



THE COLLEGE
MUSIC SOCIETY

SIXTY-SECOND NATIONAL CONFERENCE

**CONCERT IV:
SHOWCASE OF
CMS PERFORMERS
& COMPOSERS**

Jennifer Muñiz • Concert Manager

Saturday, October 26, 2019

1:30 p.m.

**Hyatt Regency Louisville
Regency South Ballroom B
Louisville, Kentucky**

ORIGINAL COMPOSITIONS:

***I'm The Expert* Jason Fick (Oregon State University)**

2-channel audio

Hydraulic fracturing has become a lucrative venture and a number of sites are rapidly increasing worldwide. However, research shows that the effects of fracking can lead to earthquakes, numerous health-related issues, and extreme noise pollution for those that live in close proximity. In 2014, the city of Denton, Texas successfully banned fracking. This action was considered landmark and the story received international publicity. Shortly after, the railroad commission chair of Texas overturned this ban. This composition shares some of the stories of Denton's residents and the effects of fracking on their lives.

***Two Intermezzos* Brent Weaver (George Fox University)**

Adam Clark, piano

These two pieces were commissioned by Portland Piano International for its pianists as a part of a commissioning project. Each composer was invited to write pieces for solo piano that had a connection to earlier music. As a composer and teacher, I have long admired the music of Johannes Brahms. One of Brahms' traits that delights me most is the way he sets a thorny compositional problem for himself — such as a fugue over a pedal tone, or an intricate canon at the seventh — and then proceeds to “cover his tracks,” making the music so lovely that the intellectual challenge disappears into the background of the music. This kind of appeal on multiple levels is of course something that composers do in many ways, but Brahms' way of achieving both an intriguing intellectual structure and a time-suspending beauty is one I've always treasured.

These *Intermezzos* are an homage of sorts and are most directly inspired by Brahms' various *Intermezzos* for solo piano from op. 116–119. The first, centered on C, is clearly based on the C-Major *Intermezzo*, op. 119/3. The second is more loosely based on the A-major and Eb-Major *Intermezzos*, op. 118/2 and 117/1 respectively, and features a series of canons over a chaconne-like series of chords. Although the same chords are used in both the A and B sections of this ABA form, the tonal centers in the movement are A and Eb as in their models.

***seul* John Allemeier (UNC Charlotte)**

Ben Still, alto saxophone

Seul was composed in the spring of 2018 for a performance at the Asia Saxophone Academy Rajabhat University, Bangkok, Thailand in June of 2018. The piece is based on the American folk song “Oh Death,” which serves as the DNA of the piece. Melodic fragments of the original melody are woven into the texture throughout the piece.

***Follow the Leader* Mike D'Ambrosio (Murray State University)**Matthew Hightower, tuba
Christy D'Ambrosio, piano

Follow the Leader was commissioned by tubist Matthew Hightower, who was also a former composition student of mine at Murray State University. It begins with a challenging melody, characterized by minor-seventh leaps, presented initially by the tuba and piano together. That melody gets repeated and varied throughout the work, with each new version taking the piece in a new direction. The final variation is set in the left hand of the piano in a fast 9/8 meter, bringing the work to its exciting conclusion.

The piece is so titled for two reasons. Matthew was a model student in the music department at Murray State, studying music education, tuba, and composition at a high level. His work ethic and dedication set a great example for his peers (and those who have come along afterward)—an

example to be followed. Matt ended up getting a doctorate in Tuba Performance at the University of Texas and has become a professional performer and educator (now a professor at the University of Kentucky). In addition, this piece makes heavy use of the canon, a composition device where one musical line is placed on top of itself but a little behind. In all cases, canons have a leader and a follower. There are over ten canons that occur throughout the piece and are marked in the score.

At Heart Justin Rito (Northern Vermont University)

- I. Tachycardia
- II. Arrhythmia
- III. Bradycardia

Garrett Arney, marimba

The human heart plays a profound role in the way that many of us talk about the human experience. We use phrases like “broken hearted,” “heartache,” and “take heart” without truly thinking of the organ that beats in our chests as being literally broken, aching, or taken. *At Heart* is a comment on some of the physical symptoms that can affect the heart: I. Tachycardia (a heart that beats too fast), II. Arrhythmia (a heart that beats unsteadily), and III. Bradycardia (a heart that beats too slowly). My hope is that these three movements also speak to human experiences that relate in kind to these physical conditions. *At Heart* was commissioned through a consortium organized by Moose Davis and is dedicated to all of the members that made the piece possible.

