



SIXTY-FIRST NATIONAL CONFERENCE



**SHOWCASE OF
CMS PERFORMERS
& COMPOSERS II**

Brian A. Cobb • Concert Manager

**Friday, October 12, 2018
7:30 p.m.
JW Marriott Parq Vancouver
Fairview I–II
Vancouver, British Columbia**

PROGRAM

ORIGINAL COMPOSITION:

Suite for Jules **Mark Olivieri (Hobart & William Smith Colleges)**

II. Reach

III. The Rationing of the Artichokes

Jo Nardolillo, violin

Julian Schwarz, cello

Suite for Jules was commissioned and premiered by the acclaimed Schulhoff Duo for the San Francisco Chamber Music Festival in January of 2008. The piece had its choreographic premiere by Melanie Aceto Contemporary Dance at the Heidelberg New Music Festival in April of that same year.

As a composer and jazz pianist, my compositions are influenced by a number of popular musical idioms such as rock, funk, jazz, and hip-hop. For instance, the first movement of Suite for Jules, titled "Cutting Contest," pays homage to two of the most important stride piano players in Harlem during the 1920s: "Jelly Roll" Morton and "Fats" Waller.

The middle movement—"Reach"—is an exploration of phrasing and intent held together by a single interval. This interval, (a major seventh) not only pervades the entire fabric of the movement, but the entire composition – providing coherence through disparate compositional worlds often marked by such derivative elements as blues and rock. At several moments in the composition, the music gives the impression that "arrival" is imminent, yet the sonorities purposely fall short of resolving their tension near the end of the composition – perhaps leaving the listener with the impressions that the harmonic and dynamic climax of the piece was never fully realized. "The Rationing of the Artichokes" is the last installment of Suite for Jules and makes use of several rock elements including a quotation near the end of the Irish rock group My Bloody Valentine.

SHOWCASE PERFORMANCES:

Global Warning **Frank Stemper**

Junghwa Lee (Southern Illinois University–Carbondale), piano

The piano has been part of my life since before I can remember. As a kid, my parents never had to force me to practice — I was always playing the piano. Whenever I would go into the living room and sit at the old Steinway, my folks, back in the kitchen, would hear the piano bench creak, and I would hear the kitchen door quickly click shut. I have spent my life trying to make music that would get that door to open. The piano has been my guide, my counselor, the primary tool of my trade, my friend.

"Global Warning" (2007) — Is there anything a composer can do about the tangible realities of the world? Writing music does little to feed the poor, influence the abhorrence of racism, or appease international conflicts that lead to war. And if only there was a snappy tune that could reverse our current course of environmental disaster. The human species' selfishness and greed is a reality which is fueled by its leaders, who have the talent to positively influence the concrete world but rarely use it for that purpose. I guess humanity's pattern and course is set and will eventually play itself out. This seems hopeless, and I doubt if this snappy tune will change anything. But actually, music may be the only thing that can help.

– Notes by Frank Stemper

***Little Symphony on the name BArnEy CHILDS* David Maslanka**
 very slow
 very fast
 moderately slow
 moderately fast

David Cook (Millikin University), clarinet

American composer David Maslanka (1943–2017) recently passed away after a short battle with colon cancer. After living in New York City, Maslanka moved to the Pacific Northwest in 1990 due to his desire to explore mountains, open spaces, and pine trees. This relocation spurred Maslanka's deep connection with nature, which influenced much of his compositional activity. Many of his pieces refer to water, mountains, and vast expanses of land or earth. It is fitting to perform Maslanka's music in 2018, in celebration of what would have been his 75th birthday.

Little Symphony on the name BArnEy CHILDS (1989) was one of several pieces composed as part of a birthday gift to Barney Childs. Born in Spokane, Washington, Childs was a prominent composer of avant-garde music and a dear friend and mentor to Maslanka. When clarinetist Philip Rehfeldt requested each composer limit his or her writing to one page, Maslanka took this request literally, aiming to "write the biggest possible piece in the shortest space."

