

THIRTEEN:

APPENDIX

**PROGRAMS AND SAMPLES OF
CREATIVE WORK**



ST. JAMES'S CHURCH

invites you to our



**Welcome Summer
Recital Series**



**June 13, 2018
7:00 p.m.**

Welcome Summer Recital Series

June 13, 2018

Divertissement for Bassoon and String Quintet Jean Francaix
(1912-1997)

- I. Vivace
- II. Lento
- III. Vivo assai
- IV. Allegro

Piano Concerto in D Minor, BWV 1052 J.S. Bach
(1685-1750)

- I. Allegro
- II. Adagio
- III. Allegro

Offering benefits

The Central Virginia Food Bank (Feedmore)

Piano Quintet, Op.67 Amy Beach
(1867-1944)

- I. Adagio - Allegro Moderato
- II. Adagio espressivo
- III. Allegro agitato - Adagio come prima- Presto

Atlantic Chamber Ensemble

Having launched our inaugural season in the fall of 2011, we are a dynamic group of young professional musicians based in Richmond, Virginia comprised of members of the Richmond Symphony and faculty members at institutions such as Virginia Commonwealth University, the College of William and Mary, and the University of Richmond.

While showcasing the talent of the Richmond area on the national stage through recording and touring, our mission is to build new kinds of connections with the people of our community via innovative programming, formats, venues, and community interaction, as well as through partnerships with local organizations.

With our unique combination of strings, winds, and piano, we continue to program a great variety of musical styles for forces both large and small, with a firm commitment to programming works seldom heard due to their unusual instrumentations.

Performers

Tom Schneider, bassoon

Maria Yefimova, piano (Bach)

Daniel Stipe, piano (Beach)

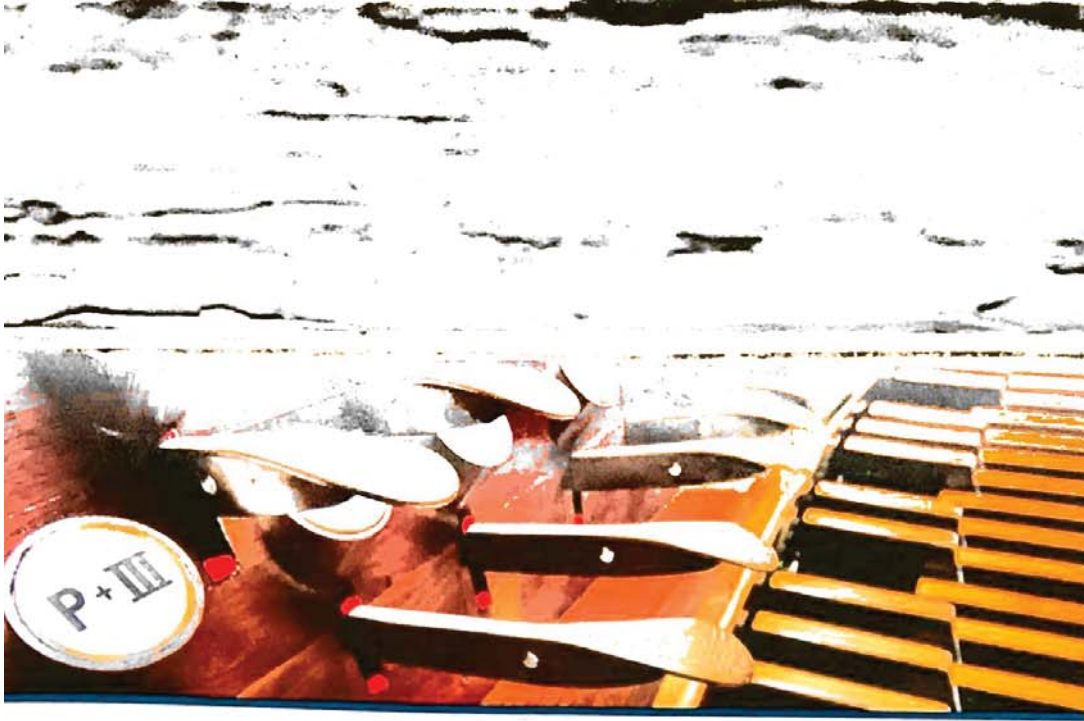
Adrian Pinteá, violin

Alana Carithers, violin

Kimberly Sparr, viola

Jason McComb, cello

Ayça Kartari, bass



*Union Presbyterian Seminary
welcomes you to*

Pulling Out All the Stops

Thursday, June 14, 2018, 7:30 p.m.

In historic Watts Chapel
3401 Brook Road
Richmond, Virginia

The Atlantic Chamber Ensemble is a dynamic group of young professional musicians based in Richmond, Virginia, comprised of members of the Richmond Symphony and faculty members from institutions such as Virginia Commonwealth University, the College of William and Mary, and the University of Richmond. It is their mission to find ways of making classical music relevant to the 21st century audience.

"To have good knowledge of playing and conducting, to understand how to treat an organ well, and to take proper care of it are qualities required of a good organist." (J.S. Bach). Union is blessed to have Douglas Brown who is the seminary's director of music and adjunct instructor of church music and who has the qualities described by Bach for a "good organist." During chapel services, he directs a student choir that amazes us each week. Brown received a Master of Musical Arts and a Master of Music from the Yale University School of Music and Institute of Sacred Music and a Bachelor of Arts from Duke University.



Douglas Brown

Schoenstein & Co. has been selected to build the seminary's new pipe organ. It is the oldest and largest organ factory in the western United States. The Schoenstein family has been building distinguished instruments for five generations starting in the Black Forest of Germany in the mid-19th century. Today corporate offices and the main factory are located in historic Benicia, 35 miles north east of San Francisco. Director of Music Douglas Brown will be overseeing the organ project.

Union Presbyterian Seminary thanks you for joining us tonight and for helping to realize our goal of a new pipe organ in Watts Chapel.

Welcome	Brian K. Blount <i>President</i>
Introduction	Douglas Brown <i>Director of Music and Adjunct Instructor of Church Music</i>
<i>Divertissement for Bassoon and String Quintet</i> composed by Jean Françaix (1912-1997)	
<i>From Piano Quintet in F-sharp Minor</i> composed by Amy Beach (1867-1944)	
Student and Alumni Testimonials	
<i>Bagatelles for String Trio and Harmonium</i> composed by Antonin Dvořák (1841-1904)	
<i>Sonata Sopra La Monica</i> composed by Philipp Friedrich Böhdecker (1607-1683)	
A Few Notes	Douglas Brown
<i>Piano Concerto in D Minor</i> composed by Johann Sebastian Bach (1685-1750)	
One More Stop	Michelle Freeman Owens <i>Chaplain</i> Brian K. Blount

This concert is made possible by a generous gift from Lisa and Harry Cross.



TEXAS TECH UNIVERSITY
J.T. & Margaret Talkington College of Visual & Performing Arts
School of Music

Tatiana Mann
piano

Annie Chalex Boyle
violin

Kimberly Sparr
viola

Jeffrey Lastrapes
cello

— **Faculty Piano Quartet Recital** —

Saturday, April 14, 2018 | 8:00 p.m. | Hemmle Recital Hall

Piano Trio, Op. 70, No. 1 (1808)
Allegro vivace e con brio
Largo assai ed espressivo
Presto

Ludwig van Beethoven
(1770-1827)

— **INTERMISSION** —

Piano Quartet, Op. 25, in G Minor (1861)
Allegro
Intermezzo: Allegro, ma non troppo - Trio: Animato
Andante con moto
Rondo alla Zingarese: Presto

Johannes Brahms
(1833-1897)

COLLABORATIONS

Faculty Chamber Music Series



Sunday, March 25, 2018

4:00 pm

Talkington Hall at The Legacy

Amy Anderson, oboe
David Dees, saxophone
Lisa Garner Santa, flute
Lissette Jimenez, mezzo-soprano
Richard Meek, bassoon
Andrew Stetson, trumpet
Nataliya Sukhina, piano
Kevin Wass, tuba
Susan Wass, piano



TEXAS TECH UNIVERSITY
J.T. & Margaret Talkington College of Visual & Performing Arts

School of Music

Program

Concerto for Alto Saxophone and Trumpet (1955)

Jean Rivier
(1896-1987)

Allegro burlesco
Adagio
Vivacissimo

David Dees, saxophone
Andrew Stetson, trumpet
Nataliya Sukhina, piano

Two Songs, Op. 91

Johannes Brahms
(1833-1897)

Gestillte Sehnsucht
Geistliches Wiegenlied

Lissette Jimenez, mezzo-soprano
Kimberly Sparr, viola
Susan Wass, piano

Trio for Oboe, Bassoon, and Piano, FP 43

Francis Poulenc
(1899-1963)

Presto
Andante
Rondo

Amy Anderson, oboe
Richard Meek, bassoon
Nataliya Sukhina, piano

Fantasy for Flute and Tuba (2011)

Ben Miles
(b. 1974)

Tylopilus
Taris
Traverse
Tartarus

Lisa Garner Santa, flute
Kevin Wass, tuba

* * * * *

Launched in the Fall of 2015, *Collaborations* is a modularly-programmed, mixed-ensemble chamber music experience that to date has featured 30 faculty and staff performers from the School of Music in the J.T. and Margaret Talkington College of Visual and Performing Arts at Texas Tech University. The series does not have a music director; rather, performers form their own ensembles and choose their own repertoire for a truly artist-driven experience. The lack of programming oversight also results in interesting juxtapositions of styles and genres that have included Celtic dance, jazz, new music, early music, and free improvisation, as well as familiar and traditional chamber music repertoire. Concerts are held on campus in Hemmle Recital Hall and the Helen DeVitt Jones Sculpture Court at the Museum of TTU in addition to off-campus venues such as Talkington Hall at the Legacy Event Center and the San Angelo Museum of Fine Arts.

Please watch for information on our 2018-2019 season in the School of Music and Talkington College of Visual and Performing Arts performance calendars, websites and other publications. You can also follow us on Facebook @collaborationsttu.



TEXAS TECH UNIVERSITY
J.T. & Margaret Talkington College of Visual & Performing Arts

School of Music

Faculty Recital

Annie Chalex Boyle
violin

John Gilbert
violin

Kimberly Sparr
viola

Wednesday, March 7, 2018 | 7:30 p.m. | The Legacy Talkington Hall

Sonata in C Major for Two Violins, Op. 56 (1932)
Andante cantabile
Allegro
Commodo (quasi Allegretto)
Allegro con brio

Sergei Prokofiev
(1891-1953)

Terzetto in C Major for Two Violins and Viola, Op. 74 (1887)
Introduzione. Allegro ma non troppo
Larghetto
Scherzo. Vivace
Tema con Variazioni. Poco adagio - Molto allegro

Antonín Dvořák
(1841-1904)

**CELEBRATING WOMEN:
NEW MUSIC FOR WOMEN'S HISTORY MONTH**

Friday, March 2, 2018
Recital Hall
7:30 p.m.

AMISTELLA DUO

PROGRAM

Storm King Suite (2017)

Caroline Mallonee
(b. 1975)

Expanding Fractal
Wavefield
Goldsworthy Wall
Goldsworthy Leaf
Converging Fractal

Kimberly Sparr, viola
Natasha Farny, cello

Sept Papillons (2000)

Kaija Saariaho
(b. 1952)

Natasha Farny, cello

ABC for Viola and Electronics (2016)

Molly Joyce
(b. 1992)

Kimberly Sparr, viola

Clock it! (2013)

Caroline Mallonee

Jenny Grégoire, violin
Kimberly Sparr, viola
Natasha Farny, cello

BIOGRAPHIES

Equally skilled as a solo, chamber, and orchestral violist, **Kimberly Sparr** is the assistant professor of Viola at Texas Tech University and is a founding member of the Atlantic Chamber Ensemble. During the summers, she is the assistant principal viola of the Colorado Music Festival Orchestra.

As an orchestral violist, Kimberly is the assistant principal violist of the Richmond (VA) Symphony and has performed with National Symphony, Saint Paul Chamber Orchestra, Washington National Opera, Cabrillo Festival Orchestra, and the Verbier Festival Orchestra, among others. She has performed under Christoph von Dohnanyi, Charles Dutoit, Christoph Eschenbach, James Levine, Kurt Mazur, Seiji Ozawa, Gunther Schuller, Leonard Slatkin, and Yuri Temirkanov. Kimberly has appeared as a soloist with the Colorado Music Festival Orchestra and the Pittsburgh Civic Orchestra.

Her chamber music collaborations include performances with Lara St. John, Boris Allakhverdyan, Simone Dinnerstein, New Music Raleigh, Festival Mozaic, Lake George Music Festival, and Washington Musica Viva. She was a recipient of a three-year New Horizon Fellowship at the Aspen Music Festival where she studied with Heidi Castleman and Victoria Chiang. She also was a fellow at the Tanglewood Music Center and the Sarasota Music Festival.

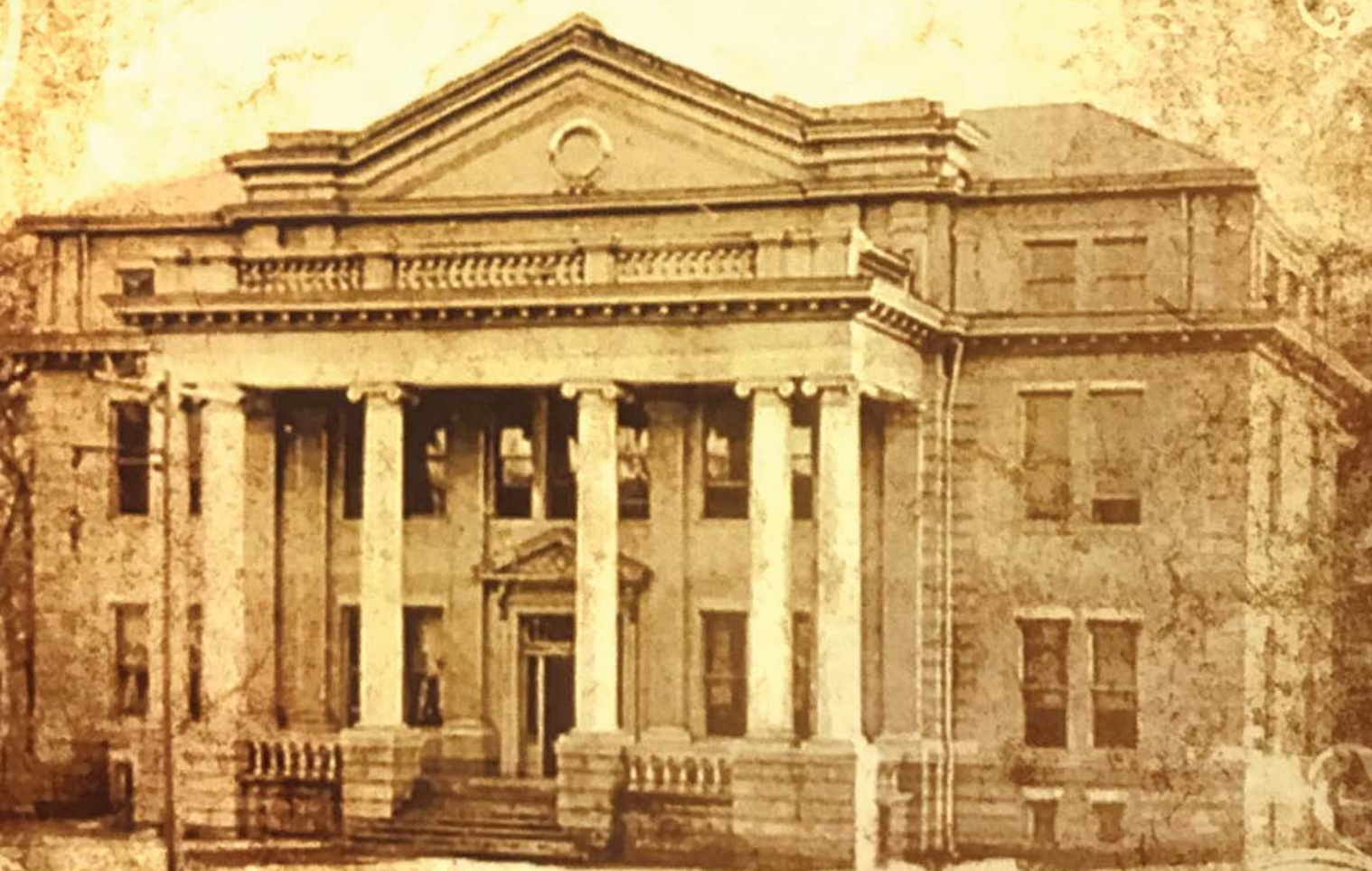
Kimberly earned her Bachelor of Music degree from The Shepherd School of Music at Rice University where she studied with Martha Strongin Katz. She holds a Master of Music degree from the New England Conservatory where she studied with James Dunham, and a Doctor of Musical Arts Degree from the University of Maryland, where she studied under Daniel Foster. She has participated in master classes and coachings with members of the Cleveland and Guarneri Quartets, Daniel Avshalomov, Lawrence Dutton, Jeffery Irvine, Karen Ritscher, Yitzhak Schotten, and Robert Vernon. In 2001, Kimberly was a Piatigorsky Foundation Artist and was the recipient of the Gunther Schuller Award from New England Conservatory.

Dr. Sparr has served on the faculties of the College of William & Mary and the University of Maryland Baltimore County. An avid proponent of teaching, Kimberly has been a teaching assistant to James Dunham and Daniel Foster and has coached young musicians in the Washington D.C. Youth Orchestra, the Richmond Symphony Youth Orchestra, and at Blue Lake Fine Arts Camp.

MUSIC *by* WOMEN

🎵 FESTIVAL 🎵
MISSISSIPPI UNIVERSITY FOR WOMEN

Julia Mortyakova, Artistic Director



*“Celebrating the Contributions of Women Composers,
Past and Present”*

***Second Annual International
Music by Women Festival
March 1 – 3, 2018***

**Poindexter Hall
Mississippi University for Women
Columbus, Mississippi**

- Meditation for Tuba..... Olga Harris (Tennessee State University)
 Jeremy Crawford, tuba
 Jonathan Levin, piano
- Four Emily Dickinson Songs (2014)..... Elaine Ross (Towson University)
 Gayla Bauer Blaisdell, soprano
 Elaine Ross, piano
- Time Lapse Theresa Martin
 Soo Goh, clarinet (Kutztown University of Pennsylvania)
 Joanna Hersey, tuba (University of North Carolina – Pembroke)
 Anastasia Bryant, piano (University of North Carolina – Pembroke)

Break

Reception prepared and hosted by Mississippi University for Women students in the Culinary Arts program for festival participants and special guests. Meet in the Poindexter lobby immediately following the 5PM concert to walk over to Shattuck Hall for the reception.