SHOWCASE PERFORMANCE:

***Race for Space* Trevor Weston**

Elizabeth Janzen (Texas A&M University–Kingsville), flute
Jason J. Kihle (University of Jamestown), marimba

2019 marks the 50th anniversary of the year 1969, the capstone to a decade marked by struggle and progress in the space race and civil rights in America. In honor of the opportunity and equity highlighted by both these movements, we have collaborated with an American composer to commission a new work for flute and marimba that will highlight these events.

Both the space race and the civil rights movement impacted the national psyche, though in very different ways. While the climax of the American space program was arguably the landing of Apollo 11 on the moon July 20, 1969, many would argue that the civil rights struggle continues to the present day. Some would consider Martin Luther King’s “I Have a Dream” speech a defining moment, while for others the legislation passed in these years was more important.

Duke Ellington, in an article with no published source but available in *The Ellington Reader*, draws a direct connection between the Civil Rights movement and the space race: “It seems to me that the problem of America’s inability so far to go ahead of or at least keep abreast of Russia in the race for space can be traced directly to this racial problem which has been given top priority not only throughout the country but by Washington itself.” (*Ellington Reader*, p. 295)

“*Race for Space*” will celebrate these shifts in American history, their contrasting nature and their different impacts on opportunity and equity alike through a powerful musical narrative.

COMPOSERS & PERFORMERS

Allemeier, John

John Allemeier's music has been described as having a "sweet sense of mystery" by Fanfare and as being "rapturous" by the American Record Guide. His music has been performed by Ethel, Loadbang, Boston New Music Initiative, Charleston Symphony, ASSEMBLY, Beo Quartet, Due East, Duo XXI, Kassia Ensemble, Low and Lower, Madison Park String Quartet, Terminus Ensemble, and on venues such as the Charlotte New Music Festival, TUTTI New Music Festival, the International Double Reed Society, International Clarinet Society Conference, International Society of Bassist Convention, Piccolo Spoleto, the 5th Annual Festival of Contemporary Music in San Francisco, and the Spark Festival in Minneapolis. He received his Ph.D. in Composition from the University of Iowa, his M.M. in Composition from Northwestern University, and his B.M. in Performance from Augustana College. He is currently Professor of Composition and Associate Chair of the Department of Music at the University of North Carolina at Charlotte. www.johnallemeier.com

Arney, Garrett

Garrett's richness of sound identifies his sincerity and intellectual curiosity in his performance. His passion in developing the genre of percussion music has inspired many composers and musicians through creative collaboration and workshops. Garrett's commissioning projects include the premier of Book of Grooves by Alejandro Vinao, as well as working with composers such as Martin Bresnick, James Wood, and many young composers. As a past member of Ensemble Connect, Garrett performed the Carnegie Hall premiere of Steven Mackey's Micro-Concerto, as well as many other performances through New York City. He also served as a teaching artist for schools and community centers throughout the Five Boroughs. A native of Michigan, he studied at Michigan State University, Peabody Conservatory, and Yale School of Music, and now teaches at Cleveland State University, and is a frequent guest teacher at Peabody Conservatory.

Clark, Adam

Dr. Adam Clark has been heard as a soloist, chamber musician, and concerto soloist throughout the United States, as well as in Belgium, Italy, Sweden, Australia, and South Korea. His performances have been broadcast on WPLN in Nashville, WMUK in Michigan, and MBC National Television in Korea. Of his playing, New York Concert Review Magazine wrote, "Clark brought out much beauty in Chopin's soulfully embroidered melodies. He played with thoughtful expressiveness" and "achieved an excellent blend [with the orchestra]."

Originally from California, Clark received his B.M. in Piano Performance from the University of California, Santa Barbara where he studied with Charles Asche. He completed his M.M. at the University of Texas, Austin and D.M.A. at the University of Cincinnati College-Conservatory of Music (CCM) where his principal teachers were Nancy Garrett and Eugene and Elisabeth Pridonoff, respectively. He currently serves on the piano faculty of Middle Tennessee State University.

A prizewinner in many competitions, Clark has performed in venues such as New York's Weill Recital Hall at Carnegie Hall, the Sejong Arts Center in Korea, the Aronoff Center in Cincinnati, the Royal College of Music in Stockholm, and the Sydney Conservatorium of Music. He has performed with orchestras including the Manhattan Chamber Orchestra, Holland Symphony Orchestra, and San Luis Obispo Symphony, and has collaborated with conductors Michael Nowak, Eduard Zilberkant, Richard Piippo, and Johannes Müller-Stosch, among others.

D'Ambrosio, Christy

Christy D'Ambrosio is an accomplished piano soloist and collaborative chamber musician. She has performed in both solo and chamber capacities throughout the United States. D'Ambrosio received her Master of Music in Piano Performance at Cincinnati's College-Conservatory of Music, where she was a student of Frank Weinstock and Michael Chertock. She studied with Robert Thomas and Siok Lian Tan while obtaining her baccalaureate degree from Miami University of Ohio. Credentialed in the Suzuki method, D'Ambrosio is active as teacher and adjudicator. She has served as Adjunct Instructor in piano at Murray State University. In addition to her musical pursuits, Christy currently works as Advisor in the Murray State University Education Abroad Office.