The pitch material in the *Little Symphony* comes only from the "musical" letters of Childs's name: B, A, E, C, Bb, D, Eb. According to Maslanka, "Barney didn't care much for the old German masters or that way of musical thinking," prompting Maslanka to write this "symphony" as "a bit of a musical twist of the nose." The *Little Symphony* is an exercise in compositional economy: limited to seven pitches and one page of music, Maslanka traverses the full spectrum of human emotions.

202-456-1111..... Laura Kaminsky
 Paula Gudmundson (University of Minnesota–Duluth), flute
 Tracy Lipke-Perry (SUNY–Potsdam), piano

"202-456-1111" by Laura Kaminsky was commissioned by Tracy Lipke-Perry and Paula Gudmundson in 2016. Through this work Kaminsky inspires performers to continue to advocate through music: to challenge our students, challenge ourselves musically and to keep making music relevant. Advocacy is defined as "public support for a recommendation of a particular cause or policy."

As Kaminsky wrote: "202-456-1111, the public access phone number for the White House. Since January 2017, one can no longer leave a message. What does this say about our relationship between the current President and his citizenry... I am afraid of the new direction our government has taken, and mightily concerned about the content and the quality of public discourse. These worries were foremost in my mind as I began composing. I struggled with how to synchronize my bleak mental/emotional state with the task at hand—writing for the golden combination of flute and piano. I couldn't find my way. How can we continue to advocate for ourselves, our community, and our world? Creating a dialogue in the wider community and see how music can connect people, affect our community and reflect our struggle."

PROGRAM

ORIGINAL COMPOSITION:

Songs from The River of Words Project ... Jason Hoogerhyde (Southwestern University)

To Speak With The Dead

El Espiritu Del Pájaro

Luna Mi Muna

The Cain / Asbury Duo:

Bruce A. Cain, baritone

David Asbury, guitar

The three songs collected here were commissioned as part of the *River of Words Project*, a song collection for baritone and guitar, setting the poetry of children on the topic of the environment. At once naïve and profound, these texts display the kind of insights to which only children have access as they discover the wonders of the world for the first time.

“To Speak With The Dead” considers the idea that those whom we love and have lost are still all around us in the natural world that has reclaimed them. To commune with the natural world is to reconnect with those lost voices. These conversations are echoed in the opening and closing dialogues between voice and guitar, while voices emerging from nature are given life through subtle musical analogies. “El Espiritu Del Pájaro” sees the world through the unique perspective of the eyes of birds. The bird-spirit flies in the voice’s opening melismas before its emphatic desire for real existence is hammered out in the guitar’s defiant chords. “Luna Mi Muna” explores our ephemeral interaction with the ever-changing natural world. The ephemeral light of the moon and stars descends in the guitar’s descending arpeggios, while the protagonist’s obsession with this light is manifested in repeated or sequenced vocal fragments.

SHOWCASE PERFORMANCE:

***Into Thin Air* Robert Lemay**

Andrew Allen (Midwestern State University), soprano saxophone

“Into Thin Air” presents the latest example of Canadian composer Robert Lemay pushing the envelope for saxophonists. The work makes use of every modern technique and performance practice, while being engaging and intriguing for audiences. The piece was written for the presenter and will be receiving its Canadian premiere with this performance.

Robert Lemay has been a force in the world of new music for nearly thirty years. His music is lauded by performers and audiences around the world, and Lemay keeps producing more quality music every year. Today, he is widely acknowledged as one of the leading contemporary composers for the saxophone.

Dr. Lemay received degrees from Laval University and the University of Montreal with additional study at the University of Buffalo and the Bordeaux Conservatory. The composer teaches at Laurentian University in Sudbury, Ontario.