8:00 PM

KOS

Concert No. 4

- ABC..... Molly Joyce
 Kimberly Sparr, viola and electronics (Texas Tech University)
- Six Romances Sans Paroles (Op. 76)..... Cécile Chaminade
 1. *Souvenance*
 2. *Élévation*
 3. *Idylle*
 4. *Églogue*
 5. *Chanson Bretonne*
 6. *Méditation*
 Julia Mortyakova, piano (Mississippi University for Women)
- It Takes Two: Doubles Judith Lang Zaimont
 Heather Killmeyer, oboe (East Tennessee State University)
 Esther Park, piano

(concert program continued on next page)

- Swings* Vocal Cycle Olga Harris (Tennessee State University)
 Janet Hopkins, mezzo-soprano (University of South Carolina)
 Armen Shaomian, piano (University of South Carolina)
- Legend of the Sea Xinyan Li
 À mon seul désir Tawnie Olson
 Stephanie Patterson, bassoon (Schwob School of Music, Columbus State University)
 Holly Roadfeldt, piano
- Petite Rêve Song Cycle Genevieve Vincent
 Entre Ombre Et Lumière
 Les Couleurs
 Stase Dans Les Moments
 Le Son Calme
 Dana Zenobi, soprano (Southwestern University)
 Jonathan Levin, piano
- Storm King Suite Caroline Mallonee
 Expanding Fractal
 Wavefield
 Goldsworthy Wall
 Goldsworthy Leaf
 Converging Fractal
 Kimberly Sparr, Viola (Texas Tech University)
 Natasha Farny, Cello (State University of New York at Fredonia)
- Nostalgia Sonia Morales-Matos (Cincinnati Public Schools)
 Marcos David Colon, clarinet
 Jonathan Levin, piano
- Royal Portraits Kathryn Woodard
 Out of Rome (Caterina Riario Sforza de Medici)
 The Prince (Niccolo Machiavelli)
 The Basilica (Count Belisarius)
 Hagia Sophia (Empress Theodora of Constantinople)
 Kathryn Woodard, piano

Lake Ridge Chamber Orchestra

OPENING PERFORMANCE BY
THE WEST TEXAS CHILDREN'S CHORUS



SATURDAY, FEBRUARY 24, 8:00 PM

LAKERIDGE
UNITED METHODIST CHURCH

4701 82ND STREET

Lake Ridge Chamber Orchestra

Dr. Eric Allen, Conductor
February 24, 2018
8 pm

West Texas Children's Chorus- Opening Performance *Dr. Susan Brumfield, director*

Johann Sebastian Bach
Adapted by John Leavitt

Alleluia, Sing Alleluia

Melchior Franck

Intrada for Brass

Wolfgang A. Mozart

Sinfonia Concertante for Violin and Viola,
K364, Finale

Anne Chalex-Boyle, violin

Kimberly Sparr, viola

Richard Strauss

Serenade in Eb, Op.7

DJ Sparr

With Every Gust of Wind: Four Haiku
(*World Premiere*)

I. One who goes slowly, goes surely; and
one who goes surely, goes far.

II. Four Haiku

III. But when fall comes... it stays awhile
like an old friend that you have missed.

IV. So long gone from life but never absent
from your heart.

Corbin DeSpain, tenor

Wonkyung Kim Sills, piano

Georges Bizet

Carmen Suite No. 1

I. Prelude

II. Aragonaise

III. Intermezzo

IV. Seguedille

V. Les Dragons d' Alcala

VI. Les Torreadors

Arturo Marquez

Danzon No. 2

Reception to follow

Welcome! Tonight's performance is intended to showcase the gifts and talents of members of the LakeRidge and Lubbock Community. It is our hope that concerts and exhibits of artistry such as this will become a regular part of who we are as a music ministry and vibrant church community. All proceeds from this evening's performance will go to support musician scholarships. If you would like to know more about our vision and goals, please contact a member of the music staff for information. God bless you and enjoy the performance.

Concert Musicians

FLUTE

Lisa Garner*
Spencer Hartman

OBOE

Amy Anderson*
Alex Hyde

CLARINET

David Shea*
Mia Zamora

BASSOON

Richard Meek*
Vince Ocampo

HORN

Derek Akers*
Ian Hewetson
David Lewis
Justin Ruleman

*Designates Principal
Players

TRUMPET

Andrew Stetson*
Nate Moe
Marc Sutton

TROMBONE

James Decker*
Darin Cash
Bruce Keeling

TUBA

Kevin Wass*

PERCUSSION

Lisa Rogers*
Josh Frans
Christopher Mehrafshan
James Pendell

VIOLIN I.

Annie Boyle*
Lauren Pokorzynski
Nathan Southwick
Ariya Tai

VIOLIN II.

Nicole Cherry*
Molly Hickey
Oryana Racines
Justus Ross

VIOLA

Kimberly Sparr*
Alicia Keener
Nasr Sheikh

CELLO

Christine Kralik*
Nicholas Cheon
Nectaria Delgadillo

DOUBLE BASS

Mark Morton*
Diego Silva

HARP

Rachel Mazzucco*

PIANO

Wonkyung Kim-Sills*

Biographies

Annie Chalex Boyle

Annie Chalex Boyle is currently an Assistant Professor of Violin at Texas Tech University and the Director of the Lake City String Academy. She is internationally recognized as a chamber musician, soloist, and teacher. Her playing has been hailed by critics as “brilliant” (Kalamazoo Gazette) and “eloquent and poignant” (The San Antonio Express Journal). As a soloist, Ms. Chalex Boyle has performed solo recitals and concerti throughout North and South America. She has performed internationally as a member of the Harrington String Quartet, and has been heard on NPR’s “Performance Today” with various chamber music ensembles and chamber orchestras. After graduating from the Juilliard School in New York, she taught violin at the Interlochen Arts Academy in Michigan, West Texas A&M University, and was an Instructor with the Amarillo College Suzuki Program.

D.J. Sparr

D. J. Sparr’s music has been described as “pop-Romantic... iridescent and wondrous” (Mercury News) and “suits the boundary erasing spirit of today’s new-music world” (New York Times). Sparr was named one of NPR’s “favorite composers under 40.” He was the Young American Composer-in-Residence with California Symphony from 2011-15 and has been commissioned by Washington National Opera, Houston Grand Opera and numerous symphony orchestras. He is instructor of songwriting at Texas Tech University and teaches at Walden School’s Creative Musician Retreat in New Hampshire.

Kimberly Sparr

Violist Kimberly Sparr is currently Assistant Professor of Viola at Texas Tech University. Prior to joining the Texas Tech faculty, Dr. Sparr was the assistant principal violist of the Richmond Symphony and instructor of viola at the College of William & Mary. Kimberly is a founding member of the Atlantic Chamber Ensemble (ACE). During the summer, she is the assistant principal viola of the Colorado Music Festival Orchestra and also serves as mentor faculty at the National Music Festival on Maryland’s eastern shore.

COLLABORATIONS

Faculty Chamber Music Series



Friday, February 23, 2018, 8:00 pm
Hemmle Recital Hall

Gregory Brookes, baritone
Carla Davis Cash, piano
Spencer Hartman, flute
Rebecca Wascoe Hays, soprano
Lisa Rogers, timpani
D. J. Sparr, composer
Kimberly Sparr, viola
Kevin Wass, tuba



TEXAS TECH UNIVERSITY
J.T. & Margaret Talkington College of Visual & Performing Arts
School of Music

Program

From *Ich lasse dich nicht, du segnest
mich denn*, BWV 157

Johann Sebastian Bach
(1685-1750)

IV. Aria: Ja, ja, ich halte meinen Jesum feste

Gregory Brookes, *baritone*

Spencer Hartman, *flute*

Kimberly Sparr, *viola*

Kevin Wass, *tuba*

Carla Davis Cash, *piano*

Five Duets for Tuba and Timpani (1980)

William Presser
(1916-2004)

I. Adagio

II. Andantino

III. Allegretto

IV. Andante

V. Allegro

Kevin Wass, *tuba*

Lisa Rogers, *timpani*

To Love a Thing (Four Songs) (2018)

D. J. Sparr
Poems by Patrick Phillips

I. Our Situation

II. Everything

III. Matinee

IV. Living

Gregory Brookes, *baritone*

Kimberly Sparr, *viola*

Allerseelen, Op. 10, No. 8
Freundliche Vision, Op. 48, No. 1
Ach Lieb, ich muß nun scheiden, Op. 21, No. 3
Das Rosenband, Op. 36, No. 1
Zueignung, Op. 10, No. 1

Richard Strauss
(1864-1949)

Rebecca Wascoe Hays, *soprano*
Carla Davis Cash, *piano*

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Launched in the Fall of 2015, *Collaborations* is a modularly-programmed, mixed-ensemble chamber music experience that to date has featured 28 faculty and staff performers from the School of Music in the J.T. and Margaret Talkington College of Visual and Performing Arts at Texas Tech University. The series does not have a music director; rather, performers form their own ensembles and choose their own repertoire for a truly artist-driven experience. The lack of programming oversight also results in interesting juxtapositions of styles and genres that have included Celtic dance, jazz, new music, early music, and free improvisation, as well as familiar and traditional chamber music repertoire. Concerts are held on campus in Hemmle Recital Hall and the Helen DeVitt Jones Sculpture Court at the Museum of TTU in addition to off-campus venues such as Talkington Hall at the Legacy Event Center and the San Angelo Museum of Fine Arts.

Please make plans to attend our next Collaborations Faculty Chamber Music Series concert:

Sunday, March 25, 2018, 4:00 pm

Talkington Hall at the Legacy Event Center

Works by Johannes Brahms, Ben Miles, Francis Poulenc, and Jean Rivier performed by Amy Anderson, David Dees, Lisa Garner Santa, Lissette Jimenez, Richard Meek, Kimberly Sparr, Andy Stetson, Nataliya Sukhina, Kevin Wass, and Susan Wass.

UPCOMING CONCERTS

March 2 & 3

Violin Virtuosity

Simone Porter, violin

Rossini

Barber of Seville: Overture

Barber

Violin Concerto, Op. 14

Bizet

Symphony in C

Ravel

Tzigane, for Violin & Orchestra

May 4 & 5

Bohemian Rhapsodies

Dvořák

Slavonic Dances

Hindemith

Mathis der Maler: Symphony

Dvořák

Symphony No. 8 in G Major

LUBBOCK  SYMPHONY

WINTER CHAMBER

FEBRUARY 6 | THE LEGACY

Linda Lin, violin

Kimberly Sparr, viola

Michael Newton, cello

Richard Fountain, piano

Arthur Foote

Piano Quartet in C major, Op. 23

D.J. Sparr

"Lost in the Old South Tower" for Piano Trio

Johannes Brahms

Piano Quartet No. 3 in C minor, Op. 60

CovenantHealth 

Tonight's Program

Linda Lin, violin
Kimberly Sparr, viola

Michael Newton, cello
Richard Fountain, piano

Piano Quartet in C major, Op. 23
(1890)

Arthur Foote
(1853-1937)

- I. Allegro comodo
- II. Scherzo: Allegro vivace
- III. Adagio, ma con moto
- IV. Allegro non troppo

Piano Trio "Lost in the Old South Tower"
(2014)

D.J. Sparr
(1975-)

Piano Quartet No. 3 in C minor, Op. 60 "Werther"
(1875)

Johannes Brahms
(1833-1897)

- I. Allegro non troppo
- II. Scherzo: Allegro
- III. Andante
- IV. Finale: Allegro comodo

The Lubbock Symphony Orchestra expresses gratitude to
The CH Foundation, the YWCA,
Covenant Health System, and The Helen Jones Foundation

Musicians

Linda Lin is originally from Taipei, Taiwan and has been a member of the Lubbock Symphony Orchestra since 1999. Lin is currently serving as Associate Concertmaster of the Lubbock Symphony Orchestra. She has also been a member of Abilene Philharmonic and Midland-Odessa Symphony and Chorale in the first violin section. Lin holds Bachelor of Music and Master of Music degrees from the University of Minnesota under the tutelage of Sally O'Reilly and has obtained a Doctor of Musical Arts degree from Texas Tech University under the tutelage of John Gilbert. While pursuing a DMA degree at Texas Tech University, she won the Music Scholarship Award from 1999-2004 and Chancellor's Endowed Fellowship from 2000-2003. She has appeared with artists such as Itzhak Perlman, Jennifer Koh, Rachel Pine, Mark O'Connor, Renée Fleming, Yo-Yo Ma and Joshua Bell.

Equally skilled as a solo, chamber, and orchestral violist, **Kimberly Sparr** was the assistant principal violist of the Richmond (VA) Symphony from 2008-2013 and is a founding member of the Atlantic Chamber Ensemble. She serves as Assistant Professor of Viola at Texas Tech University and is principal violist of the Lubbock Symphony. During the summer, she is the assistant principal viola of the Colorado Music Festival Orchestra. Her chamber music collaborations include performances with Lara St. John, Boris Allakhverdyan, Simone Dinnerstein, and Washington Musica Viva. She also was a fellow at the Tanglewood Music Center and the Sarasota Music Festival. Sparr earned her Bachelor of Music degree from The Shepherd School of Music at Rice University where she studied with Martha Strongin Katz. She holds a Master of Music degree from the New England Conservatory where she studied with James Dunham and a Doctor of Musical Arts Degree from the University of Maryland where she studied under Daniel Foster.

Michael Newton is a Lubbock native and has been a member of the Lubbock Symphony orchestra cello section since 1992. Newton is a product of Lubbock ISD's outstanding orchestra program as well as a charter member of the Lubbock Youth Symphony Orchestra. He attended Texas Tech University where he earned both Bachelor and Master of Music Performance degrees. Over the course of his music career, Newton has performed with numerous regional orchestras such as the Abilene Philharmonic Orchestra, Amarillo Symphony Orchestra, and Roswell Symphony Orchestra. He is also a frequent music adjudicator for UIL events all across the state. Currently, Newton is in his tenth year as orchestra director at O.L. Slaton Middle School where he enjoys sharing his love of music with his students. The Newton household is full of cellists, including his wife Cristina, orchestra director at Evans Middle School, and his son Anthony, senior at Monterey High School and soon-to-be cello major in college.

Praised for his "clear, expressive playing," "mature display of pyrotechnics," and "seasoned artistry," pianist **Richard Fountain** has steadily garnered praise for his versatile work as soloist, collaborator, and teacher. Fountain received the prestigious Early Achiever Award from the Nebraska Alumni Association in 2017, was named the 2015 "Teacher of the Year" by the Lubbock Music Teachers Association. Highlights from the 2017-18 season include performing Bernstein's "The Age of Anxiety" (Symphony No. 2) with the Lubbock Symphony Orchestra, giving a Kansas City Royals-themed recital in Overland Park, KS, and beginning a three-year cycle of all nine Liszt-Beethoven Symphonies celebrating Beethoven's 250th birthday in 2020. Fountain studied with Leon Harshenin at Taylor University and Paul Barnes at the University of Nebraska-Lincoln. He is Associate Professor of Piano at Wayland Baptist University and holds the positions of Principal Keyboard with Lincoln's Symphony Orchestra and the Lubbock Symphony Orchestra.

San Angelo Chamber Music Series

proudly presents

Collaborations

Five of the School of Music Faculty from Texas Tech University



Collaborations is a modularly-programmed, mixed-ensemble chamber music experience that has featured more than 25 faculty of the School of Music in the J.T. and Margaret Talkington College of Visual and Performing Arts at Texas Tech University. This concert, the first in the series to be presented outside of Lubbock, will feature the founding members of ***Collaborations*** in a program that includes everything from Bach to new music in mixed ensembles of one to five players. Performers include Gregory Brookes, baritone; Carla Davis Cash, piano; Spencer Hartman, flute; Kimberly Sparr, viola; and Kevin Wass, tuba.

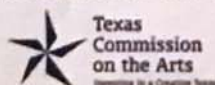
In Concert at the
San Angelo Museum of Fine Arts
Sunday, January 21, 2018 at 2:00 p.m.

Tickets may be purchased at
the door the day of the concert
Reduced by 20% if pre-pay 3 or more individual tickets
FMI call 325-653-3333

Ticket Prices:
\$7 - Seniors, Students & Military
\$10 - Museum members
\$12 - General Admission

**Complimentary Refreshments
provided during intermission**

**Season funding has been provided in part
by the Texas Commission on the Arts, a state agency**



The January 21st concert has also received support from the ***San Angelo Standard-Times***

The Museum is supported by generous contributions from both individuals and businesses. This program is supported by funds from the San Angelo Cultural Affairs Council, the City of San Angelo, the Texas Commission on the Arts, a state agency and the National Endowment for the Arts, a federal agency.

2017 - 2018

San Angelo
Chamber
Music
Series

San Angelo Museum of Fine Arts
One Love Street • San Angelo, Texas 76903
325-653-3333 • www.samfa.org

Collaborations

Texas Tech University School of Music Faculty

Gregory Brookes, baritone; Carla Davis Cash, piano;

Spencer Hartman, flute; Kimberly Sparr, viola; and Kevin Wass, tuba

Sunday, January 21, 2018 at 2:00 pm

at the San Angelo Museum of Fine Arts

Suite No. 1 in G Major, BWV 1007 Johann Sebastian Bach (1685-1750)

Prelude

Ms. Sparr

Partita in A Minor, BWV 1013

J.S. Bach

Allemande

Mr. Hartman

Suite No. 2 in D Minor, BWV 1008

J.S. Bach

Prelude

arr. Kevin Wass

Mr. Wass

Trio Sonata in G Major, BWV 1031

J.S. Bach

Adagio

Allegro ma non presto

Adagio e piano

Presto

Mr. Hartman, Mr. Wass, Ms. Cash

From Ich lasse dich nicht du segnest mich denn, BWV 157

J.S. Bach

Aria: "Ja, Ja Ich Halte Meinen Jesum Fest"

Mr. Brookes, Mr. Hartman, Ms. Sparr, Ms. Cash, Mr. Wass

Intermission & Complimentary Refreshments

From Rückert-Lieder (1901-02) Gustav Mahler (1860-1911)

III. Ich bin der Welt abhanden gekommen

Poems by Friedrich Rückert (1788-1866)

IV. Um Mitternacht

Mr. Brookes, Ms. Cash

Embraceable You (1929)

George Gershwin (1898-1937)

arr. Earl Wild

Ms. Cash

To Love a Thing (Four Songs)

D. J. Sparr

I. Our Situation

Poems by Patrick Phillips

II. Everything

III. Matinee

IV. Living

Mr. Brookes, Ms. Sparr

World Premiere

Thirteen Changes (1986)

Pauline Oliveros (1932-2016)

1. Standing naked in the moonlight—Music washing the body.
2. Atomic imagery—Rotating molecules—Instantaneous particles dancing—Vanishing
3. Solar winds scorching the returning comet's tail.
4. Elephants mating in a secret grove.
5. Airborne carriers of transparent seedlings.
6. Songs of ancient mothers among awesome rocks.
7. A single egg motionless in the desert.
8. Rollicking monkeys landing on Mars.
9. A singing bowl of steaming soup.
10. Tiny mites circling one hair on the coat of a polar bear.
11. A solitary worm in an empty coffin.
12. A sip of midnight well water.
13. Directionless motion—Unquiet stillness—A moment alone with millions of people—Calming the waters—The aura of a black bird.

Mr. Brookes, Ms. Cash, Mr. Hartman, Ms. Sparr, Mr. Wass



Baritone **Gregory Brookes** holds degrees in clarinet and vocal performance and has performed opera and musical theatre throughout Canada and the U.S. He teaches vocal performance, lyric diction, vocal pedagogy and directs opera at Texas Tech. An officer in the Canadian reserves, he returns to Canada every summer to teach band to young adults. Mr. Brookes holds a black belt in taekwondo and enjoys riding his motorcycle.