D'Ambrosio, Mike

Mike D'Ambrosio is Professor of Theory and Composition at Murray State University in Kentucky and has been there since fall 2008. He has held previous teaching positions at Jacksonville State University (AL), Oklahoma State University, University of Dayton, and Cincinnati's College-Conservatory of Music (CCM). He received his D.M.A. and M.M. degrees in music composition from CCM where he studied with Joel Hoffman and Ricardo Zohn-Muldoon (now at Eastman). Originally from Long Island, New York, Mike did his undergraduate work at Lehigh University where he double-majored in music and accounting.

Recent commissions include the Luther College Trumpet Ensemble; Celeste Johnson Frehner (University of Missouri–Kansas City); the Murray State University Wind Ensemble, Horn Choir, and Trombone Choir; East Wind Quintet (faculty ensemble, Lehigh University), and Larry Wyatt (Director of Choral Studies at the University of South Carolina). Mike's music has been performed by the Muncie Symphony Orchestra, Philadelphia Brass, Shepherd School Brass Choir (Rice University), Cincinnati Symphony Youth Orchestra, Indiana University Brass Choir, Cincinnati College-Conservatory of Music (CCM) Wind Ensemble, and by soloists and chamber musicians throughout the United States. His *Wind on the Island* won the 2018 REDNOTE New Music Festival Composition Competition (choral division), the 2009 Cincinnati Camerata Composition Competition, and 2007 University of South Carolina Choral Composition Contest. It was also performed in June 2008 at the Cultural Prelude to the Olympics at the Forbidden City Concert Hall in Beijing. Mike's music is published with C. Alan Publications, Potenza Music, Triplo Press, Dorn Publications, Cherry Classics, and Faust Music.

Fick, Jason

Jason Fick is currently Assistant Professor and Coordinator of the Music Technology and Production program at Oregon State University. He is an active composer, audio engineer, and educator. His music and intermedia works have been performed at international, national, and local events, including the International Computer Music Conference (ICMC), the International Horn Symposium (IHS), the Society for Electro-Acoustic Music in the United States (SEAMUS), and the College Music Society (CMS). As an engineer, he has recorded classical, jazz, and popular music in live and studio contexts, audio for film, and dialogue for various commercial projects. Jason holds a Ph.D. in Music Composition with a specialization in Computer Music from the University of North Texas. Prior to arriving in Corvallis, Jason taught at Collin College and the Art Institute of Dallas. His present research pursuits are in computer music, interactive systems, and the pedagogy of music technology.

Hightower, Matthew

Matt Hightower is the Assistant Professor of Tuba/Euphonium at the University of Kentucky. Prior to his appointment at UK, he held a similar position at Texas A&M University–Kingsville.

As a professional tubist, Dr. Hightower's performance experience covers a wide range of chamber, orchestral, and solo music that spans three continents and nine countries. He is a prizewinner of international solo competitions and has presented masterclasses to tuba/euphonium students around the world. Matt Hightower is a B&S performing artist.

COMPOSERS & PERFORMERS

Janzen, Elizabeth

A native of Newfoundland, Canada, Elizabeth Janzen serves as Associate Professor of Flute at Texas A&M University – Kingsville and as Second Flute in the Victoria Symphony Orchestra. Her playing has been hailed in the *New York Times* as "...athletic, graceful..." and she has established herself as a prominent musician, teacher and clinician across North America.

Elizabeth pursued formal studies at the University of Toronto with Susan Hoepfner and at the Manhattan School of Music, where she completed her Master and Doctorate degrees with Linda Chesis. In 2007 she was appointed the first flute fellow in The Academy, a prestigious post-graduate program developed by Carnegie Hall, the Weill Music Institute, and The Juilliard School.

Elizabeth's debut solo recital at Carnegie Hall was praised in the *New York Concert Review* for the "...velvety tone radiating from her flute..." and her "...impressive technical abilities...flair and wit with the musical phrase..." She has also been featured as the soloist in Pierre Boulez's "...explosante-fixe..." conducted by the composer himself. She has since given solo performances in Canada, the United States and Mexico. As an orchestral musician, Elizabeth has had the privilege of working on both contemporary and period music with some of the world's most recognized conductors, including David Robertson, Sir Simon Rattle and Sir Christopher Hogwood.

