



FIFTY-SIXTH NATIONAL CONFERENCE



**PERFORMANCES
OF NEW MUSIC I**

Arthur Gottschalk • Concert Manager

Thursday, October 31, 2013

1:00 p.m.

Hyatt Regency Cambridge

Ballroom D

Cambridge, Massachusetts

Las calles de Buenos Aires **Murray Cross**
The Scott/Garrison Duo with Rajung Yang

Jorge Luis Borges, the great Argentine writer and poet, loved to wander the streets of his birthplace, Buenos Aires. He wrote “Buenos Aires is the next street, the one I’ve never walked; it is all that’s been lost and all that’s to come; it is what lies beyond, the things we do not understand yet love.”

This short trio reflects the contradictions of this beguiling city—its dark corners as well as its intoxicating exuberance. The piece is influenced by the colorful music of Astor Piazzolla, a friend of Borges. In 1965 Piazzolla and his band set some of Borges’ poems to music, resulting in the great recording *El Tango*. Borges wrote: “Las calles de Buenos Aires ya son mi entraña—My soul is in the streets of Buenos Aires.” This music seeks to transform these images, as Borges said, “into symbols, into music, into something that can last into man’s memory.”

Trifecta Yorubana **Ayo Oluranti**
The Scott/Garrison Duo with Rajung Yang

Trifecta Yorubana is based on a Yorubá folksong, “Méta- méta l’òrẹ́”, which presents three friends with contrasting characters and offers as a metaphor for three different philosophies to life. The piece builds on the call and answer antiphonal structure of the source material. The pitch material is also rooted in the pentatonic melody of the folksong eventually giving way to chromatic materials. While allusions are made to functional tonal system, tonality (where it occurs) is generally based on pitch centrality and localized harmonies. Some events happen in threes (e.g. phrases, two responses to a call) and thirds (intervals and transpositions).

The work is a general attempt to capture the improvisatory nature of West African percussion music and the collective sensibility of the performers of this genre. The piano, based on the principles of African Pianism, behaves mostly like drums while the woodwinds also take on a percussive nature at various points.

Multiple narratives can be read into *Trifecta Yorubana*—it can be a dialogue between three parties, a trio on a journey, a solution based on three elements or outcomes etc. The optional ending provides the performers with the possibility for more narrative options.

Techno-Parade (2002) **Guillaume Connesson**
The Scott/Garrison Duo with Rajung Yang

Composed for flute, clarinet and piano, my *Techno-parade* is made up of one movement with a continuous beat from beginning to end. Two incisive motifs swirl and clink together giving the piece a festive, but also disturbing character. The wails of the clarinet and the obsessive patterns of the piano try to replicate the raw energy of techno music. In the middle of the piece, the pianist and his page-turner chase after the piano rhythms with a brush and sheets of paper (placed on the strings inside the piano), accompanied by the distorted sounds of the flute (rather like the tone of a side drum) and the glissandi of the clarinet. After this percussive “pause”, the three instruments are pulled into a rhythmic trance and the piece ends in a frenzied tempo. Composed for the tenth anniversary of the Festival de l’Empéri, I dedicate *Techno-parade* to its three creators Eric Le Sage, Paul Meyer and Emmanuel Pahud.

PROGRAM

Canopy of Night **Jason Hoogerhyde**
Trio Florida

Stemming from some under-developed material from an earlier work, this piano trio confronts the dual nature of its title. Crystalline, upper-register gestures reflect the wonderment of the star-filled night sky. The work's central chaconne (a repeated but continuously varied harmonic progression) explores the cover of darkness that provides a haven for less-than-virtuous activities.

Orchid **Gary Smart**
Trio Florida

Despite the fact that most of my musical heroes have spent a century rebelling against the attitudes, traditions and aesthetics of late nineteenth century music, and despite the fact that I understand the need for that rebellion, I have always maintained a love and respect for the best music of that era. And, let's face it, the influence of those works is very much with us today, be it at times subtle, at times obvious. In *Orchid* the late 19th century model is clear. Most of the gestures in this little piece reflect my fascination with the virtuosic concert waltz genre.