Carla Davis Cash is Associate Professor of Piano and Piano Pedagogy at Texas Tech University where she serves as chair of the keyboard division and teaches graduate and undergraduate courses in pedagogy and applied music. In addition to being a solo and collaborative recitalist, Cash has an active research agenda, which focuses on examining the processes by which novice and expert musicians learn and refine motor skills. She has presented her work at numerous conferences over the years and is published in the learning journals of music education and music psychology. A native of Miami, Florida, Cash earned her undergraduate and master's degrees from the University of Miami. She holds a Ph.D. in Music and Human Learning from The University of Texas at Austin.

Flutist **Spencer Hartman** is a native of Lebanon, Pennsylvania currently residing in Lubbock, Texas where he is pursuing a Doctor of Musical Arts Degree in Flute Performance. Spencer is a Graduate Teaching Assistant in the flute studio of Dr. Lisa Garner Santa where he is responsible for instructing private flute lessons and a weekly technique class.

Violist **Kimberly Sparr** is currently Assistant Professor of Viola at Texas Tech University. Prior to joining the Texas Tech faculty, Dr. Sparr was the assistant principal violist of the Richmond Symphony and instructor of viola at the College of William & Mary. Kimberly is a founding member of the Atlantic Chamber Ensemble (ACE). During the summer, she is the assistant principal viola of the Colorado Music Festival Orchestra and also serves as mentor faculty at the National Music Festival on Maryland's eastern shore.

Kevin Wass, Professor of Tuba and Euphonium at Texas Tech University, holds degrees from Dana College, Indiana University, and the University of Michigan. He is Principal Tuba of the Lubbock Symphony Orchestra and has also performed with the Santa Fe Opera Orchestra and Las Vegas Music Festival Orchestra. As a soloist, he has appeared with the Fountain City and Frontier Brass Bands and the United States Army Orchestra in Washington, D. C. Kevin also serves as President of the International Tuba Euphonium Association. He enjoys running, cooking, hiking, backpacking, and skiing.

The Music Society of Orange County presents

The Eckhart Ensemble



JANUARY 7, 2018, IN ST. THOMAS' EPISCOPAL CHURCH

119 CAROLINE ST, ORANGE, VA

OPEN TO THE PUBLIC

-Program-

Wolfgang Amadeus Mozart (1756-1791)

Quartet for Oboe and Strings

Allegro

Adagio

Rondeau: Allegro

Franz Schubert (1797-1828) (arr. Highstein)

Der Erlkönig, D.328

Johannes Brahms (1833-1897)

Quintet for Strings in G Major, Op.111

Allegro non troppo, ma con brio

Adagio

Un poco Allegretto

Vivace, ma non troppo presto

Karen Johnson, Ellen Cockerham Riccio, violins

Molly Sharp, Kimberly Sparr, violas

James Wilson, cello

Gustav Highstein, oboe

Vesper Concert Series



MOZART *REQUIEM*

Sunday, November 5, 2017 • 5:00 p.m.
First United Methodist Church
Lubbock, Texas



TEXAS TECH UNIVERSITY
J.T. & Margaret Talkington College of Visual & Performing Arts

School of Music

Guest Artist

Christopher Koch

recorder

Susanna Self*

flute

— Guest Artist & Faculty Recital —
“Rarely Heard Music for Flute and Recorder”

Friday, November 3, 2017 | 6:00 p.m. | Hemmle Recital Hall

Trio Sonata in C Major, QV 2:Anh. 3

Affettuoso

Alla breve

Larghetto

Vivace

Johann Joachim Quantz
(1697-1773)

Dr. Koch & Dr. Self
Becca Zeisler+ *harpsichord*

Cello Suite No. 1 in G Major, BWV 1007

Prélude

Allemande

Courante

Sarabande

Menuetts I & II

Gigue

Johann Sebastian Bach
(1685-1750)

Jeffrey Noel Lastrapes* *violoncello*

Concerto in E Minor for recorder and flute, TWV 52:e1

Largo

Allegro

Largo

Presto

Georg Philipp Telemann
(1681-1767)

Dr. Koch & Dr. Self
Becca Zeisler *harpsichord*
Annie Chalex Boyle* & Clara Zahler* *violin*
Kimberly Sparr* *viola*
Jeffrey Noel Lastrapes *violoncello*



TEXAS TECH UNIVERSITY
J.T. & Margaret Talkington College of Visual & Performing Arts

School of Music

— Viola Rodeo! —

presented by the Texas Tech Viola Studio & Friends

Sunday, October 29, 2017 | 2:00 p.m. | Hemmle Recital Hall

Meditation and Processional (1951)

Ernest Bloch
(1880-1959)

J.D. Hennig
Phyllis Gao *piano*

Cello Suite No. 4 in E-flat Major, BWV 1010 (c. 1720)
III. Courante

Johann Sebastian Bach
(1685-1750)

Brittany Hoff

Romanze, op. 85 (1911)

Max Bruch
(1838-1920)

Sarah Cornett
Catalin Iacob *piano*

The 3 Gs (2005)

Kenji Bunch
(b. 1973)

Jordan Kirksey

— INTERMISSION —

Sonata for Viola Four Hands and Harpsichord (1971)

I. Andanteen

II. Molto Fast

III. Ground Round

IV. Allah Breve

P. D. Q. Bach
(1807-1742)?
faithfully edited by
Professor Peter Schickele (S. 440)

Kimberly Sparr* & Blair Williams*
Mark Morton* *harpsichord*

Erlkönig, D. 328 (1815)

Franz Schubert
(1797-1828)
arr. Andrew Levin

Clara Bezemek, Nikit Desai, Gil Jarvis, Elena Sanchez, Jordan Stubblefield

"Cowperson's Lament" (2010)
from *Stylistic Duets for Two Violas*

Nikit Desai & Elena Sanchez

Jeremy Cohen
(b. 1957)

Dream (1948)

John Cage
(1912-1992)
arr. Karen Phillips

**Gil Jarvis, Violet Jimenez-Rojas, Nasr Sheikh,
Jordan Stubblefield, Pamela Urbieta**

Fantasia for four violas, op. 41, no. 1 (1907)

York Bowen
(1884-1961)

Sarah Cornett, Brittany Hoff, Alicia Keener, Kimberly Sparr

* TTU School of Music faculty

Recordings are engineered and produced by Will Strieder and Recording Studio student assistants.
Programs are produced by Ben Robinette.



TEXAS TECH UNIVERSITY
J.T. & Margaret Talkington College of Visual & Performing Arts

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TEXAS TECH UNIVERSITY
J.T. & Margaret Talkington College of Visual & Performing Arts
School of Music

Guest Artist

Jason Bonham & Kimberly Sparr*
viola

Tatiana Mann* & Susan Wass+
piano

Saturday, October 28, 2017 | 2:00 p.m. | Hemmle Recital Hall

Viola da Gamba Sonata in G Major, BWV 1027 (c. 1730) Johann Sebastian Bach
Adagio (1685-1750)
Allegro ma non tanto
Andante
Allegro moderato

Mr. Bonham & Mrs. Wass

Märchenbilder, op. 113 (1851) Robert Schumann
Nicht schnell (1810-1856)
Lebhaft
Rasch
Langsam, mit melancholischen Ausdruck

Mr. Bonham & Mrs. Wass

— pause —

Arpeggione Sonata in A Minor, D. 821 (1824) Franz Schubert
Allegro moderato (1797-1828)
Adagio
Allegretto

Dr. Sparr & Dr. Mann

Nocturne for two violas (2004) Scott Slapin
(b. 1974)

Mr. Bonham & Dr. Sparr

About the Artists



Jason Bonham is known as a recitalist, chamber musician, orchestral musician, and educator. Currently, Jason is the Principal Violist with the Las Vegas Philharmonic and is on the faculties of California State University Long Beach and Biola University. He has performed with the Chicago Symphony Orchestra, San Francisco Symphony Orchestra, Los Angeles Chamber Orchestra, Saint Louis Symphony Orchestra, Milwaukee Symphony Orchestra, and the Pacific Symphony Orchestra, among many others. In 2016 he performed as guest principal violist of the Pacific Northwest Ballet for the 2016 live radio broadcast of *Coppelia*. He

also has performed as guest principal viola of the Berkeley Symphony Orchestra, Modesto Symphony, and the Santa Barbara Symphony. As a chamber musician he has performed with members of the Emerson Quartet, Boston Chamber Society, Chicago Pro Musica, Cavatina Trio, Eastman Trio, and the Fry Street Quartet.

In education, Jason was the Director of Orchestras at Tuacahn High School for the Performing Arts and was the founder and Artistic Director of the Tuacahn Summer Arts Institute. Additionally, he served on various boards including the American Viola Society, Kayenta Arts Foundation and the Chamber Music Society of Southern Utah. In the past he has been a faculty member at University of Nevada Las Vegas, Brigham Young University, and Dixie State University.

•••



Equally skilled as a solo, chamber, and orchestral violist, **Kimberly Sparr** was the assistant principal violist of the Richmond (VA) Symphony from 2008-2013 and is a founding member of the Atlantic Chamber Ensemble. During the summers, she is the assistant principal viola of the Colorado Music Festival Orchestra.

As an orchestral violist, Kimberly has performed with National Symphony, Saint Paul Chamber Orchestra, Washington National Opera, Cabrillo Festival Orchestra, and the Verbier Festival Orchestra, among others. She has performed under Christoph von Dohnanyi, Charles Dutoit, Christoph Eschenbach, James Levine, Kurt Mazur, Seiji Ozawa, Gunther Schuller, Leonard Slatkin, and Yuri Temirkanov. Kimberly has appeared as a soloist with the Colorado Music Festival Orchestra and the Pittsburgh Civic Orchestra.

Her chamber music collaborations include performances with Lara St. John, Boris Blyumin, Arkhverdyan, Simone Dinnerstein, New Music Raleigh, Festival Mozaic, Lake George Music Festival, and Washington Musica Viva. She was a recipient of a three-year New Horizon Fellowship at the Aspen Music Festival where she studied with Heidi Castleman and Victoria Chiang. She also was a fellow at the Tanglewood Music Center and the Sarasota Music Festival.

Kimberly earned her Bachelor of Music degree from The Shepherd School of Music at Rice University where she studied with Martha Strongin Katz. She holds a Master of Music degree from the New England Conservatory where she studied with James Dunham, and a Doctor of Musical Arts Degree from the University of Maryland, where she studied under Daniel Foster.

She has participated in master classes and coachings with members of the Cleveland and Guarneri Quartets, Daniel Avshalomov, Lawrence Dutton, Jeffery Irvine, Karen Ritscher, Yitzhak Schotten, and Robert Vernon. In 2001, Kimberly was a Piatigorsky Foundation Artist and was the recipient of the Gunther Schuller Award from New England Conservatory.

Dr. Sparr has served on the faculties of the College of William & Mary and the University of Maryland Baltimore County. An avid proponent of teaching, Kimberly has been a teaching assistant to James Dunham and Daniel Foster and has coached young musicians in the Washington D.C. Youth Orchestra, the Richmond Symphony Youth Orchestra, and at Blue Lake Fine Arts Camp.

• • •



Performances of pianist **Tatiana Mann** have been recognized by the BBC as “formidable...both accurate and with rarely seen joy.”

Dr. Mann has appeared as a soloist and recitalist across North America and Europe. Radio broadcasts include Heitor Villa-Lobos' *Mystic Sextet* on NPR's Performance Today, Béla Bartók's *Contrasts* on New York's classical station WQXR, and George Gershwin's *Rhapsody in Blue* on Little Rock's KLRE. Mann's recording of the original big band version of *Rhapsody in Blue* was released from the Naxos label on the album *Jazz Nocturne - American Concertos of the Jazz Age*.

As the recipient of the Peggy Rockefeller Memorial Fellowship at the Tanglewood Music Center, she worked with James Levine, Dawn Upshaw, Yo-Yo Ma, Charles Rosen, and Claude Frank. Dr. Mann premiered *Speak No Evil* by Elliott McKinley at the American Composer's Forum, and performed *For Don* by Milton Babbitt in celebration of his 90th birthday at Tanglewood's Contemporary Music Festival.

Recent engagement highlights include Igor Stravinsky's *Petrushka* with the San Diego Symphony and Ludwig van Beethoven's *Choral Fantasy* in Sydney, Australia, in addition to performances in the United States of Gershwin's *Rhapsody in Blue*, Beethoven's Piano Concerto No. 4, Op. 58, Camille Saint-Saëns' Piano Concerto No. 4, Op. 44, Wolfgang Amadeus Mozart's Piano Concerto No. 23, K.488, and Manuel de Falla's *Evenings in the Gardens of Spain*. Also an avid chamber musician, Dr. Mann regularly appears on various concert series throughout the United States.

An avid advocate for the arts, Dr. Mann has served as the founding music director of a music and arts academy, as well as an artistic director of *New Deal* salon — a concert series in an unusual venue, which aims to bring lesser-known works to new audiences.

Dr. Mann was awarded a D.M.A. from the University of Minnesota, and holds performance degrees from London's Royal Academy of Music, the Manhattan School of Music, and Arizona State University. She has also received the licentiate in Piano Pedagogy from the Royal Academy, and has completed additional studies at McGill University.

• • •



Collaborative pianist **Susan Wass** performs regularly with string, woodwind, and brass artists in recitals and conferences throughout the United States and abroad. Her appearances have included the International Tuba and Euphonium Association's (ITEA) international conferences in Linz (Austria), Regina (Saskatchewan), Tucson, and Cincinnati; regional ITEA conferences in Texas, Louisiana, Arizona, and Nevada; and the annual Big 12 Trombone Conference held in Lubbock, Texas. She specializes in flute and tuba/euphonium repertoire, and has played with such artists as Carol Wincenc and Jean Ferrandis on flute; Øystein Baadsvik, James Gourlay, and Tim Buzbee on tuba; and Steven Mead, Brian Bowman, and Ben Pierce on euphonium. Wass attended the University of Houston, where she studied piano with Ruth Tomfohrde and Abbey Simon. She completed her Master's degree at Indiana University where she studied with Leonard Hokanson. Susan has held the position of Senior Staff Accompanist at Texas Tech University since 2002 and especially enjoys playing new music as well as rarely performed music.

Eric Allen, Conductor
Wonkyung Kim-Sills, Piano Soloist
Corbin DeSpain, Tenor Soloist

CHAMBER ORCHESTRA CONCERT

Opening performance by the West Texas Children's Chorus



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OCTOBER 27, 8P M
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TEXAS TECH UNIVERSITY
J.T. & Margaret Talkington College of Visual & Performing Arts

School of Music

Andrew Stetson

trumpet

— Faculty Recital —

Sunday, October 15, 2017 | 4:00 p.m. | Hemmle Recital Hall

Semaine Sainte à Cuzco (1964)

Henri Tomasi
(1901-1971)

Peter Martens* organ

...*And so then I threw the stone.* (2012)
for trumpet and live electronics

Justin David Casinghino

— pause —

Duo Giocosio for trumpet and viola, op. 69 (1979)
Sostenuto – Theme and Variations
Intermezzo
Rondo

Jan Koetsier
(1911-2006)

Kimberly Sparr* viola

Animal Ditties (1978)
The Turtle
The Python
Hyena
Hog

Anthony Plog
(b. 1947)
texts by Ogden Nash

Ben Robinette+ narrator
Becca Zeisler+ piano



TEXAS TECH UNIVERSITY
J.T. & Margaret Talkington College of Visual & Performing Arts

School of Music

David Shea

clarinet

Regina Shea

piano

— Faculty Recital —

Thursday, October 5, 2017 | 8:00 p.m. | Hemmle Recital Hall

Introduction et Rondo, op. 72 (1898)

Charles-Marie Widor
(1844-1937)

Prelude, Allegro, and Pastorale for clarinet and viola (1941)

Rebecca Clarke
(1886-1979)

Kimberly Sparr* viola

Introduction et Rondo Capriccioso, op. 28 (1863)

Camille Saint-Saëns
(1835-1921)
arr. Michael Drapkin

— break —

Andante et Allegro (1881)

Ernest Chausson
(1855-1899)

Trio for clarinet, violin, and piano (1932)
Andante con dolore, con molto espressione
Allegro
Moderato

Aram Khachaturian
(1903-1978)

John Gilbert* violin



TEXAS TECH UNIVERSITY
J.T. & Margaret Talkington College of Visual & Performing Arts

School of Music

David Dees
saxophone

— Faculty Chamber Recital —

Wednesday, September 27, 2017 | 8:00 p.m. | Hemmle Recital Hall

Sonata, op. 19 (1939)
With vigor
With tranquility
With gaiety

Paul Creston
(1906-1985)

Nataliya Sukhina* *piano*

Kugelblitz (2013)

Roger Zare
(b. 1985)

Kimberly Sparr+ *viola*

— *pause* —

Sonata (1984)
Two-Part Invention
La follia nuova: a lament for George Cacioppo
Scherzo: 'Will o' the wisp'
Recitative and Dance

William Albright
(1944-1998)

Nataliya Sukhina *piano*

Alma Redemptoris Mater

Johannes Ockeghem
(c. 1410-1497)
arr. Benjamin Robinette

Tony Guzman *alto saxophone*
Ryan Hill *tenor saxophone*
Andrew Schoen *baritone saxophone*

— *pause* —

Concerto for Alto Saxophone and C Trumpet (1955)
Allegro burlesco
Adagio
Vivacissimo

Jean Rivier
(1896-1987)

Andrew Stetson+ *trumpet*
Nataliya Sukhina *piano*

August Musicales

The Atlantic Chamber Ensemble



Wednesday, August 23, 2017

7:00 p.m.

Grace Covenant Presbyterian Church
1627 Monument Avenue • Richmond, Virginia

PROGRAM

The Atlantic Chamber Ensemble

Amy Casper, flute
Shawn Welk, oboe and English horn
Jared Davis, clarinet
Tom Schneider, bassoon
Jay Ferree, horn
Adrian Pinteá, violin
Alana Carithers, violin
Kim Spaar, viola
Devree Lewis, cello
Todd Matthews, bass
Daniel Stipe, piano

Quintet in E-flat for Piano and Winds, Op. 16 Ludwig van Beethoven, 1770-1827

Grave - Allegro ma non troppo
Andante cantabile
Rondo: Allegro ma non troppo

Lullaby and Doina (2001)

Oswaldo Golijov, b. 1960

- *intermission* -

Ma mère l'Oye (Mother Goose)

Maurice Ravel, 1875-1937
arranged for 10 players by Shawn Welk

Immediately following tonight's concert you are cordially invited to a reception in the Social Room,
where you will be able to meet and greet tonight's artists.