A dedicated chamber musician, Elizabeth has toured throughout North America with The Fireworks Ensemble, the ACJW Alumni Ensemble, Dark X Five, and the Vista Trio and to countries including Japan, India and Germany.

Kihle, Jason

Dr. Jason Kihle is currently Associate Professor of Percussion and Associate Director of Bands at Texas A&M University–Kingsville. He collaborates in the concert percussion ensemble program with Professor Randy Fluman and teaches the world percussion ensemble. Dr. Kihle teaches applied percussion, jazz drum set, and percussion methods. He also directs the Pride of South Texas Marching Band.

Dr. Kihle has been published in *Early Music Colorado Quarterly*, *The Instrumentalist*, *The Educator's Companion*, and *Percussive Notes*. He has been a presenter at the Minot State University Northwest International Festival of Music; the National Conference on Percussion Pedagogy; the state music education association conferences of North Dakota, Wyoming, California, and Iowa; and the NAFME National Conference.

Dr. Kihle has performed with the Grand Forks Symphony Orchestra, Colorado Wind Ensemble, Greeley Philharmonic Orchestra, the Corpus Christi Symphony Orchestra, and the Laredo Philharmonic Orchestra. He has performed at the National Conference on Percussion Pedagogy, the International Double Reed Society Convention, Texas Music Educators Association, the National Flute Association Convention, College Music Society Regional Conference, the Montreaux Jazz Festival and the International Thespian Festival. *H20: A Reading Resource for Snare Drum*, was published by Bachovich Publications in the summer of 2018.

Dr. Kihle is a member of PAS, NAFME, TMEA, NACWPI, CMS, KKP, TBS, and ASCAP. He is an artist/endorser for Black Swamp, Innovative Percussion, Remo, Yamaha, and Zildjian.

Rito, Justin

Justin Rito (b. 1986) composes energetic concert music that takes inspiration from both classical and contemporary culture. Recent collaborations have include performances by Latitude 49, Fifth House Ensemble, and the Arx Duo, and upcoming collaborations include works for the Moreau | Vantuinen Duo, MITT3N Percussion, and the Jenison Wind Ensemble. Justin is Assistant Professor of Music at Northern Vermont University, and lives in Jeffersonville, VT, with his wife and their very spoiled Weimaraner Arvo.

Still, Ben

Originally from Raleigh, NC, Ben Still is an active solo and chamber musician throughout the United States. Currently, he serves on the faculties of UNC Charlotte and Lenoir-Rhyne University, where he teaches applied saxophone and clarinet, chamber music, and music theory and ear training courses. An avid chamber music advocate, Ben is a founding member and tenor saxophonist of Mirasol Quartet. He has been a prizewinner and finalist in numerous national chamber music competitions, including the Fischhoff National Chamber Music Competition, the American Prize Chamber Music Competition, the ENKOR Chamber Music Competition, the Coleman Chamber Ensemble Competition, the Music Teachers National Association Chamber Winds Competition, and the North American Saxophone Alliance Biennial Quartet Competition. Mirasol Quartet now performs across the country at universities and at public schools, presenting educational clinics and engaging chamber music recitals. Ben received his DMA and MM in Performance from Texas Tech University and BM in Performance from UNC Charlotte where he graduated summa cum lauda and with honors. His primary teachers include David Dees, Stephen Jones, Will Campbell, and Wayne Leechford. Professionally, Ben holds affiliations with Pi Kappa Lambda, Phi Mu Alpha Sinfonia, Phi Kappa Phi Honor Society, and the North American Saxophone Alliance. Ben is a Conn-Selmer Artist/Clinician and performs on Selmer Paris saxophones exclusively.

Weaver, Brent

Dr. Brent Weaver is Professor of Music and Chair of the Music Department at George Fox University, a Quaker university near Portland, Oregon, where he was the 2018 winner of its Outstanding Faculty Scholar award. A graduate of Goshen College and the University of Oregon, he also previously taught at Clayton State University near Atlanta, Georgia. Across his academic career, Weaver has created a diverse and substantial corpus of both arrangements and original compositions. These include works for orchestra, symphonic band, choir, small ensembles, and piano. His works have been disseminated through publication by Lux Nova Press and professional recordings by a variety of artists. His 1992 work *Fanfares and Antiphons* has been twice featured on Minnesota Public Radio and American Public Media.

Weaver has also received a regular and ongoing record of commissions over the past 25 years. Organizations that have commissioned his work include the Georgian Chamber Players, The Musicians of Swanee Alley, Michiko Otaki and the Warsaw Wind Quintet, Goshen College, the Spivey Hall Children's Choir, Maria Choban, the Joseph Wytko Saxophone Quartet, Portland Piano International, and a consortium of Atlanta churches. In all, his music has been performed in 28 U.S. states, Latin America and Europe.



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