ORIGINAL COMPOSITIONS:

***Old Badman* Arthur Hernandez (El Paso Community College)**
Jeffrey Krieger, electronic cello

"Old Badman" was commissioned by the e-cellist Jeffrey Krieger in 2008. In that year, the American composer Donald Erb passed away. I was Erb's last doctoral student and had become close friends with him. In 1997, Erb had composed the work "Suddenly, It's Evening," for Krieger. Both I and Krieger thought that it would be appropriate to create a work in homage to Erb. "Old Badman" was a moniker that Erb had humorously dubbed himself in his later years and had even used it as the title for his last movement in his work "Evensong." It was taken from an old southern-American folk legend. "Old Badman" is a single-movement work for electronic cello and computer-generated plug-in effects. The opening motive is a direct music quotation from the opening movement of "Evensong." From there, a variety of sonic worlds are created, from medieval-like polyphonic settings to vivid sonic bursts of prismatic colors. Krieger interacts with his cello and computer throughout this work. Much like many of my compositions, "Old Badman" can be lyrical and introspective one moment, and intensely powerful the next.

***Rhapsody Toccata* Chia Yu Hsu (University of Wisconsin-Eau Claire)**
Matthew Bengtson, piano

Inspired by the culture and landscape of the West Coast region of the United States, *Rhapsody Toccata* attempts to superimpose the styles of jazz and toccata to express the beauty of this region stemming from the cultural diversity. In the beginning, the toccata acts as a leading role while jazz music sneaks in and it gradually expands and takes over. Through the various transformations of the ideas, the music seeks to depict the variations of landscapes that its complex coastline creates.

CMS COMPOSER BIOGRAPHIES

Hernandez, Arthur

Arthur Hernandez is an American composer whose works have been performed by The Cleveland Orchestra, the Cavani String Quartet, guitarist Jason Vieaux, the Apollo Chamber Players, the Hartford Independent Chamber Orchestra (HICO), e-cellist Jeffrey Krieger, the Alturas Duo, flutist Minta White, pianist Magnus Martensson, percussionist Bill Solomon, and The Cleveland Youth Wind Symphony. His music has been performed at Weill Recital Hall at Carnegie Hall, Symphony Space, Severance Hall in Cleveland, the Tenri Cultural Institute in New York, MATCH (Mid-town Arts & Theater Center Houston) the June in Buffalo Music Festival, the Aki Music Festival, the Wintergreen Music Festival, and on NPR. His music is recorded on Capstone and ABLAZE Records.

Hernandez has been commissioned by The Cleveland Orchestra, the Apollo Chamber Players, e-cellist Jeffrey Krieger, pianist/composer Erberk Eryilmaz, percussionist Bill Solomon, the Alturas Duo, the Fortnightly Musical Club, The Cleveland Music School Settlement's Youth Orchestra, and Turn On The Music. He has studied composition with Donald Erb, Barney Childs, Robert Carl, Steven Gryc, Frank Wiley, Joseph Packales, and Margaret Brouwer. He holds a Doctor of Musical Arts Degree in Composition, cum laude, from the Hartt School where he won the prestigious Graduate Regents Award, a Master's Degree in Composition, cum laude, from the University of Redlands, and a Bachelor of Music Degree in Theory and Composition from the University of Texas at El Paso. He has received grants from the National Endowment for the Arts, The American Music Center, The Massachusetts Arts Council, and the Bascom Little Fund.

Hoogerhyde, Jason

Jason Hoogerhyde's works for orchestra, opera, chamber ensembles and voice have been presented throughout the U.S., Europe, and Asia by such performers as Decadanse (France), COMA (UK), the N[ex]t Saxophone Quartet (Latvia), Ramon Acoymo (Philippines), Howard Niblock (China), Nobuko Asano (Japan), Line Upon Line Percussion (Austin, TX), and the Austin Civic Orchestra (TX), and at many festivals and concert series, including the Fringe Festival Edinburgh (Scotland), the Kennedy Center Millennium Series (DC), Weill Recital Series (NYC), MusicX (OH), the Grandin Festival (OH), Blue Lake Summer Arts Festival, The College Music Society, and Society of Composers, Inc. He has been composer-in-residence at the Xcross Foundation (WY), the Dorland Mountain Colony (CA), and the Cincinnati Public Schools (on a Meet-The-Composer grant).