Orchid for piano trio is a frolicking waltz "in one" with two slower contrasting sections in duple meter. This form is framed by a short intro and a codetta. The melodic-harmonic language moves freely between modality, polytonality and free chromaticism. As with most composers these days, my hope is to please not only my own muse, but also my performer-colleagues and most importantly, my audience.

Fractures of Elysium **Ethan F. Wickman**
Trio Florida

A visual counterpart to the music of *Fractures of Elysium* would be to behold paradise in dozens of pieces, with fragments of the view dispersed over several shards of glass. Known traditionally as the abode of the blessed in Greek mythology, the idea of Elysium still manifests itself in humankind's propensity to imagine the idyllic, a time of place of repose from conflict and anguish. Hence, the idea of Elysium broken into several pieces implies a multiplicity of meanings. Is it that the hope for such a place is shattered by a more resolute hopelessness? Or is it that such an obode is intact, and we behold it only through a severely impaired lense, as if "through a glass darkly?"

Musically, the work juxtaposes passages of rhythmic vitality and metric assymetry with an opposing placidity. Proportions are such that moments of chaos continually contract as the calm expands. Only time can tell however, whether chaos can withstand the pressures of tranquility, or vice-versa.

Connesson, Guillaume

Guillaume Connesson studied piano, history of music, choir analysis and direction at the Conservatoire National de Région de Boulogne-Billancourt, as well as orchestration at the Conservatoire National de Paris. He also undertook parallel courses from Marcel Landowski. He is presently professor of orchestration at the Conservatoire National de Région d'Aubervilliers.

In 1998, he received the Cardin award of the French Institut of Supernova and in 1999 he received the Nadia and Lili Boulanger award. In 2000 he received the SACEM award, and in 2001 a scholarship from Natexis Foundayion. In 2006 he was awarded the Grand Prix Lycéen des Compositeurs.

Guillaume Connesson was commissioned for most of his works, including *Supernova* (Montpellier Philharmonic Orchestra, 1997), *Athnor* (Choir and National Orchestra of France 2004) or more recently *A Glimmer in the Age of Darkness* (Royal Scottish National Orchestra, 2005) and *Aleph* (Miami New World Symphony Orchestra, Toronto Symphony Orchestra, Royal Scottish National orchestra).

Gross, Murray

An award-winning composer and conductor, Murray Gross studied at Michigan State University, the New England Conservatory, Oberlin Conservatory, and the Hochschule für Musik in Munich. Chosen by Antal Dorati to serve as Assistant Conductor of the Detroit Symphony, Gross was also Music Director of Michigan's West Shore Symphony from 1982 through 2001. As a frequent guest conductor throughout Europe, South America, and the United States, he worked with soloists such as Jessye Norman, Joshua Bell, Paula Robison, Carter Brey, Misha Dichter and many others.

Compositions by Murray Gross have been heard in venues around the world played by numerous professional and collegiate ensembles including the Chamber Orchestra of Philadelphia, the New York New Music Ensemble, the Nobilis Trio, the Peninsula Festival Orchestra, and the Wisconsin Winds. His music has been broadcast over National Public Radio and received many honors including a Broadcast Music Incorporated (BMI) Award. *Urban Myth*, recorded by the North Texas Wind Symphony on the GIA Windworks series, is featured in volume 8 of "Teaching Music Through Performance in Band." Other recent cd releases include *Irrational Exuberance* for sax and piano, a 2012 recording of *The Wild, Wild West* by the h2 Sax Quartet, and a new compilation of chamber music, *Talking in my Sleep*, out on the Blue Griffin label. Currently Assistant Professor of Music at Alma College, Dr. Gross conducts the Alma Symphony and teaches composition, theory, and world music.