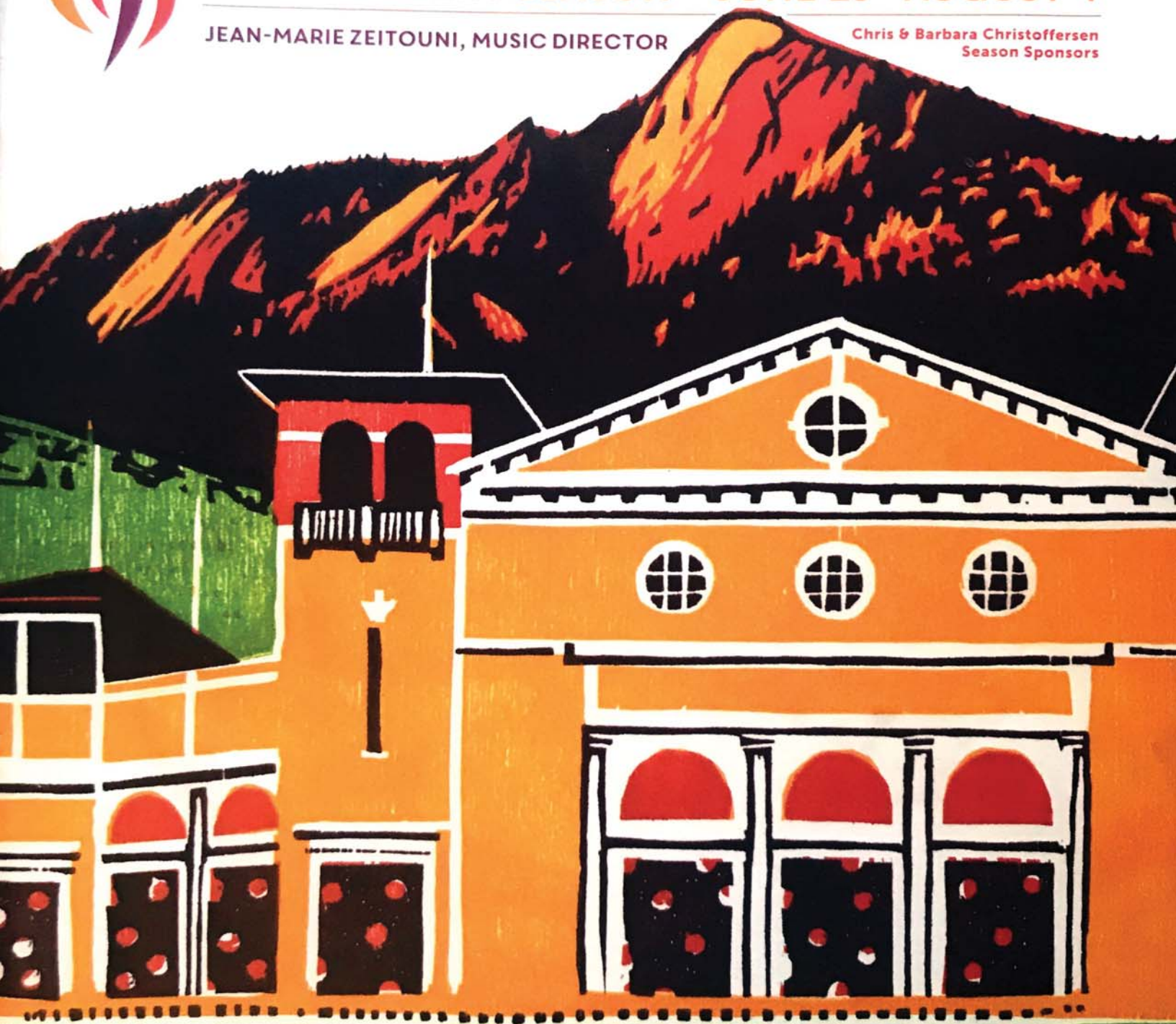


Colorado Music Festival

2017 CONCERT SEASON • JUNE 29–AUGUST 4

JEAN-MARIE ZEITOUNI, MUSIC DIRECTOR

Chris & Barbara Christoffersen
Season Sponsors



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Jean-Marie Zeitouni

MUSIC DIRECTOR

The William H. Donner Foundation Chair

Michael Christie

MUSIC DIRECTOR LAUREATE

VIOLIN

Calin Lupanu, CONCERTMASTER

Charlotte Symphony, Concertmaster

The AJ Grant & Carolyn Grant Chair

Joseph Meyer, ASSOC. CONCERTMASTER

Charlotte Symphony,

Associate Concertmaster

Sunho Kim, ASST. CONCERTMASTER

Kansas City Symphony,

Assistant Concertmaster

Mary Ellen Goree, PRINCIPAL

San Antonio Symphony, Principal

The Mary & Lloyd Gelman Chair

Karen Pommerich, ASST. PRINCIPAL

IRIS Orchestra

Monica Boboc

Charlotte Symphony

The TK Smith & Constance Holden Chair

Qi Cao

Louisiana Philharmonic

Carol Chung

North Carolina Opera, Concertmaster

The Hans & Madeleine Holland Chair

Dominique Corbeil

Wichita Symphony

The Louise & Ferd Grauer Chair

James Finegan

Delaware Symphony

Xiao Fu †

Louisiana Philharmonic,

Assistant Principal 2nd Violin

Emily Glover*

North Carolina Symphony

Tessa Gotman

Phoenix Symphony

The Coal Creek Brokers Chair

Benjamin Hart †

Louisiana Philharmonic Orchestra,

Associate Concertmaster

Byron Hitchcock

Colorado Springs Philharmonic,

Assistant Concertmaster

The Robert & Sandy Goldstein Chair

Oliver Kot †

Charlotte Symphony, Principal

Lenora Leggatt †

Freelance

Aimee Toomes Lopez

San Antonio Symphony

The Vernon & Jerry Davidson Chair

Alison Mah-Poy*

L'Orchestre Symphonique Montréal

Erica Miller

Chamber Orchestra of Philadelphia,

Principal

Ann Okagaito

Vancouver Symphony

Jarek Polak

Freelance

Yinbin Qian*

Albany Symphony

Martin Shultz*

Bergen Philharmonic Orchestra

Michelle Skinner

Amarillo Symphony, Principal

Chien Tan

Oregon Symphony, Principal

Lisa Vaupel

Serafin String Quartet

Jim Wallenberg

Toronto Symphony

Hannah Yim †

Louisiana Philharmonic,

Assistant Concertmaster

VIOLA

Courtney Filner, PRINCIPAL

Southwest Florida Symphony, Principal

The Christopher Mueller & Martha

Whittaker Chair

Kimberly Sparr, ASST. PRINCIPAL

Atlantic Chamber Ensemble

Mark Deatherage

Phoenix Symphony, Acting Principal

Matt Diekman †

San Antonio Chamber Orchestra,

Principal

Elizabeth Jaffe

Delaware Symphony, Assoc. Principal

Bruce Owen

Louisiana Philharmonic,

Assistant Principal

The Lee & Palmer Carlin Chair

Valentin Ragusitu

Toledo Symphony, Principal

Yumi Sagiuchi Shultz*

Bergen Philharmonic Orchestra

Borys B. Smolaga

Shreveport Symphony, Principal

The Margot & Christopher Brauchli Chair

CELLO

Rafael Hoekman †, PRINCIPAL

Edmonton Symphony, Principal

The Polly & Mark Addison Chair

Gregory Sauer*, ASST. PRINCIPAL

Tallahassee Symphony, Principal

Meran Currie-Roberts †

Freelance

Guy Fishman

The Handel and Haydn Society,

Principal

The Marion Thurnauer & Alexander

Trifunac Chair

Morgen Johnson

San Antonio Symphony

The Jane Houssière Chair

Daniel Lelchuk †

Louisiana Philharmonic, Asst. Principal

Aaron Merritt

Nu Deco Ensemble, Principal

The Harold & Joan Leinbach Chair

David Morrissey

Calgary Philharmonic

Ryan Murphy

San Antonio Symphony

BASS

Matt Heller, PRINCIPAL

Calgary Philharmonic

The Linda Shoemaker & Steve Brett Chair

Kirby Nunez, ASSISTANT PRINCIPAL

Dallas Opera Orchestra

The Joan & Paul Lavell Chair

David Crowe

Opera Colorado, Principal

The David Fulker & Nicky Wolman Chair

PROGRAM NOTES

SATURDAY, JULY 29 | 7:30 PM

CMF PRESENTS: BORIS ALLAKHVERDYAN

Boris Allakhverdyan, clarinet
Sunho Kim, violin
Mary-Ellen Goree, violin
Kimberly Sparr, viola
David Morrissey, cello
Vivienne Spy, flute
Olav van Hezewijk, oboe
Louis DeMartino, clarinet
Glenn Einschlag, bassoon
Catherine Turner, horn

Brahms: Clarinet Quintet in B minor, Op. 115

1. Allegro non troppo
2. Andante, un poco allegro
3. Scherzo: Allegro
4. Finale: Poco sostenuto – Allegro non troppo – Presto, non troppo

Tchaikovsky (arr. Takemitsu): Autumn Song from *The Seasons*

INTERMISSION

Mozart: Quintet for Piano and Winds, K. 452 in E-flat major

1. Largo - Allegro moderato
2. Larghetto in B flat major
3. Allegretto

THIS EVENING'S CONCERT IS SPONSORED BY
Brock Media Company



Boris Allakhverdyan, clarinet

Boris Allakhverdyan is the principal clarinetist of the Los Angeles Philharmonic. He previously served as Principal Clarinet of the Metropolitan Opera Orchestra, the Colorado Music Festival, and Associate Principal Clarinet of the Kansas City Symphony. Mr.

Allakhverdyan is a founding member of the Prima Trio, the Grand Prize and the Gold Medal winner of the prestigious 2007 Fischhoff National Chamber Music Competition.

Boris Allakhverdyan has appeared as a soloist with the Seattle, Bakersfield, and Springfield Symphony orchestras. He has participated in the Lucerne Festival Academy in Switzerland, the Mecklenburg-Vorpommern Festival in Germany, and the Emilia Romagna Music Festival in Italy. Mr. Allakhverdyan is a prizewinner of the Rimsky-Korsakov International Woodwind Competition, Rozanov International Clarinet Competition, and Hellam Concerto Competition, and the Tuesday Musical and Oberlin Concerto competitions.

An active educator, Mr. Allakhverdyan served on faculty at Peabody Institute of Music, Interlochen Clarinet Institute, Pacific Music Festival in Japan, and Philadelphia International Music Festival. He has given masterclasses at Manhattan and Mannes Schools of Music, Oregon University, University Missouri-Kansas City, Colorado Music Festival, Latin American Clarinet Academy in Caracas, Venezuela, and Shenzhen International Music Festival in Shenzhen, China. As a chamber musician, Boris Allakhverdyan has performed throughout the United States and Europe on such series as Chicago Chamber Music Society, La Jolla Athenaeum, Dumbarton Oaks, the Dayton Art Institute, CityMusic Columbus, Da Camera Society, Fontana Chamber Arts, and Cleveland Chamber Music Society, to name a few.

DID YOU KNOW?

- Our musicians come from 44 different symphony orchestras and performance groups.
- In 2016, the Festival attracted audience members from 45 US states and three foreign countries.
- Nearly 50% of CMF orchestra members act as Concert Masters, Principals, or Assistant Principals in their home orchestras.
- You can establish a personal connection to the musicians by joining our ARTIST FUND.
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Atlantic Chamber Ensemble

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2016-2017

ACE....

GETS ELECTED

OCTOBER 30, 4PM
UNITY OF BON AIR

ON THE ROAD

APRIL 28TH, 7PM
TRINITY LUTHERAN

APRIL 21ST, 7:30
ST. PAUL'S EPISCOPAL CHURCH
WILMINGTON, NC

OPERATIC WINDS

JANUARY 29TH, 4PM
UNITY OF BON AIR

**THROUGH THE LOOKING
GLASS**

JUNE 4TH, 3PM
TBD: SEE WEBSITE
FOR UPDATE



"CHAMBER MUSIC FOR THE 99%"

MUSIC AT TRINITY 2016-17

For the glory of God and the building up of the community

presents

ATLANTIC CHAMBER ENSEMBLE

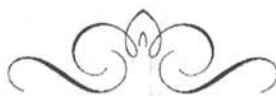
SHAWN WELK, OBOE

ADRIAN PINTEA AND ALANA CARITHERS, VIOLIN

KIMBERLY SPARR, VIOLA; JASON MCCOMB, VIOLONCELLO

Friday, April 28, 2017

Seven o'clock in the evening



-
- | | |
|---|--|
| Concertino No. 1
Allegro – Larghetto - Tempo di Polacca | Heinrich Luft (1813-1868)
arr. Shawn Welk |
| Island Prelude | Joan Tower (b. 1938) |
| Divertimento in C Major, Opus 9
Allegro – Andante poco adagio - Allegro | Bernhardt Henrik Crusell (1775-1838) |
| Duet for Violin and oboe Opus 12
<i>commissioned in 2015 by Alana Carithers for Shawn Welk</i> | Arshak Andriasov |
| Quintet for oboe and strings
Tempo molto moderato - Allegro moderato - Tempo primo
Lento espressivo
Allegro giocoso - Più lento - Vivace | Arnold Bax (1883-1953) |

St. Paul's Christian Mission:
To Know Christ and to Make Him Known.

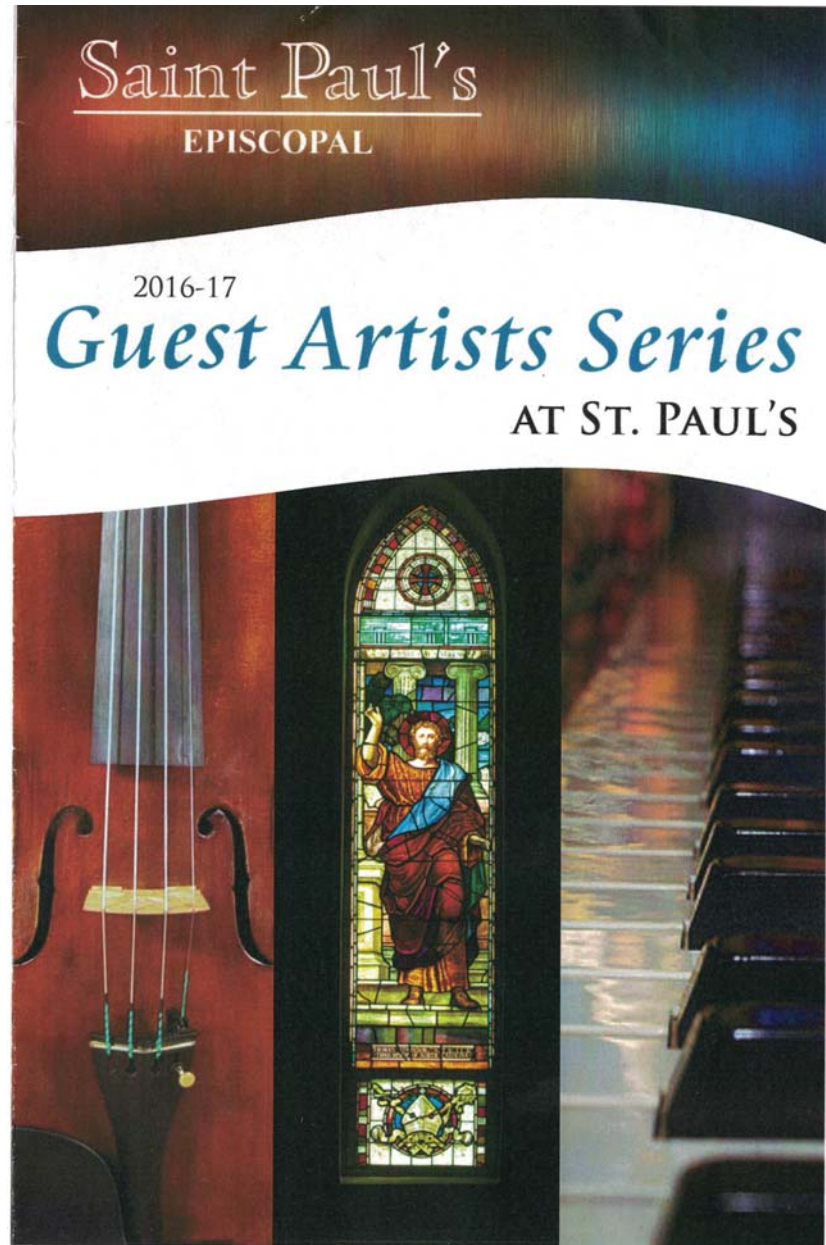


St. Paul's Episcopal Church

16 North 16th Street
Wilmington, NC 28401
Phone: 910-762-4578
admin@spechurch.com
www.spechurch.com

The Rev. Dena Whalen, Rector
The Rev. Deacon Kay Swindell

Ronnie D. Wise, Director of Music and Organist
Richard Rhoads, Assistant Director of Music and Organist
Carl Samet, Parish Administrator



Saint Paul's
EPISCOPAL

2016-17
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AT ST. PAUL'S



Atlantic Chamber Ensemble

Launching its inaugural season in 2011, the **Atlantic Chamber Ensemble** is a dynamic group of young professional musicians based in Richmond, Virginia who are members of the Richmond Symphony and faculty members at institutions such as Virginia Commonwealth University, the College of William and Mary, and the University of Richmond.

With their unique combination of strings, winds, and piano, they have the ability to program a variety of different styles of music and can include works seldom heard for their use of less traditional instrumentation.

St. Paul's Episcopal presents...

Atlantic Chamber Ensemble

St. Paul's Episcopal Church, Wilmington, North Carolina
Friday, April 21, 2017 at 7:30pm

PROGRAM

Bernhard Crussel Divertimento in C Major, Op. 9
Arshak Andriasov Duet for Violin and Oboe, Op. 2
Heinrich Luft Concertino for Oboe, Op. 5

Intermission

Ennio Morricone "Gabriel's Oboe" from The Mission
Joan Tower Island Prelude
Arnold Bax Quintet for oboe and strings

Please join us in the Parish Hall for a reception following the concert.