Jason Hoogerhyde pursued music at Lawrence University (B.M., 1991), Boston University (M.M., 1993), and the University of Cincinnati (D.M.A., 1999). He studied composition with Allen Gimbel, Joyce Mekeel, Lukas Foss, Allen Sapp, Darrell Handel, and Ricardo Zohn-Muldoon. Hoogerhyde is Associate Professor of Music Theory and Composition at Southwestern University (Georgetown, TX) where he served as Department Chair from 2010–2015. Prior to that appointment, he taught at Lawrence University Conservatory of Music.

Hsu, Chia Yu

Born in Banqiao, Taiwan, Chiayu is an assistant professor of composition at UW-Eau Claire. She was the winner of Lakond prize from the American Academy of Arts and Letters, Left Coast Chamber Ensemble composition contest, grand prize from Symphony Number One, Suzanne and Lee Ettelson Composer's Awards, 2016 and 2013 IAWM Search for New Music, Copland House Award, Lynn University international call for scores, the 2010 Sorel Organization recording grant, music+culture 2009 International Competition for Composers, the Sorel Organization's 2nd International Composition Competition, the 7th USA International Harp Composition Competition, ASCAP Morton Gould Young Composer's Awards, the Maxfield Parrish Composition Contest, the Renée B. Fisher Foundation Composer Awards among others. Her work has been performed by the London Sinfonietta, the Detroit Symphony Orchestra, the San Francisco Symphony, the Nashville Symphony, the Toledo Symphony, the American Composers Orchestra, the Cabrillo Festival Orchestra, the Flagstaff Symphony Orchestra, the Lynn Philharmonia Orchestra, Aspen Music Festival Contemporary Ensemble, eighth blackbird, Ciompi Quartet, and PRISM Quartet. She has received her Ph.D. at Duke University, Master of Music at Yale University School of Music, and Bachelor of Music at the Curtis Institute of Music. [www.chiayuhsu.com]

Olivieri, Mark

Mark Olivieri (b. 1972) is a Professor of Music at Hobart and William Smith Colleges. A productive composer, Olivieri receives numerous commissions and performances of his work from artists throughout the U.S. and abroad. Olivieri's compositions are equally inspired and informed as much by Black Sabbath and Thelonius Monk as they are by traditional concert music. His experience as an improvising musician and jazz arranger also informs his work as a composer.

Olivieri's *Spectacular Vernaculars* for solo piano were recorded by pianist Nicholas Phillips for his *American Vernaculars* CD released in January 2014 on New Focus Recordings. *Spectacular Vernaculars* received high praise from the New York Times, describing Olivieri's contributions to the project as "glittering pop-infused etudes." His recently completed score for the 1920 silent film, "The Mark of Zorro" premiered at the Syracuse International Film Festival in the spring of 2016 by the acclaimed Society for New Music. His new work for the San Francisco Brass Ensemble, Björklund, premiered with the San Francisco Brass Ensemble in the spring of 2018. Olivieri's newest commission, a triple concerto for flute, viola, and piano is scheduled to premiere in Medellín, Colombia with the Orchestra EAFIT in the spring of 2019.

SHOWCASE PERFORMER BIOGRAPHIES

Allen, Andrew J.

