Glen Ridge, New Jersey, Harberg is on the faculty at Rutgers University Mason Gross School of the Arts and the Interlochen Arts Camp.

Hall of Ghosts, composed in April 2020, was composed as a ‘thank you’ gift dedicated to the wonderful community of flutists who participated in my Prayer Project- a virtual flute orchestra project that I produced during the Covid-19 lockdown period. Hall of Ghosts was inspired by piccoloist Gudrun Hinze, who recorded her part for the Prayer Project in the Gewandhaus Chamber Music Hall. This hall would normally be full of musicians rehearsing and performing, but now, due to Covid-19, the hall lay empty and filled only with echoes and memories. The image of Gudrun’s solitary piccolo inspired in me a musical invocation, imploring the spirits to let the music return. In the first section, the silence of rests and pauses creates an expressive background for the searching and plaintive phrases of the solo piccolo. The lively middle section is a contrapuntal dialogue between the ticking of time and an instrument striving to make itself heard. These materials trade off throughout the piece. You can decide through your interpretation on who wins. The music? Or the ghosts?

I got to spend some time with Amanda this summer at the ICA ClarinetFest in Reno, where her Sonata was being in a new Concerto version with the Reno Philharmonic as part of the festival. We caught up and I heard mention of a new piece she had written for solo bass clarinet. I was originally going to present that work of this evening. When I discovered that it hadn’t yet been published, I contacted her and asked her about it. She told me that she hadn’t approved its release yet. As she stated bluntly, “It’s not a very good piece.” I asked for a copy of it anyway, which

she graciously sent. About a month ago, when I set the date for this evening, I double checked with her, knowing her hesitation about the work. She responded, "Really?" She offered to make a transcription of her solo piccolo piece **Hall of Ghosts** for me to play instead. I agreed but told her I didn't want her to put herself out for me, since I knew she was working on other projects.

Five minutes later, she sent it to me! This told me two things: (1) she could work very quickly, and (2) she REALLY didn't want me to play the other piece! So it gives me great pleasure to present this new version of Amanda's **Hall of Ghosts**.

Stacy Garrop is a full-time freelance composer living in the Chicago area. Her catalog covers a wide range, with works for orchestra, opera, oratorio, wind ensemble, choir, art song, various sized chamber ensembles, and works for solo instruments. Recent commissions include *In a House Besieged* for The Crossing, *The Battle for the Ballot* for the Cabrillo Festival Orchestra, *Shiva Dances* for Grant Park Music Festival Orchestra, *Goddess Triptych* for the St. Louis Symphony Orchestra, *Spectacle of Light* for the Music of the Baroque Orchestra, *The Heavens Above Us* for the Reading Symphony Youth Orchestra, and *Alpenglow*, a double concerto for saxophone, tuba, and wind ensemble commissioned by a consortium of 18 organizations. Notable past commissions include *My Dearest Ruth* for soprano and piano with text by Martin Ginsburg, the husband of the late Supreme Court Justice Ruth Bader Ginsburg, *Glorious Mahalia* for the Kronos Quartet, *Give Me Hunger* for Chanticleer, *Rites for the Afterlife* for the Akropolis and Calefax Reed Quintets, *Slipstream* for the Dallas Symphony Orchestra Musicians Chamber Music Series, and *Terra Nostra* (oratorio), commissioned by the San Francisco Choral Society and Piedmont East Bay Children's Chorus. Her current commissions include projects with Pittsburgh Symphony Orchestra, Soli Deo Gloria Music Foundation, and Chicago Opera Theater for a new opera that will premiere in 2024.

In 2022, she is serving as the featured composer of the Bowling Green State University New Music Festival and the Indiana State University Contemporary Music Festival, as well as a mentor composer for the Cabrillo Conductors/Composers Workshop, LunART Festival Composers Hub, and Chicago a cappella's HerVoice Emerging Women Choral Composers Competition. She was the first Emerging Opera Composer of Chicago Opera Theater's Vanguard Program (2018-2020), during which she composed *The Transformation of Jane Doe* and *What Magic Reveals* with librettist Jerre Dye. She also held a 3-year composer-in-residence position with the Champaign-Urbana Symphony Orchestra (2016-2019), funded by New Music USA and the League of American Orchestras. She previously served as composer-in-residence with the Albany Symphony (2009/2010) and Skaneateles Festival (2011), and as well as on faculty of the Fresh Inc Festival (2012-2017).

About **Phoenix Rising**, the composer writes, "Legends of the phoenix are found in stories from ancient Egypt and Greece. While each culture possesses a range of stories encompassing the phoenix myth, these tales tend to share similar traits; a sacred bird with brilliantly colored plumage and melodious call lives for typically five hundred years; then the bird dies in a nest of embers, only to be reborn among the flames. In Egyptian stories, the phoenix gathers scented wood and spices for its funeral/rebirth pyre, then collects the ashes from its earlier incarnation and flies them to the temple of the sun in Heliopolis to offer as a tribute to the sun god.

In Greek myths, the phoenix was approximately the size of an eagle and was adorned with red and gold feathers; it would fly from either India or Arabia to Heliopolis to give its offering. The bird's association with immortality and resurrection are particularly intriguing aspects of these tales, giving numerous writers (including William Shakespeare, C. S. Lewis, and J. K. Rowling) a rich resource for their own stories.

Phoenix Rising consists of two movements. *I. Dying in embers* represents an old phoenix who is settling on top of a pile of embers and breathing its last breath. *II. Reborn in flames* depicts the newly-born phoenix getting its first taste of flight.

Phoenix Rising was commissioned by saxophonist Christopher Creviston, who has recorded the work on the Blue Griffin label. The composer has also made editions of the work for flute and clarinet."