TEXAS TECH UNIVERSITY
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Awarded to

Kimberly Sparr

For participation in the Lauro Cavazos & Ophelia Powell-Malone Mentoring Program

2016 - 2017

Texas Tech University

April 13, 2017

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Cory S. Powell
Director



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with the

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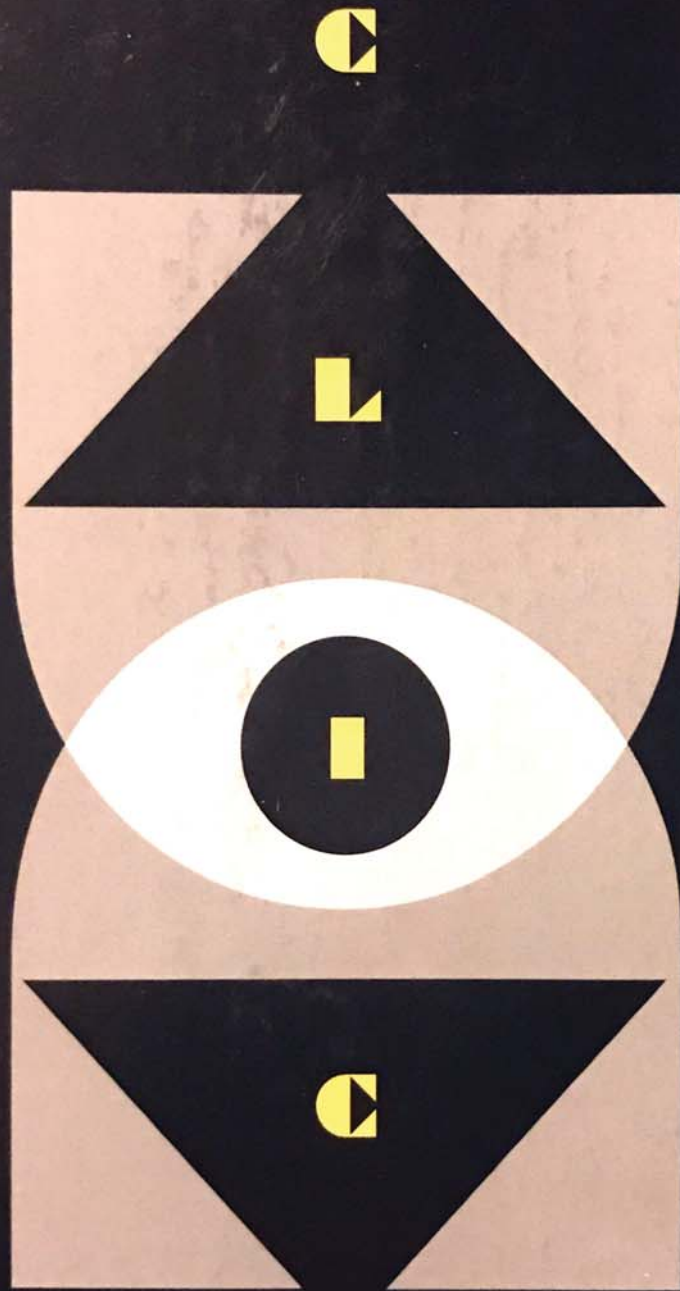
in appreciation of your actions and services within the
Lubbock and Texas Tech communities

this 11th day of April, 2017.

Dr. Cathy Duran
Associate Vice Provost
Undergraduate Education & Student Affairs

Dr. Tara Miller
Managing Director
Transition & Engagement





K

APRIL 7 & 8, 2017 | LUBBOCK CIVIC CENTER THEATRE **BALLET**
LUBBOCK

CLICK

MUSIC BY AMY & SCOTT FARIS

POINTE AND CLICK

- Music..... Amy & Scott Faris
- Rap..... David Morgan
- Choreography Marcos Antonio Vasquez & Dante Harpe
- Ballet Couple.....Deborah de Farias & Theo Spencer
- Hip Hop Couple.....Sydney Mora and Dante Harpe

INFRARED

- Music..... Scott Faris
Space Sounds courtesy of NASA
- Choreography Sydney Petitt
- Dancers..... Bella Bennett, Natalie Chestnutt, Jemma Gaines,
Lissie Hill, Julia Kern, Madison Lindgren, Sydney Mora,
John Rowley, Theo Spencer, Marcos Antonio Vasquez, Leah Vinson

SABBATICAL ... to breathe anew

- Music..... Scott Faris
- Choreography Edward Truitt
- Dancers..... Patricia Tomacruz & Marcos Antonio Vasquez

LOVE: A DOWNWARD TRAJECTORY

Music & Lyrics Amy Faris

I. ONCE IN A LIFETIME LOVE

Choreography Marcos Antonio Vasquez

Vocals..... Keegan Peck & Hannah Jackson

Dancers..... Grace Clark, Jemma Gaines, Brynn Hunt,
Abigael Jordan, Emma Martin, Sara Mousavi, John Rowley

II. TWO SLEEPY

Choreography Marcos Antonio Vasquez

Vocalist..... Madeline Powell

Dancers..... Sidney Loftin & Marco Antonio Vasquez

III. RECITATIVE

Choreography Yvonne Racz Key

Vocalist..... Chris Hudgins

Dancer..... Sidney Loftin

IV. CASUALTY

Music Amy Faris

Choreography Yvonne Racz Key & Marcos Antonio Vasquez

Lead Vocalist..... Madeline Powell

Additional Vocals..... Keegan Peck, Chris Hudgins, Hannah Jackson

Lead Dancers..... Sidney Loftin & Marcos Antonio Vasquez

Dancers..... Grace Clark, Jemma Gaines, Brynn Hunt,
Abigael Jordan, Emma Martin, Sara Mousavi, John Rowley

FLICKER

Music..... Scotty & Amy Faris

Choreography Bashaun Williams

Rap..... David Morgan

Vocalists..... Hannah Jackson & Chris Hudgins

Dancers..... Bella Bennett, Natalie Chestnutt, Deborah de Farias,
Jemma Gaines, Lissie Hill, Julia Kern, Madison Lindgren,
Emma Martin, Sydney Mora, John Rowley, Theo Spencer,
Patricia Tomacruz, Marcos Antonio Vasquez, Leah Vinson

-15 MINUTE INTERMISSION-

Act II

"5"

Music..... Amy Faris
 Rap..... David Morgan
 Choreography Yvonne Racz Key
 Vocalists Hannah Jackson & Chris Hudgins
 Artwork Dirk Fowler
 Dancers..... Natalie Chestnutt, Julia Kern,
 Madison Lindgren, Theo Spencer, Marcos Antonio Vasquez

MY DESIRE

Music..... Amy & Scott Faris
 Vocalist..... Chris Hudgins

COMMUNICATION BREAKDOWN

Music..... Scott & Amy Faris
 Rap..... David Morgan
 Choreography Deborah de Farias, Grace Clark,
 Jemma Gaines, Lissie Hill, Julia Kern, Sydney Mora,
 Emma Martin, Theo Spencer, Patricia Tomacruz
 Dancers..... Bella Bennett, Natalie Chestnutt, Grace Clark,
 Deborah de Farias, Jemma Gaines, Lissie Hill,
 Brynn Hunt, Abigael Jordan, Julia Kern,
 Madison Lindgren, Emma Martin, Sydney Mora,
 Sara Mousavi, John Rowley, Theo Spencer,
 Patricia Tomacruz, Leah Vinson

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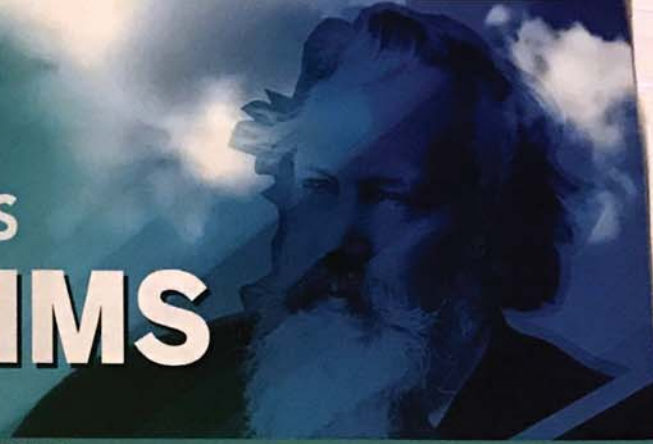
The Band

COMPOSER, MUSIC DIRECTOR, & GUITAR	Scott Faris
COMPOSER & KEYBOARD	Amy Faris
CONDUCTOR	Alejos Anaya
CLARINET	David Shea
VIOLIN.....	Lauren Pokorzynski
VIOLA.....	Kimberly Sparr
CELLO	Christine Kralik & Jeremy Couture
BASS	Sean Frankhouser
DRUMS	Ryan Garza
DJ	Charles Moon
RAPPER.....	David Morgan
VOCALS.....	Chris Hudgins, Hannah Jackson, Keegan Peck, Madeline Powell

Production Team

ARTISTIC DIRECTOR	Yvonne Racz Key
PRODUCTION MANAGER.....	Janie Bush
LIGHTING DESIGNER.....	Winston Limaugé
ASSOCIATE LIGHTING DESIGNER.....	Casey Mann
COSTUME DESIGNER.....	Leticia Delgado
AUDIO ENGINEER	Brooks Willig / Western Audio Works
VIDEO DESIGNER.....	Matthew Mosher
TECHNICAL DIRECTOR	James Bush
AUDIO 2.....	Kieran Howe
ASSISTANT STAGE MANAGERS	Natalie Mayo & Jenna Jernigan
PRODUCTION ASSISTANT	Laura Bassett
VOLUNTEER COORDINATOR	Kathleen Burrell
HOUSE MANAGER	LyaNisha Gonzalez
PRODUCTION CREW	Laura Cook, Grace Drake, Kali van Gilder, Leslie Lieberman, Cherry Lindgren, Kendra Mitchell, Debbie Petty

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BRAHMS



SATURDAY, APRIL 1, 2017

The Las Vegas Philharmonic dedicates our 2016-17 season to "The Founders"
in celebration and gratitude for 5 years in Reynolds Hall

DONATO CABRERA, CONDUCTOR

ALISA JORDHEIM, SOPRANO

WILL LIVERMAN, BARITONE

LAS VEGAS MASTER CHORALE, UNLV CONCERT SINGERS

& UNLV CHAMBER CHORALE

David Weiller, Director

Jennifer Bellor.....898 Hildegard

Robert Schumann (1810—1856).....Overture, Scherzo, & Finale, opus 52

Overture

Scherzo

Finale

INTERMISSION

Johannes Brahms (1833—1897)..... Ein deutsches Requiem, opus 45

"Selig sind die de Leid tragen"

"Denn alles Fleisch es ist wie Gras"

"Herr, lehre doch mich"

"Wie lieblich sind deine Wohnungen"

"Ihr habt nun Traurigkeit"

"Denn wir haben hie"

"Selig sind die Toten"

Ms. Jordheim and Mr. Liverman, soloists



Thank you to Cox Communications for supporting, celebrating and enabling young artists
through the Cox Communications Young Artists' Concerto Competition.

Music Director Donato Cabrera and guest artist hotel accommodations provided by MGM Resorts International
at The Signature at MGM Grand.



Please note that the use of recording devices in the concert hall is strictly prohibited.

H GARCIA

Las Raíces de la Ira

SUNDAY, FEBRUARY 19, 2017

3:00 P.M. - HENIMLE RECITAL HALL

FREE ADMISSION - OPEN TO THE PUBLIC

UNIVERSITY SYMPHONY AND CHAMBER ORCHESTRA

DAVID E. BECKER, DIRECTOR OF ORCHESTRAL STUDIES

ROSS T. IPSEN, DMA TEACHING ASSISTANT & ASSOCIATE CONDUCTOR

D SHOSTAKOVICH

Viola Concerto

KIMBERLY SPARR
VIOLA

PROGRAM

— Introductory comments by Ross T. Ipsen, on Fernando García's *Las Raíces de la Ira* —

Las Raíces de la Ira (The Origins of Wrath) (1976)..... Fernando García
in remembrance of Víctor Jara (1932-1973) (b. 1930)

United States premiere

TTU Chamber Orchestra

Ross T. Ipsen conductor

Viola Concerto (2015)..... Jennifer Higdon
Movement 1 (b. 1962)

Movement 2

Movement 3

Southwest USA premiere

Kimberly Sparr viola

TTU Chamber Orchestra

— INTERMISSION —

Symphony No. 5 in D Minor, Op. 47 (1937)..... Dmitri Shostakovich
1. Moderato - Allegro non troppo (1906-1975)

2. Allegretto

3. Largo

4. Allegro non troppo

ABOUT THE ARTIST



Violist **Kimberly Sparr** is currently Assistant Professor of Viola at Texas Tech University. Prior to joining the Texas Tech faculty, Dr. Sparr was the assistant principal violist of the Richmond Symphony and instructor of viola at the College of William & Mary. Kimberly is a founding member of the Atlantic Chamber Ensemble (ACE). During the summer, she is the assistant principal viola of the Colorado Music Festival Orchestra and also serves as mentor faculty at the National Music Festival on Maryland's eastern shore. Sparr has performed with the National Symphony, Washington National Opera, and the St. Paul Chamber Orchestra. She has participated in numerous festivals including Verbier (Switzerland), Sarasota (FL), Mozaic (CA), Cabrillo Festival of Contemporary Music (CA), and Lake George (NY) and was also a fellow at Aspen and Tanglewood. Kimberly has toured Europe and Asia with both the Verbier and National Symphony Orchestras. She previously served on the faculty of the University of Maryland Baltimore County. An advocate of contemporary music, Kimberly is actively commissioning and collaborating with composers to expand the viola repertoire. She has worked on commissions while in residence at the Avaloch Institute and has recently collaborated with artists in conjunction with Expressions for Justice in the Netherlands.

PROGRAM NOTES

Viola Concerto

Jennifer Higdon is a major figure in contemporary Classical music, receiving the 2010 Pulitzer Prize in Music for her Violin Concerto and a 2010 GRAMMY for her Percussion Concerto. Higdon enjoys several hundred performances a year of her works, and *Blue Cathedral* is one of America's most performed contemporary orchestral works, with more than 600

performances worldwide since its premiere in 2000. Her works have been recorded on over four dozen CDs. One of Higdon's most current projects is an opera based on the best-selling novel *Cold Mountain* by Charles Frazier. It was co-commissioned by Santa Fe Opera, Opera Philadelphia, and Minnesota Opera in collaboration with North Carolina Opera. Higdon recently won the International Opera Award for Best World Premiere. Higdon holds the Rock Chair in Composition at The Curtis Institute of Music in Philadelphia. Her music is published exclusively by Lawdon Press.

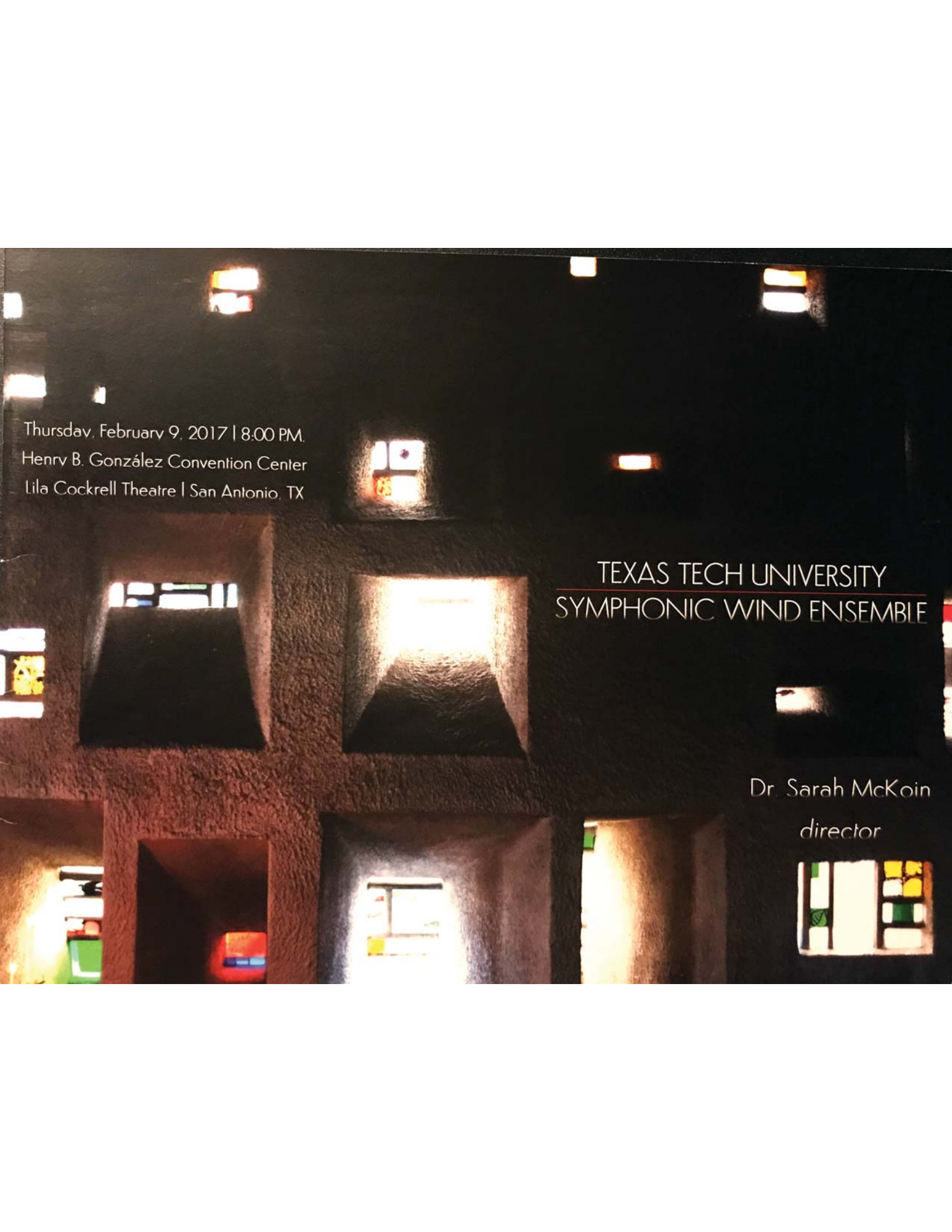
When the Library of Congress, Nashville Symphony, Curtis Institute of Music, and the Aspen Music Festival co-commissioned a viola concerto from Higdon, the first thing she did was to examine the handful of existing works in the genre. She says most of what she found took a cue from the instrument's dark, rich tone by leaning towards an emotional darkness. "So, I decided to write something that was kind of up, a more positive kind of piece," Higdon says. She tried to create a very American concerto, with a touch of jazz-inspired swing. The composer describes the piece as "more of a positive, 'let's go viola!' kind of sound." Additionally, Higdon remarks "It seemed natural that an American sound would be the basic fabric. With this in mind, and inspired by one of the world's best violists, Roberto Díaz, the process of creating a new concerto for this instrument came naturally. I have always loved the viola... my first sonata was written for this expressive instrument. It is my privilege to add to the repertoire of an instrument that has moved from being embedded within ensembles to playing a prominent role at the front of the stage." Roberto Díaz gave the world premiere performance with the Curtis Chamber Orchestra and conductor Robert Spano at the Library of Congress on March 7, 2015.

Symphony No. 5 in D Minor, Op. 47

Dmitri Shostakovich composed his Symphony No. 5 in D minor in 1937 during a turbulent period in his relationship with the Soviet government. His opera *Lady Macbeth of the Mtsensk District* had recently been the subject of official criticism in a *Pravda* article titled "Muddle instead of Music." In the aftermath of this criticism, he shelved work on his Symphony No. 4 and proceeded to compose Symphony No. 5. The work was described by a critic as "a Soviet artist's reply to just criticism," and this view of the symphony is firmly entrenched in its reception history. The piece was received positively and is generally considered to have re-established Shostakovich as one of the Soviet Union's favored artists. However, the work has also been interpreted as a veiled protest at the government's official criticism. In the controversial memoir *Testimony* (controversial because his role as author has been questioned), Shostakovich described the seemingly joyful character as "forced." In other words, the government said "be optimistic," and Shostakovich wrote a piece with a superficial veneer of optimism. Scholarship is still undecided on the veracity of *Testimony*, but its interpretation of the Symphony No. 5 is an important part of the popular mythos surrounding this work and permeating its reception and performance history to this day.