Andrew J. Allen is an assistant professor of woodwinds and music theory at Midwestern State University in Wichita Falls, Texas. Dr. Allen has premiered more than twenty works for the saxophone and has performed and lectured at the World Saxophone Congress, the International Saxophone Symposium, the National Association of College Wind and Percussion Instructors Conference, and national and regional gatherings of the North American Saxophone Alliance and The College Music Society. In addition, his writings have appeared in *The Instrumentalist*, *Teaching Music*, *The Saxophone Symposium*, *The NACWPI Journal*, *JazzEd*, *School Band and Orchestra*, and *Saxophone Today*, among others, and he has served as a clinician at gatherings of the North Dakota, South Dakota, and Texas Music Education Associations. Dr. Allen currently serves as editor of *The NACWPI Journal* and is on the editorial board of *The Saxophone Symposium*. He holds degrees from Tennessee Technological University, Central Michigan University, and the University of South Carolina where he studied with Phil Barham, John Nichol, and Clifford Leaman. He has undertaken additional study with Joseph Lulloff, Claude Delangle, Arno Bornkamp, and Vincent David, among others. Dr. Allen is a Conn-Selmer Artist-Clinician and a Vandoren Artist, and he performs exclusively on Selmer Paris saxophones and Vandoren mouthpieces, ligatures, and reeds.

Cook, David

David Cook is Principal Clarinet of the Millikin-Decatur Symphony Orchestra and clarinetist for the Appian Duo (with Emily Grabinski, piano), the Greyline Duo (with Alexandra Rodriguez, flute), and the wind quintet Fiat Five. Previously a member of the Wichita Symphony Orchestra, the Lawton Philharmonic Orchestra, and the Lieurance Woodwind Quintet, David has also appeared with the Oklahoma City Philharmonic, the Norman Philharmonic, and the Texas Music Festival Orchestra. As a chamber musician, David has performed at Chamber Music Campania (Varano, Italy), with the Brightmusic Chamber Ensemble (Oklahoma City, OK), the From the Edge Chamber Music Series (Norman, OK), and the Kemp Concert Series (Oklahoma City, OK).

David was a winner of the 2015 Oklahoma Community Orchestra Young Artist Competition, the 2010 Betty J. Hixon Saxophone/Clarinet Award, and the 2010 Dora Dawson Music Award. His international performing career includes the International Clarinet Association's ClarinetFest, the College Music Society National Conference, the NACWPI Conference, the Clarinet Colloquium at Texas A&M University-Commerce, and the KNOB New Music Festival.

David is Assistant Professor of Clarinet at Millikin University. He previously taught clarinet at Wichita State University and music theory at the University of Oklahoma. David holds BM and BME degrees from Central Michigan University, MM degrees in clarinet performance and chamber music from the University of Michigan, a DMA in clarinet performance and a MM degree in music theory from the University of Oklahoma. David's principal teachers include Suzanne Tirk, Chad Burrow, Theodore Oien, and Kennen White. [davidcookclarinet.com]

Gudmundson, Paula

Flutist, Paula Gudmundson is Assistant Professor of Flute at the University of Minnesota Duluth. Debut recording titled, *La Flauta of Buenos Aires*, released in 2014 featured works for flute by Amancio Alcorta. Her edition of *Gran Fantasia* by Amancio Alcorta received an Honorable Mention from the National Flute Association's Newly Published Music Competition in 2014. Awarded a Community Partnership Grant for 2013–2014 from the Minnesota State Arts Board to record works by Amancio Alcorta and Alberto Williams. Recipient of a 2011–2012 Artist Initiative Grant from the Minnesota State Arts Board for research of flute in Latin American art music, traveling to Buenos Aires, Argentina in search of neglected early 20th century music. Gudmundson has been invited to perform in recital at the National Flute Association Conventions, X International Flute Festival of Costa Rica and at the La Côte Flûte Festival in Gland, Switzerland in 2017. Begin 2018 a new project focused on recording works by Scandinavian women composers to be released in 2019.