Hoogerhyde, Jason

Born in 1969 (Charlotte, NC) and raised in Chicago, IL, composer Jason Hoogerhyde pursued music at Lawrence University (B Mus, 1991), Boston University (M Mus, 1993), and the University of Cincinnati (DMA, 1999). He studied composition with Allen Gimbel, Joyce McKeel, Lukas Foss, Allen Sapp, Darrell Handel, and Ricardo Zohn-Muldoon. While a graduate student and instructor at the University of Cincinnati, Hoogerhyde served as classical music critic for the Cincinnati Enquirer. Between 1999 and 2004, he taught at Lawrence University. Hoogerhyde is currently Associate Professor of Music Theory and Composition and Chair of the Music Department at Southwestern University in Georgetown, TX. Hoogerhyde's works for orchestra, opera, chamber ensembles, and voice have been presented throughout the United States, Europe and Asia by such performers as Decadanse (France), COMA (UK), the N[ext Saxophone Quartet (Latvia), Ramon Acoymo (Philippines), Howard Niblock (China), Nobuko Asano (Japan) and the Austin Civic Orchestra (TX), and at many festivals and concert series, including The Kennedy Center Millenium Series (DC), Weill Recital Series (NYC), MusicX (OH), the Grandin Festival (OH), Blue Lake Summer Arts Festival (MI), University of Nebraska-Kearney's New Music Festival V, College Music Society, and Society of Composers, Inc. He has been composer-in-residence at the Ucross Foundation (WY), the Dorland Mountain Colony (CA), and the Cincinnati Public Schools (on a Meet-the-Composer grant).

COMPOSER BIOGRAPHIES

Oluranti, Ayò

In his intercultural approach to music composition, Ayò Olúrántí experiments with the fusion of elements that define Western Art music, Yorùbá and Igbo musics of Nigeria. On a broader facet, Ayò, who believes in both the traditional and the contemporary approaches to music within a postmodernist aesthetic, employs African musical processes and resources within his compositional language. Having studied pre-colonial art Yorùbá musical forms such as the Yorùbá folk opera with Akin Eúbà, he proceeded to Íràgbìjì, Nigeria to study and record dùndún music - a Yorùbá instrumental genre in 2010.

Ayò graduated from the University of Southampton, UK with first-class honours (summa cum laude) in Composition & Organ and holds an MA and a Ph.D. in Composition & Theory from the University of Pittsburgh, USA. He studied composition with Michael Finnissey and Michael Zev Gordon in the UK, and in the USA with Eric Moe, Mathew Rosenblum and Amy Williams.

Olúrántí has won several awards: Andrew Mellon Pre-Doctoral Fellowship (USA), St. Michael's

Organ scholarship (UK), Tafawa Balewa Scholarship (UK), Heather Award (UK), Michael James Music Trust Award (UK), Sidney Perry Award (UK), Brereton Memorial Fund grants (UK) etc. He was the winner of the 2009 Donald Sutherland Endowment Fund Composition Competition (USA).

Ayò, whose compositions have been performed in Africa, Eurasia, North America, Russia and

South America was previously the Composer-In-Residence and Associate Organist at St. Andrew's Episcopal Church, Pittsburgh, where he also conducted the Pittsburgh Festival Orchestra. He is a member of Alia Musica, Pittsburgh and Bafrik, Brazil.

Smart, Gary

Gary Smart's career has encompassed a wide range of activities as composer, classical and jazz pianist and teacher. A true American pluralist, Dr. Smart composes and improvises a music that reflects an abiding interest in Americana, jazz, and world musics, as well as the Western classical tradition. His work has been supported by the Guggenheim Foundation, the Ford Foundation, the Music Educator's National Conference, the Music Teacher's National Association and the National Endowment for the Arts.

Smart's music has been performed in major venues in the U.S., including the Kennedy Center and Carnegie Hall, as well as venues in Europe and Asia. Dr. Smart has spent two residencies in Japan, teaching in programs at Osaka University and Kobe College. He has also taught in Indonesia as a "Distinguished Lecturer" under the auspices of the Fulbright program. Several CD's of his music are available on Albany Records. Gary Smart is currently a "Presidential Professor of Music" at the University of North Florida.

Wickman, Ethan F.