Structurally, the piece harkens back to the large scale works of the late Romantic period, particularly Mahler, who Shostakovich greatly admired. Its triumphant move from minor to major over the course of the four movement work also evokes Beethoven's heroic period, particularly his own Fifth Symphony. Shostakovich's Symphony No. 5 is composed for a large orchestra that includes piano, harp, celesta, and a large percussion section. However, the size of the orchestra is tempered by a masterful orchestration that emphasizes economy and contrast. The final movement is perhaps the most ambiguous of the movements. It begins with a brash, militaristic march in D minor which is nevertheless decidedly not triumphant. The overall tone reflects a mixture of the first movement's ambiguity and the somewhat playful scherzo. The tempo has also been discussed as a source of the movement's paradoxical quality. It is marked *Allegro non troppo*, which seems somewhat slow for a movement that was supposed to reflect the optimism required by official Soviet doctrine regarding the arts. The work manages to end in D major, yet the strident, repetitive, somewhat forced "triumphant" theme has left many a listener wondering whether Shostakovich was espousing the optimistic Soviet party line as strictly as the government wished.

note by Stephanie Rizvi-Stewart



Thursday, February 9, 2017 | 8:00 PM.
Henry B. González Convention Center
Lila Cockrell Theatre | San Antonio, TX

TEXAS TECH UNIVERSITY
SYMPHONIC WIND ENSEMBLE

Dr. Sarah McKoin
director



PROGRAM



Fanfare for Full Fathom Five (2015) John Mackey
(b. 1973)

Eric Allen guest conductor

Fugue in G Minor, BWV 578 (c. 1703-1707) Johann Sebastian Bach
(1685-1750)
arr. Mordechai Rechtman

Duane Hill guest conductor

Southern Comforts (2008) Joel Puckett
4. *Mint Julep* (b. 1977)

Annie Chalex Boyle violin

Masks and Machines (2015) Paul Dooley
Movement 3 (b. 1983)

Sinfonietta (1964) Ingolf Dahl
1. *Introduction and Rondo* (1912-1970)
2. *Pastoral Nocturne*
3. *Dance Variations*

Mothership (2011) Mason Bates
(b. 1977)

Stephen Jones soprano saxophone | Mark Morton erhu
D. J. Sparr electric guitar | Kimberly Sparr electric viola



Composer and electric guitar soloist **D. J. Sparr** (b. 1975, Westminster, MD) is one of the preeminent composer-performers of his generation. His eclectic style has been described as “pop-Romantic... iridescent and wondrous” (*Mercury News*) and “suits the boundary erasing spirit of today’s new-music world” (*York Times*). In 2011, Sparr was named one of NPR listener’s favorite 100 composers under the age 40. D. J. was the Young American Composer-in-Residence at the California Symphony from 2011 to 2014 and was Composer-in-Residence with the Richmond Symphony from 2009 to 2011. His compositions have been commissioned and performed by organizations such as the Houston Grand Opera, North Carolina Opera, and Eighth Blackbird. Recent and upcoming works include *Approach* (Washington National Opera), *Katrina: Concerto for Jazz Guitar and Orchestra* (Arkansas Symphony), and *On Behalf: A Metaphor* (Tribeca New Music Festival). Sparr, a sought-after electric guitar soloist, D. J. has performed concertos with the Filarmonica Arturo Toscanini (Parma, Italy), the New World Symphony, and the Cabrillo Festival of New Music with Marin Alsop, as well as the Symphonies of Alabama, Dayton, and Fort Collins. He has performed solo works at venues such as the Smithsonian’s Hirshhorn Museum, Atlas Theater (Washington, DC), Ethos New Music Society (Fredonia, NY), the Flea Theater, and Spectrum (New York, NY). In the 2016-17 season, Sparr will appear with UT Austin (Austin, TX), Signature Symphony (Tulsa, OK), Winston Salem Symphony (North Carolina), & Space Coast Symphony (Melbourne, FL). The 2016-17 season culminates at Abbey Roads Studios with the London Symphony and Joanne Falletta recording composer Kenneth Fuchs’s electric guitar concerto *GLACIER* for release on Naxos Records. D. J. currently lives in the mystical high plains of the Wild West with his wife Kimberly and their dogs Lloyd and Nane. For more information, visit www.djsparr.com.

Violist **Kimberly Sparr** is currently Assistant Professor of Viola at Texas Tech University. Prior to joining the Texas Tech faculty, Dr. Sparr was the assistant principal violist of the Richmond Symphony and instructor of viola at the College of William & Mary. Kimberly is a founding member of the Atlantic Chamber Ensemble (ACE). During the summer, she is the assistant principal viola of the Colorado Music Festival Orchestra and also serves as mentor faculty at the National Music Festival on Maryland’s eastern shore. Sparr has performed with the National Symphony, Washington National Opera, and the St. Paul Chamber Orchestra. She has participated in numerous festivals including Verbier (Switzerland), Sarasota (FL), Mozaic (CA), Cabrillo Festival of Contemporary Music (CA), and Lake George (NY) and was also a fellow at Aspen and Tanglewood. Kimberly has toured Europe and Asia with both the Verbier and National Symphony Orchestras. She previously served on the faculty of the University of Maryland Baltimore County. An advocate of contemporary music, Kimberly is actively commissioning and collaborating with composers to expand the viola repertoire. She has worked on commissions while in residence at the Avaloch Institute and has recently collaborated with artists in conjunction with Expressions for Justice in the Netherlands.



ACKNOWLEDGMENTS

The TTU Symphonic Wind Ensemble acknowledges the support and contributions of the applied string, wind, brass, and percussion faculty.

Lisa Garner *Santa flute*
 Amy Anderson *oboe*
 David Shea *clarinet*
 David Dees *saxophone*
 Richard Meek *bassoon*

Andrew Stetson and Will Srieder *trumpet*
 Christopher M. Smith *horn*
 James Decker *trombone*
 Kevin Wass *euphonium and tuba*

Lisa Rogers and Alan Shinn *percussion*
 Carla Cash, Lora Deahl, and William Westney *piano*
 Mark Morton *bass*
 Rachel Mazzucco *harp*

Graduate Teaching Assistants

Skye Brown *DMA Conducting candidate*

Benjamin Harper *DMA Conducting candidate*

Vanessa Heuck *DMA Conducting candidate*

TTU Bands Unit Coordinator
 Debbie Holt

Band Librarian
 Heidi Begay

Program Design
 Benjamin Robinette

MUSIC
for the
Mind
BODY
AND SOUL



CHAMBER MUSIC
AMARILLO
2016-2017

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 (Next to the Discovery Center)



CHAMBER MUSIC AMARILLO Concerto Extraordinaire - German Jungle!

JANUARY 7, 2017 8PM Amarillo Botanical Gardens 1400 Streit Drive

Karen Takacs, *oboe*
 Annie Chalex Boyle, *violin*
 Keith Redpath, *violin*
 Vesselin Todorov, *viola*
 Kimberly Sparr, *viola*
 David Schepps, *cello*
 Michael Palmer, *conductor*
 The Amarillo Virtuosi, *chamber orchestra*

Concerto for violin and oboe in c minor, BWV 1060
 Allegro (*fast*)
 Adagio (*slowly*)
 Allegro (*quickly*)

Johann Sebastian Bach
 (1685-1750)

Variaciones Concertantes
 Tema (*theme*)
 Interludio (*interlude*)
 Variacione giocosa (*playful variation*)
 Variacione in modo di scherzo (*quick and exciting variation*)
 Variacione drammatica (*dramatic variation*)
 Variacione cononica (*canonic variation*)
 Variacione ritmica (*rhythmical variation*)
 Variacione in modi di moto perpetuo (*variation of perpetual motion*)
 Variacione pastorale (*peaceful variation*)
 Interludio (*interlude*)
 Ripresa dal tema (*repeat of the theme*)
 Variacione finale in modo di rondo (*final variation in rondo form*)

Alberto Ginastera
 (1916-1983)

- Intermission -

Double viola quintet in g major, op. 111
 Adagio non troppo, ma con brio (*somewhat slow, with vigor*)
 Adagio (*slowly*)
 Un poco allegretto (*fairly quick*)
 Vivace, ma non troppo presto (*lively and fast, but not too much*)

Johannes Brahms
 (1833-1897)

Tonight's concert is sponsored by

Tom and Doris Nichols, the Kent Roberts and Ilene Roberts Balliett Foundation and these corporate partners



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Please join CMA in thanking them for their wonderful support!

The use of recordings during performances is strictly prohibited. Please silence all mobile devices.

(Palmer continued) music director of the Wichita Symphony Orchestra and the New Haven Symphony Orchestra. In New Haven, he was recognized widely for his artistic accomplishments and for building the Orchestra to one of the finest of its kind in the nation. Carnegie Hall invited Michael Palmer and the New Haven Symphony Orchestra to make its New York debut on its distinguished Visiting Orchestra Series in 1994. During his tenure as music director, Mr. Palmer founded the American Sinfonietta, which toured Europe for 10 seasons under his leadership, playing to critical acclaim in the major concert halls of Germany, Austria and Switzerland. This led to the creation of the Bellingham Festival of Music. Under his artistic leadership, the Festival has become internationally recognized for its artistry. Festival concerts are heard across the nation on NPR and feature some of the finest orchestral musicians and major guest artists from the United States and abroad. As Artistic Director since its formation, Mr. Palmer continues to lead the Festival each summer. He also maintains an active international guest conducting season each year and most recently, he maintains a regular working relationship with one of China's premiere orchestras, the Shenzhen Symphony Orchestra. Michael Palmer joined the Georgia State University (GSU) School of Music faculty as Director of Orchestras in August 2004, after serving in the same capacity at Wichita State University. In 2006, he was appointed as the Charles Thomas Wurm Distinguished Professor of Orchestral Studies.

The Amarillo Virtuosi

First violin

Annie Chalex Boyle, *Concert Master*
Evgeny Zvonnikov
Erin Weber
Emilee Hall
Fagner Rocha
Lauren Pokorzynski

Second violin

Keith Redpath, *Principal*
Katy Moore,
Timothy Angel
Havi Lund
Susie Lopez

Viola

Vesselin Todorov, *Principal*
Kimberly Sparr
Camille Day Nies
Irma-Esther Borup
Madylin Alford

Cello

David Schepps, *Principal*
Mykel McDonald
Jeffrey Lastrapes
Alejandra Alderete
Jayson Bishop

Special thanks to our Home Stay hosts, providing housing for our guest artists!

David & Katie Doan
John & Jennifer Miesse
Dan & Nancy Novak
David & Michelle Palmer
Brian & Joann Pruitt

John & Catie Shanks
Jeff & Marsha Shrader
Steve & Joan Urban
Kimberly Warminski

CMA thanks the Amarillo Symphony Orchestra for the use of their timpani, chairs & stands!

Bass

Nick Scales, *Principal*
Lori Scales

Flute

Helen Blackburn, *Principal*
Susanna Self, *Second Flute / Piccolo*

Oboe

Karen Takacs, *Principal*

Clarinet

Doug Storey, *Principal*
Anne Lough, *Second Clarinet*

Bassoon

Tina Carpenter, *Principal*

Horn

Cynthia Simpson, *Principal*
Becky Casso, *Second Horn*

Trumpet

William Takacs, *Principal*

Trombone

John Shanks, *Principal*

Timpani

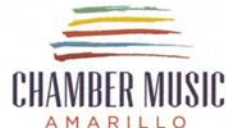
Chris Johnson, *Principal*

Harpsichord

Diego Caetano, *Principal*

Harp

Jennifer Miller, *Principal*



2016-17 Sonata Society

Allegro Circle (\$2,000+)

Michael and Charlotte Lewis
John and Jennifer Miesse

Piano Circle (\$1,000+)

Bert and Marlies Ballengee	Bryant Riffe
Dale and Adair Buckner	Joe and Laura Street
Robbin and Alice Dawson	Abdul and Anna Thannoun
Robert Hansen and Lee Persefield	Steve and Joan Urban
David and Linda McDonald	John and Karen Walker
Brian and Joann Pruitt	Barbara and Jim Whitton

Cello Circle (\$500+)

Anonymous	Cory and Sidney Joiner
Anonymous	Phillip Kielpinski
Billy and Julie Attebury	Tom and Doris Nichols
David and Katie Doan	Michelle Sibley and David Palmer
Mark Erickson	Robert and Constance Taylor

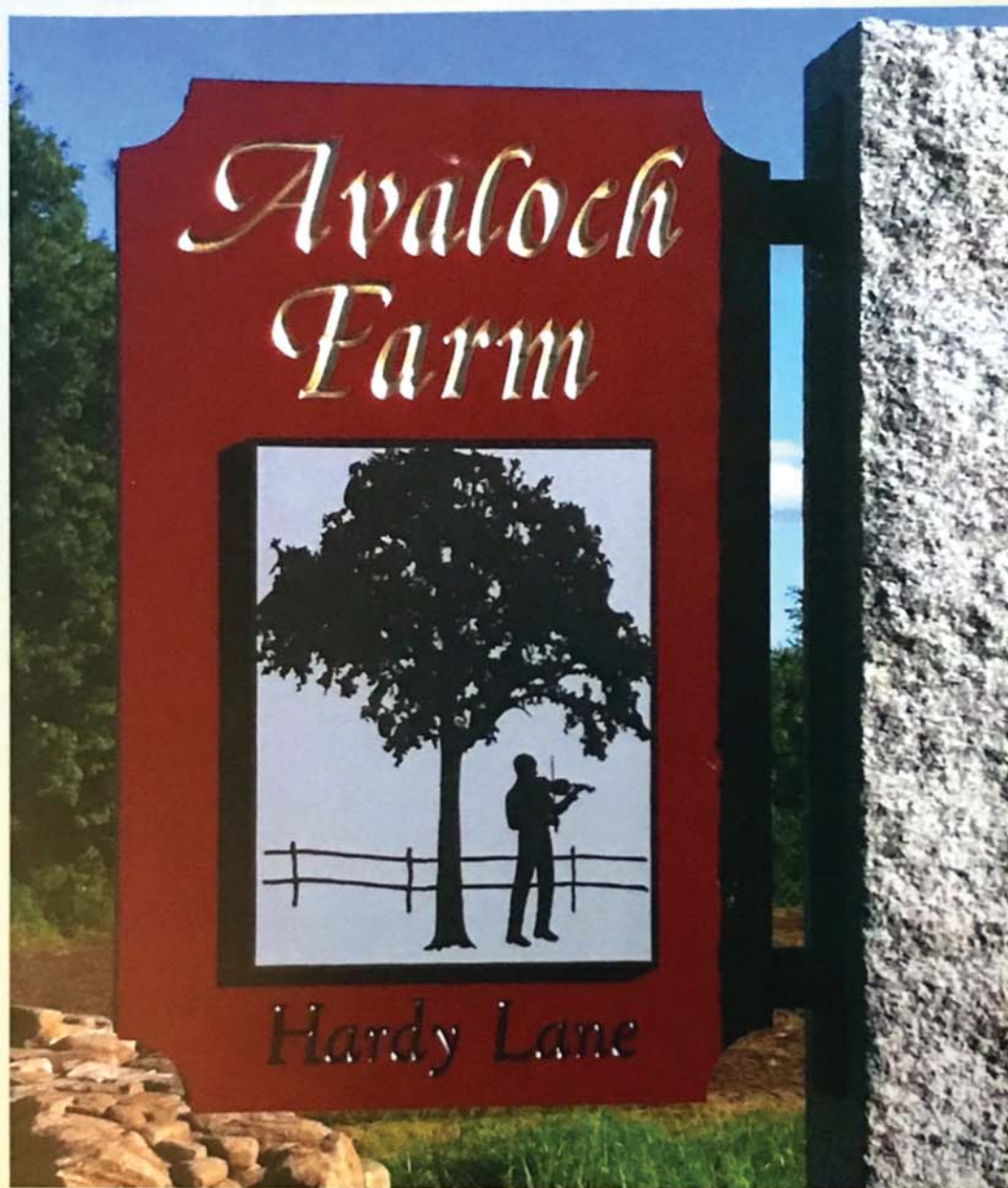
Violin Circle (\$250+)

Stanley and Louise Adelman
Mary Emeny
Dr. and Mrs. Bill Hale
David and Ellen Jones
Mitch Jones
Chuck and Jessica Mallard
Richard and Gerry McKay
Kenneth and Hillary Netardus
Dan and Nancy Novak
Kerry and Kathy Rice
Mrs. Mary Smith
Bobby and Paula Steele
Victoria Thompson and Ray Martin
Kimberly Warminski
Rick and Sarah White

Chamber Music Amarillo is grateful to our annual donors for their extraordinary financial gifts. This continued support is paramount to our success. Thank you!

Avaloch Farm Music Institute

AN ARTISTS COMMUNITY FOR PROFESSIONAL MUSICIANS



A UNIQUE OPPORTUNITY FOR ENSEMBLES AND COMPOSERS

2017 Season – June 1st to November 1st

Website: www.avalochfarmmusic.org

About Avaloch Farm



It was the combined vision of a dedicated philanthropist and a committed musician that provided the inspiration for Avaloch Farm Music Institute. Dr. Alfred Tauber was seeking a way to bring something of lasting cultural value to the Boscawen, New Hampshire area. Cellist and music educator Deborah Sherr had long envisioned creating a professional chamber musicians' retreat which would provide the resources and opportunities enjoyed by artists in other disciplines, but which were unavailable for performing musicians. Together they have designed an extraordinary concept, one that is the first of its kind in this country. Avaloch Farm Music Institute joins the rich tradition of American institutions created to support the inspiration and vision of our artists. At long last, musicians have their own such institution.

Founder: Alfred Tauber

Executive Director: Deborah Sherr

New Music Initiative Co-Directors:
Hannah Collins & Michael Compitello

Manager of Special Projects:
Hillit Zwick

Composer-in-Residence: Andy Akiho

Advisory Board:

Harris Berman
Winthrop H. Churchill
Rebecca Fischer
Norman Fischer
Joel Krosnick
Bärli Nugent
Paola Prestini
Steve Reich
Peggy Senter
Robert Sirota
David Seaton
Vivian Weilerstein
Richard Wistreich

Avaloch Farm Music Institute

AN ARTISTS COMMUNITY FOR PROFESSIONAL MUSICIANS



Avaloch Farm is committed to outreach in the local community. Almost every resident ensemble participates in outreach performances at local nursing homes, retirement communities, public schools, community centers, hospice facilities, soup kitchens and community events.

New Music Initiative

The **New Music Initiative** invites composer/performer combinations developing new and collaborative work to apply to be part of an extraordinary experience. We are committed to providing an essential and focused workspace and environment for the new music community.

The Initiative is an organic outgrowth of the Avaloch "Bring a Composer" concept. It resonates with the essential nature of the Avaloch experience which includes the sharing of ideas, creating new networks, and catalyzing future collaborations.

Participating groups are encouraged to set their own schedule and pace their time as they see fit. Projects in any stage of collaboration are accepted. While ensembles apply to Avaloch Farm as pre-existing groups, the concentration of creative musicians and composers working simultaneously stimulates artistic exchange planned and unplanned.

In response to high demand, in 2017 we will allow ensembles interested in completing a New Music Initiative project to apply for residencies at any point during the five-month season. We will curate **New Music Initiative** weeks throughout the season, based on the availability of groups which are accepted with a relevant project.