SHOWCASE PERFORMER BIOGRAPHIES

Junghwa Lee

Junghwa Lee, "...a pianist of acute intelligence, conviction... and passion." (New York Concert Review), has performed recitals in 15 countries. She is also the winner of many competitions, including Sonyun-Hankuk-Ilbo, Wolgan-Eumak, Seoul National University Symphony Orchestra Concerto Competition, and the Korean Symphony Orchestra Concerto Competition among others. She appears regularly in solo recitals, chamber concerts, and lecture recitals, as well as in concerto performances as a soloist. She has performed on the Arts Center Concert Series at National Chiao Tung University in Taiwan, Beethoven 32 Sonatas Recital Series in Singapore, the International Festival Days of Contemporary Music in Romania, the Dame Myra Hess Memorial Concert Series at the Chicago Cultural Center, and presented her New York debut recital at Weill Recital Hall at Carnegie Hall as a winner of Artists International's Special Presentation Award.

Lee recorded the Complete Piano Works by Frank Stemper (Albany Records: BLUE13). The CD received a Gold Medal from Global Music Awards. In addition, it was selected for Global Music Awards Top Ten Albums 2015.

Lee earned Bachelor of Music and Master of Music degrees in Piano Performance from Seoul National University, and Doctor of Musical Arts degree in Piano Performance and Literature from the Eastman School of Music. During her studies at the Eastman School, she received the prestigious Performer's Certificate, the Max Landow Memorial Scholarship for outstanding doctoral students, and the Liberace Foundation Scholarship for Performing/Creative Artists. She is Director of SI Piano Festival and Associate Professor of Piano at Southern Illinois University Carbondale.

Lipke-Perry, Tracy

Dr. Tracy Lipke-Perry enjoys a notably invigorating and eclectic career as a versatile performer, collaborator, and coach; enthusiastic teaching artist; and researcher.

Highlights of her performing career include recitals with artists such as Amy Porter, Alicia McQuerrey, Mary Karen Clardy, and Achilles Liarmakopoulos. A champion of new and contemporary music, she has commissioned and premiered works by Libby Larsen, John Luther Adams, Laura Kaminsky, and Gwyneth Walker.

Dr. Perry's pedagogical and research interests focus on underrepresented repertoire and enhancing understanding of piano technique. Her current work utilizes digital motion capture technology to analyze kinematics of pianists' movements. She performs and presents her work across the country and around the world, most recently at the 2018 Minnesota Music Teachers Association Annual Convention; 2018 Congress of the European College of Sport Science in Dublin, Ireland; 2017 Neurosciences VI International Symposium in Boston; and the 2017 College Music Society World Conference in Sydney, Australia.

Dr. Perry holds a D.M.A. degree in piano performance with a minor in neurophysiology from the University of Arizona, M.M. degree from the University of Utah, and undergraduate degrees in both piano performance and mathematics from the University of Wisconsin-Stevens Point. Dr. Perry previously served as a faculty member at the University of Idaho and at the University of Minnesota Duluth where she chaired the piano area and was a fellow of the UM Institute on the Environment. She is currently Assistant Professor at the Crane School of Music, SUNY Potsdam. [<http://tracylipkeperry.weebly.com>]

ADDITIONAL PERFORMERS

Bengtson, Matthew

Critically acclaimed as a “musician’s pianist,” Matthew Bengtson commands an unusually diverse repertoire ranging from Byrd to Ligeti and numerous contemporary composers. An advocate of both contemporary and rarely performed music, he has concertized extensively in the US, Mexico, and Europe. His recordings can be heard on the Romeo, Navona, Griffin Renaissance, Arabesque, Albany, and Musica Omnia record labels.

Mr. Bengtson is lauded as one of the most persuasive advocates of the music of Scriabin and Szymanowski. On his complete Scriabin Piano Sonatas, the American Record Guide says: “Big-boned pianism, rich tonal colors, and dazzling technique are on display here. Has Scriabin ever been played better?” He is a co-author of “The Alexander Scriabin Companion” for Rowman and Littlefield Press.

Equally devoted to the music of Karol Szymanowski, he has recently released a 3-CD recording of the Polish master’s violin/piano and solo piano music with violinist Blanka Bednarz on Musica Omnia, which Fanfare calls “a fascinating, expressive recording .. something rather special.”