"A composer of facility and imagination, the kind to whom both performers and audiences respond" (The New York Times), composer Ethan Wickman's music has been performed in venues around the world. He has received grants, prizes, and commissions from Barlow, Meet the Composer, the American Composers Forum, the Wisconsin Music Teachers Association, the Utah Arts Festival, and a Harvey Phillips Award from the International Tuba Euphonium Association. His orchestral work Night Prayers Ascending won the Jacob Druckman Prize at the Aspen Music Festival, and was a finalist in the 25th Annual ASCAP Rudolf Nissim Orchestral Composition Competition. He is the recipient of fellowships from the Aspen Music Festival, the Norfolk Contemporary Music Workshop/Yale Summer School of Music, the Wellesley Composers Conference, the American Composers Orchestra/Earshot New Music Readings, an Encore grant from the American Composers Forum, and Fulbright (Madrid, Spain). Pieces featured on recent CD releases have garnered critical acclaim as "the most attractive new string quartet [Namasté, Albany Records] I have heard in a long while" (Phillip Scott, Fanfare) and his work Angles of Repose (Innova) was long listed for a Grammy Nomination. Wickman's most recent CD, a collection of his solo piano music entitled Portals and Passages (Albany Records) has been lauded as "epic and dreamy" (The New York Times), "very beautiful—filled with luminous harmonic colors and memorable ideas" (Fanfare) and possessing "stunning breadth and poise" (Time Out Chicago).

He is Assistant Professor of Music Composition and Theory at the University of Texas at San Antonio.

The Scott/Garrison Duo featuring Rajung Yang

Shannon Scott, clarinet
 Leonard Garrison, flute
 Rajung Yang, piano

The Scott/Garrison Duo, featuring clarinetist Shannon Scott and flutist Leonard Garrison, has performed together since 1988, including five conventions of the National Flute Association and two national conferences of the College Music Society. Their 2010 CD, *Barn Dances*, is critically acclaimed; *Fanfare Magazine* wrote, "In the hands of these two wonderful artists, more colors are evoked than one might believe possible... The consummate artistry and polished ensemble playing of the Scott/Garrison Duo as heard on this disc ought to win them many admirers." As full-time musicians with the Tulsa Philharmonic from 1989 through 2005, they performed on every major concert series in the Tulsa area. Recent appearances include Eastern Washington University, Whitman College, the University of Idaho, Washington State University, and the Walla Walla Symphony Soirée series.

Dr. Shannon Scott is the instructor of clarinet and History of Music and clarinetist for Solstice Woodwind Quintet at Washington State University School of Music. In the summers she teaches and performs as principal clarinetist of the Eastern Music Festival in North Carolina. Leonard Garrison is Associate Professor of Flute at the University of Idaho, flutist in the Northwest Wind Quintet, Principal Flute of the Walla Walla Symphony, and former Chair of The National Flute Association. He teaches and performs at Blue Lake Fine Arts Camp in Michigan and the Red Lodge Music Festival in Montana.

Rajung Yang appears frequently with the Scott/Garrison Duo and is an Assistant Professor of Piano at the University of Idaho, where she teaches Collaborative Piano.

Trio Florida

Gary Smart, piano
 Simon Shiao, violin
 Nick Curry, cello

Trio Florida is in residence at the University of North Florida in Jacksonville. Recent seasons' repertoire has included the Beethoven "Archduke Trio, the Dvorjak "Dumky" Trio and the Ravel piano trio, as well as piano trios by Henry Cowell, Amy Beach and Gary Smart.

Pianist-composer Gary Smart is a musician with varied interests. His latest CD "Blossoms" (Albany Records) received rave reviews. Critic Radu Lelutiu said, "Smart plays with astonishing facility and ebullience". Dr. Smart has spent two residencies in Japan, teaching in programs at Osaka University and Kobe College. He has also taught in Indonesia as a Fulbright "Distinguished Lecturer".

Simon Shiao is a versatile violinist who has appeared around the world in concert. Highlights of his performances include concerts at the Museum of Oceanography in Monte Carlo, the U.S. Embassy in Vienna, the Isabella Stuart Gardner Museum in Boston, the Banff Centre for the Arts in Canada, A Winter Festival in Jerusalem and the Heidelberg Schloss Festspiele in Germany. Dr. Shiao currently performs with the Jacksonville Symphony Orchestra and the Grand Teton Music Festival Orchestra in Wyoming.

Cellist Nick Curry, received his Bachelor of Music from Vanderbilt University and his Master of Music and Doctoral degrees from Northwestern University, where he served as Hans Jorgen Jensen's teaching assistant. Curry recently played concerts in Taiwan, Turkey, Spain, Italy, Slovenia, France and Austria. In April of 2006, Dr. Curry performed as a soloist on National Public Radio (USA) Garrison Keillor's *Prairie Home Companion* on the King Amati (ca. 1538) cello.



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