Website: www.avalochfarmmusic.org

Contact: hannah@newmorsecode.com

National Music Festival

at Washington College



Season VII

June 4-17, 2017



Richard Rosenberg Artistic Director

Alexandra Huryn
Tuscaloosa, AL

Haley Kovach
Renton, WA

Darrian Lee
San Antonio, TX

Lucia Lostumbo
Kensington, MD

Jessica Mayor
Oakdale, NY

Stephen Minor
Poughkeepsie, NY

Matthew Musachio
Baltimore, MD

Sueh Ono #
Mamaroneck, NY

Caitlin Patton ^
Galena, MD

Victoria Petrak
Farmington Hills, MI

Thomas Roggio
Selden, NY

Alejandro Junco
Havana, Cuba

Hannah Schendel
Saint Paul, MN

Victoria Smith
Sumter, SC

Allie Stewart
Mesquite, TX

Cami Sylvia
Warwick, RI

Pauline Taylor
Dayton, OH

Andrea Velasquez
Wappingers Falls, NY

Therese West
McKees Rocks, PA

Fayth Williams #
Grove Hill, AL

Maureen Yuen *
Victoria, BC, Canada

Viola

Julian Brown-Priceman
Brentwood, NY

Elisabeth Bruckner
Strongsville, OH

Sarah Cornett #
South Chesterfield, VA

Thomas Danzi
Fort Myers, FL

Maksymilian Krzak
Gdansk, Poland

Yang Li
Luoyang, China

Nicolas Mendoza
Hattiesburg, MS

Michelle Metty
Pleasant Valley, NY

Dana Mietus
Cuyahoga Falls, OH

Caitlin Patton ^
Galena, MD

Maria Rusu
Brasov, Romania

Gabriella Savino
Centerport, NY

Kimberly Sparr *
Pittsburgh, PA

Kennith "Trey" Thompson
Haslet, TX

Lindzy Volk
North Judson, IN

Violoncello

Hannah Kuhn Bleasdale
Chattanooga, TN

Miguel Campos
State College, PA

Brandon Codrington
Poughkeepsie, NY

Alexander Cousins
Grand Island, NY

Natasha Farny *
Buffalo, NY

Sarah Huesman
Winston-Salem, NC

Helen Lewis
Altamont, NY

Allen Maracle
Webster, NY

Creed Miller
Orlando, FL

Laura Raymond
Tuscaloosa, AL

Emily Small
Williamsville, NY

Julie Sonne
East Bethany, NY

Gregory Stebbins
Glen Cove, NY

Cynthia Yau
Madison, WI

Double Bass

Robert Earle
Milwaukee, WI

William Hilliard
Winston-Salem, NC

Joseph Koenig
Catonsville, MD

Noelle Marty
Lexington, MA

Nicholas Mathisen
White Bear Lake, MN

Sarah Ransom
Birchwood, TN

Robert Stiles *
Huntington Woods, MI

Jordan Wright
Louisville, KY

Sonic Rebellion ^
Members of the United States Army Field Band

SSG Teresa Alzadon *soprano*
SGM Sammy Marshall *piano*

The U.S. Army Field Band
Saxophone Quartet

SFC Christopher Blossom
SFC Brian Sacawa
SSG Daniel Goff
SSG David Parks

The U.S. Army Field Band
Brass Quintet

SFC Harold Yager, Jr. *trumpet*
SSG Tiffany Hoffer *trumpet*
MSG Robert Cherry *horn*
MSG Aaron Kadrmaz *trombone*
SSG Scott Devereaux *tuba*

The U.S. Army Field Band
Woodwind Quintet

SFC Katayoon Hodjati *flute*
SSG Erika Grimm *oboe*
SFC Michael Sears *clarinet*
SSG Rebecca Bainbridge *horn*
SSG Sergio Acosta *bassoon*

Voice

Sue Matthews ^
Galena, MD

Julia Mintzer ^
Flensburg, Germany

Celine Mogielnicki ^
New York, NY

Meagan Sill ^
Sterling, VA

Chester River Youth Chorale

Julie Lawrence *Director*

Michelle Sensenig *Accompanist*

Elizabeth Assante

Sydney Bortz
Abby Glover
William (Bob) Hollis
Maggie Jackson
Casey Johnson
Phoebe Kelly
Emma Melvin
Lila Owens
Nate Peregoy
Denton Reff
Mollie Reff
Kaya Ricketts
Cecelia Schweitzer
Emeline Schweitzer
Aaron Sensenig
Lydia Sensenig
Isabella Williams
Liam Williams
Winston Williams

Conducting

Jiannan Cheng
Chengdu, China

Kiril Stankow
Trollenhagen, Germany

Alexander Humala
Minsk, Belarus

Nikolay Lalov ^
Cascais, Portugal

Keehun Nam
Eden Prairie, MN

Iván Enrique Rodríguez
Caguas, Puerto Rico

Richard Rosenberg *
Galena, MD

Hannah Schendel
Saint Paul, MN

Robert Stiles ^
Huntington Woods, MI

Mladen Tarbuk ^
Dubrovnik, Croatia

Arts Administration

Nicole Fassold
North East, MD

Rachelle Gensolin
Berrien Springs, MI

Gloria Guo
Guangzhou, China

Kelly Harper
Syracuse, NY

Caitlin Patton *
Galena, MD

Maria Rusu
Brasov, Romania

* mentor
^ guest
associate
~ staff

Tuesday, 6 June 2017, 7:30pm

Decker Theatre, Washington College

Festival String Orchestra

Brandenburg Concerto No. 6 in B-flat, B.W.V. 1051

[no tempo indication]

Adagio, ma non tanto

Allegro

Johann Sebastian Bach

Kimberly Sparr & Yang Li * violas
Robert Stiles conductor

* NMF Competition Winner

Verklärte Nacht (Transfigured Night), opus 4

Arnold Schönberg

(world premiere of Rosenberg edition)

Richard Rosenberg conductor

< < < intermission > > >

Liten Svit, F. S. 6

Präludium

Intermezzo

Finale

Carl Nielsen

Lyrisches Andante

Alexander Humala conductor

Max Reger

Suite i gammel stil, *Frå Holbergs tid* (Holberg Suite) opus 40

Praeludium

Sarabande

Gavotte

Air

Rigaudon

Edvard Grieg

Jiannan Cheng conductor

~ Hosted by Washington College ~

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with the Richmond Symphony Orchestra, Virginia Opera, Baltimore Lyric Opera, National Philharmonic and the Vermont Symphony Orchestra. Elizabeth joined the George Mason University School of Music as Professor of Violin in 2013 where she is the head of strings, teaches violin, viola, pedagogy, and coaches chamber music. She is a faculty member at the Levine School, the Orfeo Festival in Italy, and maintains a private studio.



Jenny Grégoire, violin, is a full-time instructor of violin at The University of Alabama. Born in Québec, Canada, Grégoire began to play violin when she was five. At age six, she was admitted in the pre-college division of the Québec Music Conservatoire where she studied with Jean Angers and Liliane Garnier-Le Sage and earned undergraduate and graduate degrees in violin performance and chamber music.

Upon leaving Québec, Grégoire attended Northwestern University, where she received a Master's degree in Violin Performance and Pedagogy with Dr. Myron Kartman. She was also a member of the Civic Orchestra of Chicago for two seasons and worked with conductors Cliff Colnot, Mistlav Rostropovitch, Neemi Jarvi and Pierre Boulez, among others. Grégoire left Chicago to play one season with the New World Symphony, a professional training orchestra under the direction of Michael Tilson Thomas, in Miami. The following year she was appointed concertmaster of the Mobile Symphony Orchestra and she has been holding this position since 2001. Jenny Grégoire is also concertmaster of the Tuscaloosa and Meridian Symphony Orchestras.

In addition to her orchestral career, Grégoire remains active as a soloist and recitalist. In 2004, she was invited by Maestro Speck to give the Southeastern premiere of the Fantasy for Violin and Orchestra by Kenji Bunch. Since then, she has appeared numerous times as a soloist with the Mobile Symphony.

Jenny Grégoire is very involved as a teacher. She served on the faculty of the Milwaukee Chamber Music Festival for two summers and in 2011 and is on the faculty of the National Music Festival. Grégoire also maintains a successful private studio through the Community Music School of the University of Alabama. She regularly acts as a judge and leads sectionals for the Alabama All-State Festival. In June, 2014, Grégoire began her eleventh season with the Eastern Music Festival, where she plays in the faculty orchestra (as the assistant principal second violin), performs in the chamber music series and teaches violin and chamber music. She resides in Tuscaloosa with her husband, euphonium soloist Demondrae Thurman.



Maureen Yuen-Mathai, violin, has performed, taught and adjudicated in North and Central America, Europe, Asia and Africa. She is a member of the College of Examiners of the Royal Conservatory of Music as well as a senior adjudicator and strings specialist for the Royal Conservatory Music Development Program (formerly the Carnegie Hall Achievement Program). In addition, she has served on the summer faculties of the Schlern International Music Festival in the Italian Alps, Music/Meadows/Mountains in Washington and the Rocky Ridge Music Center in Colorado as Artist/Faculty.

Active in chamber music collaborations and coachings, she was a founding member of the English Bay String Quartet, which toured North America and the Caribbean for many years. Her active schedule also includes performances, adjudication and master classes worldwide, including the Hong Kong Schools Music Festival, the University of Nairobi (Kenya), and across Japan as a mentor with the New York Symphonic Ensemble. She is also a member of the Bellingham Festival Orchestra, whose recordings can often be heard on National Public Radio's Performance Today.

Ms. Yuen's interest in new music has led to collaborations with composers Chen Yi, Augusta Read Thomas and Adrienne Elisha, as well as being a featured performer at the Composer's Workshop at the annual New York State School Music Association Winter Conferences in 2010 and 2011. Ms. Yuen also co-founded the annual composition competition at the State University of New York at Fredonia in 2011 with Rob Deemer.

Canadian-born Ms. Yuen joined the faculty of the School of Music at the State University of New York at Fredonia in 2004. She is the recipient of the SUNY Chancellor's Award for Excellence in Teaching, selected from a pool of nominees from the 64 campuses that compose the State University of NY. In her free time, Ms. Yuen volunteers at the local dog shelter. Ms. Yuen lives in Fredonia with her husband Sycil, an endlessly-practicing professional trumpet player.



Kimberly Sparr, viola, is Assistant Professor of Viola at Texas Tech University. Prior to joining the Texas Tech faculty, Dr. Sparr was the assistant principal violist of the Richmond Symphony and instructor of viola at the College of William & Mary. Kimberly is a founding member of the Atlantic Chamber Ensemble. During the summer, she is the assistant principal viola of the Colorado Music Festival Orchestra and also serves as mentor faculty at the National Music Festival on Maryland's Eastern Shore.

Dr. Sparr has performed with the National Symphony, Washington National Opera, and the St. Paul Chamber Orchestra. She has participated in numerous festivals including Verbier (Switzerland), Sarasota, Mozaic, Cabrillo Festival of Contemporary Music, and Lake George and was also a fellow at Aspen and Tanglewood. She has toured Europe and Asia with both the Verbier and National Symphony Orchestras, and previously served on the faculty of the University of Maryland Baltimore County.

Her chamber music collaborations include performances with Lara St. John, Boris Allakhverdyan, Simone Dinnerstein, New Music Raleigh, Festival Mozaic, Lake George Music Festival, and Washington Musica Viva. Dr. Sparr was a recipient of a three-year New Horizon Fellowship at the Aspen Music Festival where she studied with Heidi Castleman and Victoria Chiang. She also was a fellow at the Tanglewood Music Center and the Sarasota Festival.

Kimberly Sparr studied at The Shepherd School of Music, the New England Conservatory and the University of Maryland, where she studied under Daniel Foster.

An advocate of contemporary music, Dr. Sparr is actively commissioning and collaborating with composers to expand the viola repertoire. She has worked on commissions while in

A close-up photograph of a Christmas tree. The image is filled with green pine needles, several gold-colored ornaments of various sizes, and pine cones. The lighting is warm, creating a festive and cozy atmosphere. The text is overlaid on the upper portion of the image.

A Christmas Concert

Sunday, December 18, 2016, 5:00 p.m.

First United Methodist Church

Lubbock, Texas

Vesper
CONCERT SERIES

CHANCEL CHOIR

Soprano

Kay Adams
Michelle Alexander
Sandy Anderson
Kim Ansolabehere
Nancy Barr
Jeannie Barrick
Patti Campbell
Mary Cato
Linda Duhan
Peggy Dyess
Cathy Gabro
Martha Ginn
Susan Gordon
Susan Jones
Sue Lewis
Gwen Morgan
Melanie Neal
Judy Poffenbarger
Cheryl Sevigny
Tamara Speer
Amy Steward
Beverly Stirman
Vicki Thornley
Diane White

Alto

Cynthia Davis
Briana Dunn
Nancy Edwards
Deborah Finlayson

Patty Freier
Challa Goedeke
Ann Hamilton
Terry Hawkins
Kathy Hunt
Cheryl McKnight
Nancy Meyer
Paula Miller
Marilyn Murfee
Kay Nance
Barbi Norton
Jeannie Patterson
Comfort Pratt
Sharon Robinson
Debbie Settler
Janice Sims
Sue Smith
Shawn White
JoAnna Willis

Tenor

Abel Ramon
Denny Martin
Jacob Nance
James Nance
Matthew O'Neill
Bill Pasewark
Lolly Pasewark
Gary Poffenbarger
Elizabeth White

Bass

Greg Bell
Keith Bell
Pitts Davis
Alan Hendrix
Warren Hunt
Jim Meyer
Walter Miller
Bryan Smitherman
David Speer
Len Webster
Sheldon Webster
Larry Willis

Youth Choir

Ellyn Brashear
Sam Cribbs
John Fox
Campbell Howe
Emma Johnston
Emma Keller
Jackson McCammond
Jacob Nance
Taylor Reed
Carol-Anne Smitherman
Ross Smitherman

CHAMBER ORCHESTRA

Violin I

Eric Fried, concertmaster
Sarah Huang

Violin II

Oryana Racines, principal
Francisco Villaroel Huerta

Viola

Kimberly Sparr, principal
Sharon Mirll

Cello

Jeffrey Lastrapes, principal

Double Bass

Blake Giesting, principal

Oboe

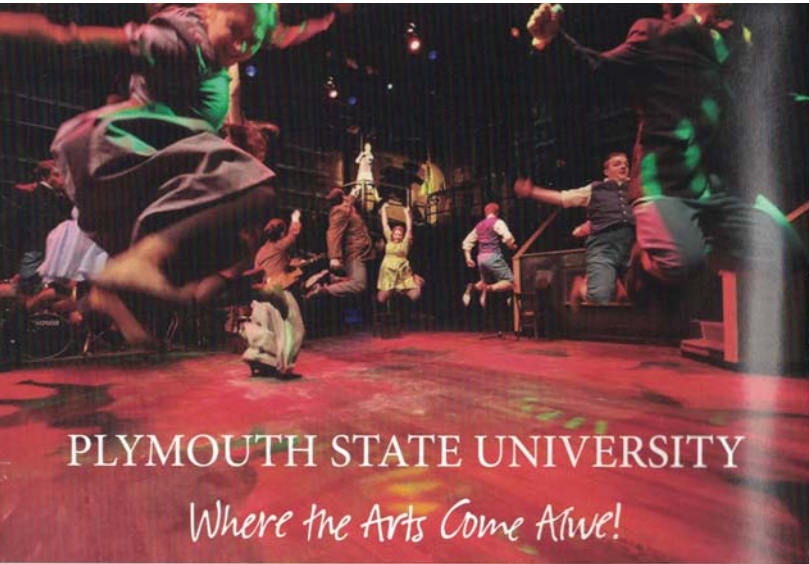
Amy Anderson, principal

Trumpet

Andrew Stetson, principal

Harpsichord/Organ

Clinton Barrick, principal



Experience the wide range of performing arts, exhibitions, and cultural programming that PSU offers.

Silver Center for the Arts
silver.plymouth.edu

Museum of the White Mountains
go.plymouth.edu/mwm

Karl Drerup Art Gallery
plymouth.edu/drerup



Newfound Photography photo.

New Hampshire Music Festival

Wanderlust

Celebrating our 64th Season — July 5 through August 4, 2016

Orchestra Personnel

VIOLINS

Yulia Iglina Milshstein
Concertmaster
Ella Marie Gray
Assistant Concertmaster
Charles Dimmick
Principal 2nd
Heidi Braun-Hill
Sasha Callahan
Luis Casal**
Kyra Davies**
John Fetter
Irene Fitzgerald-Cherry**
Julie Fox Henson
David Handler
Kristina Handler
David Langr
Kathryn Langr
Diane Nicholieris**
Bozena O'Brien+
Lidija Peno**
Phyllis Saunders
Cory Smith+
Viktoria Tchertchian
Kristin Van Cleve
Olev Viro
Aaron Westman**

VIOLAS

Bernard DiGregorio
Principal
Jason Bonham
Evan Buttemer**
Luis Casal**
Joan Ellersick
Mary Harris
Carl Larson**
Harold Liebermann**
Michael Molnau**
Ann Smith+
Kimberly Sparr**
Aaron Westman**

CELLOS

Walter Gray
Principal
Andrea DiGregorio
Leo Eguchi
David Goldblatt
Tido Janssen
Jim Kennedy**
Christine Kim**

BASSES

Joseph Higgins
Principal
Tony D'Amico+
Nancy Kidd**
Michael Lelevich
Eliot Porter

FLUTES

Valerie Watts
Principal
Rachel Braude
Carmen Lemoyne**
Mary Kay Robinson

OBOES

Cheryl Bishkoff**
Principal Week 1
Xiomara Mass**
Principal Week 2
Harrison Linsey**
Principal Week 3
Shawn Welk**
Principal Week 4
Richard Basehore**
Principal Week 5
Stefani Burk**
Andrea Hixon**

This year the NHMF Orchestra is auditioning players for the principal oboe position. We are thrilled to welcome these fine players to share the stage with us here and as featured performers in our Tuesday night chamber series.

Orchestra Personnel

CLARINETS

Elizandro Garcia-Montoya
Bill Kalinkos
Co-Principals
Amy Advocat**
Karen Henninger**

BASSOONS

Nicolasa Kuster
Principal
Eric Anderson
Margaret Phillips+
Leyla Zamora

HORNS

David Saunders
Principal
Scott Brubaker
Whitacre Hill
Kimberly Harriman+
Nina Miller
David Nesmith

TRUMPETS

Andrew Kemp
Principal
Tina Erickson**
Keith Johnson

TROMBONES

David Loucky
Principal
Maureen Horgan
Paul Ferguson
Donald Robinson

TUBA

Velvet Brown
Principal
Steve Perry**

TIMPANI

Bill Shaltis
Principal

PERCUSSION

William Manley+
Principal
Joe DeMarco**
Neil Grover**
Richard Kelly
Chris Latournes**

HARP

Rachel Ferris
Principal
Erica Driscoll**

KEYBOARDS

Leslie Amper
Stacy Kwak**
George Lopez
Frances Renzi+
Michael Zuraw**

GIUITAR

Daniel Acsadi**



**Guest Musician
+ Roster Musician on Sabbatical 2016



TEXAS TECH ALUMNI[®]
A S S O C I A T I O N

Support. Tradition.

Congratulations, again, on being selected as an outstanding new faculty member from your college! Your award is mentioned on page 8.

Strive for Honor and Guns Up!