An enthusiast of historical performance practice, Mr. Bengtson performs also on harpsichord and fortepiano; his period instrument recordings can be heard on the Arabesque label, and his brief educational video on the Viennese fortepiano has become a favorite internet resource.

Mr. Bengtson is Assistant Professor of Piano Literature at the University of Michigan School of Music, Theatre and Dance, where he also teaches studio piano and fortepiano.

Cain / Asbury Duo, The

Bruce A. Cain, baritone, and David Asbury, guitar, have concertized together for more than decade and have appeared on venues as varied as the Kennedy Center in Washington D.C. to the Kukuk Festival in Hof, Germany and the Festival des Accordes Pincees, Rabat, Morocco.

Both serving on the faculty of Southwestern University in Georgetown, Texas, the duo has been very active in the performance of new works for the medium of low voice and guitar, and has to date had more than fifteen works written for them. Especially notable among these are the songs from the *The River of Words Song Cycle*, a work connected to the Library of Congress’ poetry contest of the same name, and where the duo performed selections from the work in 2012, and the *Sleeping Flowers*, composed by Tom Cipullo, and written in celebration of the 34th Brown Symposium at Southwestern University.

Krieger, Jeffrey

Award-winning performer Jeffrey Krieger, chamber musician, solo recitalist and specialist in the performance of new music, plays the more conventional-looking cello as principal cellist of the Hartford Symphony Orchestra. For two decades he has been among the new generation of solo recitalists who have incorporated technology – the computer and video – as well as an electric cello built by Vermont craftsman Tucker Barrett into performance. Mr. Krieger has also performed as e-cello soloist with the orchestras of Anchorage (Alaska), the Hartford Symphony and the Hart Symphony. His own interactive video improvisation, VIDEOCELLO, was chosen by American Composers Forum to be included on their touring program, *Sonic Circuits*. This resulted in a performance of VIDEOCELLO on the Millennium Stage at the Kennedy Center. In 2005, he was commissioned along with composer, Ken Steen and media artist, Gene Gort to create a new work to celebrate the opening of the New Britain Museum of American Art’s new galleries. “Reliquary of Labor”, a parallel media performance for e-cello, percussion, multiple video screens and monitors and sound was premiered in the fall of 2006. Mr. Krieger has recorded for CRI, Vienna Modern Masters, Capstone, Innova and O.O. Discs. His work, *Suddenly It’s Evening* by Donald Erb on CRI CD 857 has received critical acclaim from the Cleveland Plain Dealer and Fanfare Magazine and can be downloaded on iTunes.

ADDITIONAL PERFORMERS

Nardolillo, Jo

Violinist and violist Jo Nardolillo is a champion of music by living American composers. She has commissioned, recorded, and given the world premieres of new works. She has been heard around the country on radio and television broadcasts, and performed with many of the world's leading musicians. Recent commissioned premieres include a new viola concerto by Thomas Pasatieri, and chamber works by Samuel Jones, Andy Teirstein, Bern Herbolsheimer, Michael Matlock, Sarah Mattox, and Christophe Chagnard. Dr. Nardolillo is a founding member of the innovative new-music ensemble TangleTown Trio and the gypsy jazz band Touché.

Dr. Nardolillo earned degrees from CIM, Rice University, and Eastman. She is currently Director of Orchestras at the Northwest School and Series Editor for Rowman & Littlefield.

Schwarz, Julian

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 palate are hallmarks of his style.

Julian Schwarz is an ardent supporter of new music, and often commissions new works to enhance the cello repertoire. He has premiered concertos by Richard Danielpour, Samuel Jones (recorded with the All Star Orchestra for public television in 2012, subsequently released as a DVD on Naxos), and will give the world premiere of Lowell Liebermann's first Cello Concerto with a consortium of five orchestras in the 17–18 season.

A devoted teacher, Mr. Schwarz serves as Assistant Professor of Cello at Shenandoah Conservatory of Shenandoah University.



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