Britta Tye

Special Events – Texas Tech Alumni Association

JULY/AUGUST 2016

texas TECHSAN

VOLUME 69, NUMBER 04 // 70th ANNIVERSARY



Living Variously // A Tribute to Peggy Pearce
The TTU Public Art Program // Sno[®] Delicious

Love at Persimmon Gap
Ben and Katharine Love

PEOPLE

TEXAS TECH UNIVERSITY WHITACRE COLLEGE OF ENGINEERING HONORED SEVEN ALUMNI AT ITS 50TH ANNUAL DISTINGUISHED ENGINEER AWARDS LUNCHEON APRIL 15. Honorees were **CHRIS BURCHETT**, executive director for client security software engineering for Dell Computers who earned a bachelor's in computer science in 1990; **DALE CHERRY**, retired vice president and client director for Black & Veatch who received a bachelor's in civil engineering in 1978; **DAVID KING**, president and chief executive officer of Primoris Services Corporation, one of the largest construction infrastructure service enterprises in the U.S, who earned a bachelor's in mechanical engineering in 1974; **FRED DAVID "DAVE" MARTIN**, who serves as a cabinet secretary for the New Mexico Energy, Minerals and Natural Resources Department and received a bachelor's in chemical engineering in 1960; **KEITH MCAULIFFE**, vice president and chief technologist for HPE Servers Global Business Unit of Hewlett-Packard Enterprise, who earned a bachelor's in electrical engineering in 1981; **MARK RAMSEY**, president of Texas Drilling Associates, a consulting engineering



From left: Chris Burchett, Dale Cherry, David King, Dave Martin, Keith McAuliffe, Mark Ramsey, Gary Thomas.

company he founded in 1992 that focuses on trouble prevention and institutes programs he pioneered to save operators hundreds of millions of dollars in trouble costs, who earned a bachelor's in mechanical engineering in 1979; and **GARY C. THOMAS**, president and executive director of the Dallas Area Rapid Transit (DART) system, who earned double bachelor's degrees in civil engineering and architecture structure in 1980. Professor and Emeritus Dean John R. Bradford created the Distinguished Engineer Awards in 1966 to honor former engineering students who have made significant contributions to society and whose accomplishments have brought great honor to the college, Texas Tech and the engineering profession.



Top row, from left: Mike Parent, College of Arts & Sciences; Joseph Young, College of Agricultural Sciences & Natural Resources; Christopher Browning, College of Human Sciences; Raymond Flores, College of Education; and Joshua Fairbanks, Jerry S. Rawls College of Business Administration. Bottom row, from left: Kimberly Sparr, College of Visual & Performing Arts; Brie Sherwin, School of Law; Melanie Sarge, College of Media & Communication; and Carla Lacerda, Edward E. Whitacre College of Engineering. Not pictured: Matt Stock, College of Arts & Sciences; Keira Williams, Honors College and Peter Raab, College of Architecture.

TEXAS TECH ALUMNI ASSOCIATION HONORED OUTSTANDING FACULTY MEMBERS FOR THEIR ACHIEVEMENTS AND CONTRIBUTIONS AT THE 2016 FACULTY CONVOCATION, HELD APRIL 21. The awards are presented to faculty who have four years, or fewer, of service at any university and who have earned distinction for dedicated service to Texas Tech. The dean of each academic unit designates the recipient of the award, which carries with it a certificate and an honorarium of \$500 funded by the Texas Tech Alumni Association. The TTAA uses membership funds to help to meet academic needs throughout Texas Tech University. In order to assist Texas Tech in attracting and retaining world-class faculty, TTAA established the New Faculty Awards program in 1987 to recognize outstanding new members of the faculty in each college and the School of Law.

A painting of a lantern on a boat at night. The lantern is the central focus, with a glowing yellow light emanating from its glass globe. The frame of the lantern is dark, possibly black or dark blue. The background shows a dark, silhouetted forest on a hillside overlooking a body of water. The water is dark with some lighter, shimmering reflections. The overall mood is serene and atmospheric.

National Music Festival

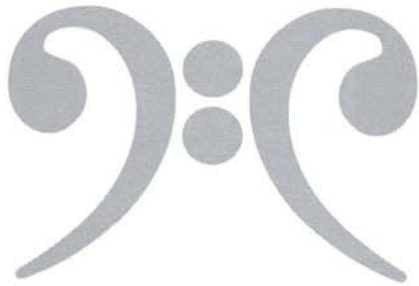
at Washington College

June 5-18, 2016



National Music Festival

at Washington College



Season VI

June 5-18, 2016

Chestertown
Maryland

Richard Rosenberg
Artistic Director

Caitlin Patton
Executive Director

Front cover image:
Light of Day by Marc Castelli

Festival Guide Design:
Richard Rosenberg

National Music Festival
P. O. Box 284, Chestertown, MD 21620 USA
410.778.2064 | info@nationalmusic.us | www.NationalMusic.us

National Music Festival

Russia. Prof. Adams has studied chamber music with members of the Borodin and Tokyo String Quartets.

She also studied piano and chamber music with Anna Balakerskaia and performed in the Smithsonian Institution's Piano 300 exhibition. In addition, she has participated in summer festivals such as Meadowmount, Orféo, Schlern, and Sösterberg as both a violinist and pianist. Her teachers have included Mikhail Gantvarg, Vladimir Landsman, Ani Kavafian, and Ricardo Cyncynates.

Elizabeth Adams has studied pedagogy extensively in both Russia and North America. Her doctoral thesis compares the approaches of pedagogues Yuri Yankelevich and Ivan Galamian.

In Montréal, she was on the faculty at the McGill Conservatory of Music; in New Haven she taught at an underprivileged public school and at the Neighborhood Music School. Her students have been accepted at the Montréal Conservatoire, received highest marks on McGill/Royal Conservatory examinations, and been prize winners in numerous competitions. She specializes in injury prevention and recovery.

Prof. Adams has been in demand as a performer, coach, and clinician. She is a frequent coach for the American Youth Philharmonic Orchestras and is pianist for their Music Buddies mentorship program. As a freelancer, she has performed with the Richmond Symphony Orchestra, Virginia Opera, Baltimore Lyric Opera, National Philharmonic and the Vermont Symphony Orchestra. Elizabeth joined the George Mason University School of Music as Professor of Violin in 2013 where she is the head of strings, teaches violin, viola, pedagogy, and coaches chamber music. She is a faculty member at the Levine School, at the Orféo Festival in Italy, and maintains a private studio.



Jessica Mathaes, violin, has been hailed as "something to behold" by the Village Voice. An award-winning violinist Ms. Mathaes enjoys a multifaceted career as a soloist, recording artist, educator and concertmaster of the Austin Symphony. She has appeared as a soloist with orchestras throughout the United States, and has toured Europe several times.

Ms. Mathaes debut CD, *Suites and Sweets*, was released on the Centaur label in 2009 to critical acclaim in Fanfare, Audiophile Audition, and MusicWeb International (UK) among others. She also appears regularly in recital across the country, and her interpretation of Korngold's *Much Ado About Nothing* was featured in 2010 on Performance Today in a segment highlighting music based on the works of William Shakespeare. Ms. Mathaes was appointed concertmaster of the Austin Symphony in 2005, becoming the youngest person to occupy the chair and the first woman concertmaster in the symphony's 100-year history. The Austin Chronicle selected her debut as featured soloist with the orchestra as one of the "Top 10 classical music wonders of 2007," declaring her "a master of the Khachaturian Violin Concerto."

A champion of new music, she has premiered works of numerous composers such as Pierre Jalbert, Paul Reale, Andrew McKenna Lee, and the thrice Pulitzer-nominated composer and Austin Symphony bassist P. Kellach Waddle. In 2010 Ms. Mathaes was invited to perform a solo recital in New York City

featuring multiple world premieres written for her by composers of the Random Access Music Composer's Collective. Ms. Mathaes has conducted master classes at universities across the United States, and has served on the faculty of the Hot Springs Music Festival and the International Festival-Institute at Round Top. Originally from Omaha, Nebraska, she made her orchestral solo debut at age 16, performing Saint-Saëns' *Violin Concerto No. 3*. Ms. Mathaes holds performance degrees from Rice University, where she graduated magna cum laude, and performs on a violin crafted in 1807 by Johannes Cuyppers, who is known as the Dutch Stradivarius.



Maureen Yuen-Mathai, violin, has performed, taught and adjudicated in North and Central America, Europe, Asia and Africa. She is a member of the College of Examiners of the Royal Conservatory of Music as well as a senior adjudicator and strings specialist for the Royal Conservatory Music Development Program (formerly the Carnegie Hall Achievement Program). In addition, she has served on the summer faculties of the Schlern International Music Festival in the Italian Alps, Music/Meadows/Mountains in Washington and the Rocky Ridge Music Center in Colorado as Artist/Faculty.

Active in chamber music collaborations and coachings, she was a founding member of the English Bay String Quartet, which toured North America and the Caribbean for many years. Her active schedule also includes performances, adjudication and master classes worldwide, including the Hong Kong Schools Music Festival, the University of Nairobi (Kenya), and across Japan as a mentor with the New York Symphonic Ensemble. She is also a member of the Bellingham Festival Orchestra, whose recordings can often be heard on National Public Radio's Performance Today.

Ms. Yuen's interest in new music has led to collaborations with composers Chen Yi, Augusta Read Thomas and Adrienne Elisha, as well as being a featured performer at the Composer's Workshop at the annual New York State School Music Association Winter Conferences in 2010 and 2011. Ms. Yuen is also co-founded the annual composition competition at the State University of New York at Fredonia in 2011 with Rob Deemer.

Canadian-born Ms. Yuen joined the faculty of the School of Music at the State University of New York at Fredonia in 2004. She is the recipient of the SUNY Chancellor's Award for Excellence in Teaching, selected from a pool of nominees from the 64 campuses that compose the State University of New York.

In her free time, Ms. Yuen is on the quest to perfect dairy free cooking and baking. She also volunteers at the local dog shelter. Ms. Yuen lives in Fredonia with her husband Sycil, an endlessly-practicing professional trumpet player.

Kimberly Sparr, viola, is Assistant Professor of Viola at Texas Tech University. Prior to joining the Texas Tech faculty, Dr. Sparr was the assistant principal violist of the Richmond Symphony and instructor of viola at the College of William & Mary. Kimberly is a founding member of the Atlantic Chamber Ensemble. During the summer, she is the assistant principal viola of the Colorado Music Festival Orchestra and also serves



as mentor faculty at the National Music Festival on Maryland's Eastern Shore.

Dr. Sparr has performed with the National Symphony, Washington National Opera, and the St. Paul Chamber Orchestra. She has participated in numerous festivals including Verbier (Switzerland), Sarasota, Mozaic, Cabrillo Festival of Contemporary Music, and Lake George and was also a fellow at Aspen and Tanglewood. She has toured Europe and Asia with both the Verbier and National Symphony Orchestras, and previously served on the faculty of the University of Maryland Baltimore County.

Her chamber music collaborations include performances with Lara St. John, Boris Allakhverdyan, Simone Dinnerstein, New Music Raleigh, Festival Mozaic, Lake George Music Festival, and Washington Musica Viva. Dr. Sparr was a recipient of a three-year New Horizon Fellowship at the Aspen Music Festival where she studied with Heidi Castleman and Victoria Chiang. She also was a fellow at the Tanglewood Music Center and the Sarasota Festival.

Kimberly Sparr studied at The Shepherd School of Music, the New England Conservatory and the University of Maryland, where she studied under Daniel Foster.

An advocate of contemporary music, Dr. Sparr is actively commissioning and collaborating with composers to expand the viola repertoire. She has worked on commissions while in residence at the Avaloch Institute and has recently collaborated with artists in conjunction with Expressions for Justice in the Netherlands.



Natasha Farny, violoncello, studied at the Curtis Institute of Music and Yale College and completed her master's and doctoral degrees at the Eastman School of Music and at The Juilliard School, she received a fellowship at the Leipzig Hochschule für Musik und Theater "Felix Mendelssohn Bartholdy." While still a teenager, Ms.

Farny won three Boston-based concerto competitions with the Shostakovich *Concerto No. 1* and the Dvorak *Concerto*, resulting in performances with both the Boston Symphony and the New England Conservatory Youth Symphony Orchestra. Ms. Farny was also a concerto winner while at Juilliard, where she performed Dutilleux's *Tout un Monde Lointain* with Robert Spano. More recent performances have included concertos with the Buffalo Philharmonic, Abilene Philharmonic, and the Greeley Symphony Orchestra, as well as with the Longwood Symphony, Orchard Park Symphony, Erie Chamber Orchestra, and the Western New York Chamber Orchestra.

Ms. Farny performed at the American Spring Festival in the Czech Republic in 2011, and she toured Brazil in 2013. Ms. Farny was a 2012 winner of the American Composers Forum "Encore Grant," which resulted in concerts at New York City's Bargemusic "Here and Now" series. She learned to play the Theremin Cello for a project that involved the Asko/Schoenberg Ensemble, the London Sinfonietta, and the International Contemporary Ensemble. Her performances with these groups of Edgard Varèse's rarely heard *Ecuatorial* were held at the Holland Festival (Amsterdam), Festival d'Automne, the Southbank Centre, and at the

Lincoln Center Festival in New York City. This August brings a residency at the Avaloch Music Farm, performing with violist Kimberly Sparr and composer Caroline Mallonee.

In addition to teaching in her Studio at SUNY Fredonia, Ms. Farny oversees the Fredonia Cello Choir and coordinates chamber music. She has given numerous master classes and participated in summer music festivals in Sewanee, Boulder, Anchorage, and Sweden. In her free time, she enjoys hiking, biking, and swimming, cooking with fresh vegetables, and traveling to exotic locales.



Robert Stiles, double bass/librarian, was appointed Principal Librarian of the Detroit Symphony Orchestra in 2004 and has worked in as a librarian since 1999. He is also the Principal Librarian of the Grand Teton Music Festival.

A musician and a scholar, Dr. Stiles maintains active connections to both areas of his professional life. In his dissertation for his doctoral degree from the University of Texas at Austin, *Serge Koussevitzky: Recently Discovered Compositions for Double Bass and for Large Ensembles within the Context of His Life and Career*, Robert presented his discovery of 29 lost compositions by Serge Koussevitzky, the great double bass virtuoso and conductor of the Boston Symphony. Other publications include "Lass uns das Lied des Schiller: Musical and Philosophical Unities in Ludwig van Beethoven's Ninth Symphony, which examines the concept that the famous *Ode to Joy* is the basis for every thematic area in this work and served as a unifying force not only in the *Ninth Symphony* but also in every aspect of Beethoven's later years.

Dr. Stiles is a busy composer, arranger and double bassist. His arrangements have been performed by the DSO as well as the Baltimore and Columbus Symphonies. He performs regularly with the Detroit Symphony, Michigan Opera Theatre and the Grand Teton Music Festival. He joined the San Angelo Symphony at age 15 and played with Louisiana Philharmonic and the Albuquerque Symphony. He has also performed with the Spoleto Festival in Italy and at the American String Teacher's Association convention in Norway.

Dr. Stiles previously served as Principal Librarian of the Florida West Coast Symphony and the Sarasota Music Festival. Dr. Stiles designed the new orchestra library in the Max Fischer Music Center, where he reorganized the DSO's vast collection and rediscovered over 500 works donated to the orchestra from the Works Progress Administration. He is reconstructing the Orchestra's musical history and creating a model orchestra library.

Robert Stiles' hobbies include hiking, biking, skiing and brewing beer. He lives in Huntington Woods with his wife, Gwen, a speech pathologist, one super son, age 7, and their awesome Labrador retriever, Sherman, age 10.

Arts Laureate, recording engineering. Arts Laureate is a record label and recording team specializing in chamber and orchestral recordings. Arts Laureate has produced recordings throughout the United States for the Chicago, Baltimore, Milwaukee and Richmond Symphony Orchestras, Orpheus, Imani Winds, Stradivari Quartett,

ON BEHALF OF THE TEXAS TECH FORUM CHAPTER OF MORTAR BOARD, THE


APPLE POLISHING AWARD

FOR EXCELLENCE IN POSITIVE ACADEMIC INFLUENCE OF A MORTAR BOARD MEMBER

IS AWARDED TO

Dr. Kimberly Sparr

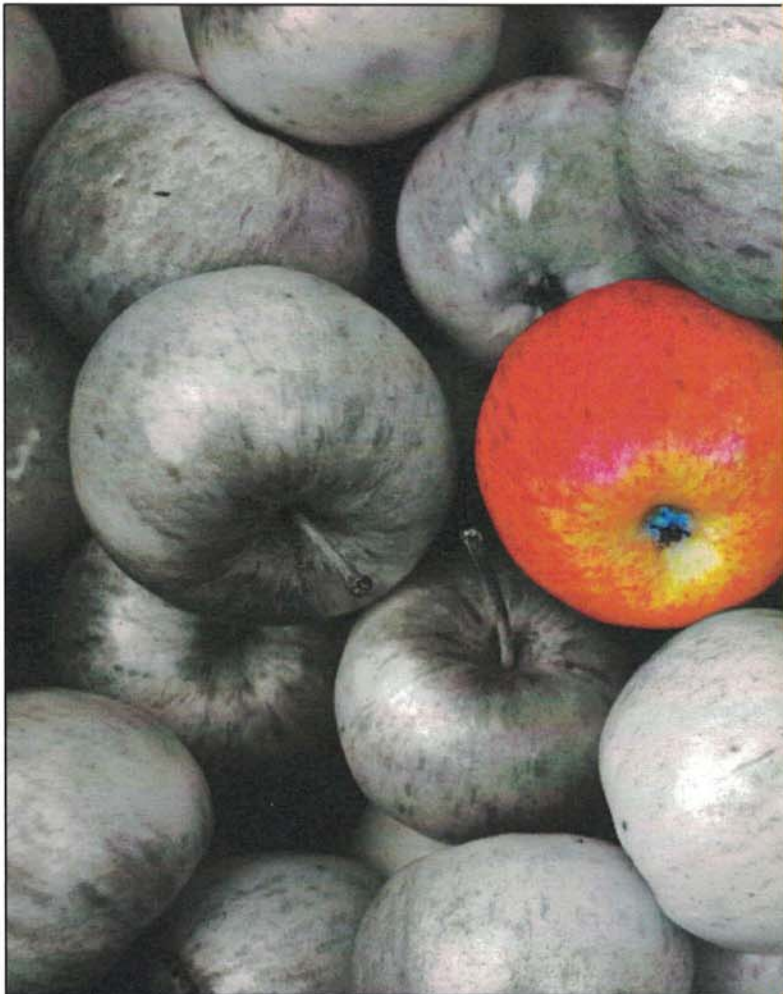
APRIL 24TH, 2016



GRACEN DANIEL, PRESIDENT



GRACE HUGH, APPLE POLISHING CHAIR



Texas Tech Mortar Board, Forum Chapter

2016 Apple Polishing

April 24, 2016

Texas Tech Rawls College of Business Atrium

Honorees

Michael Abbott
Jody Roginson
Dr. Thomas Cimarusti
Dr. Katie Langford
Kurt Caswell
Courtney Meyers
Dr. Jaclyn Canas-Carrell
Dr. John Masselli
Denise Lara
Dr. Vjiay Hegde
Dr. Francisco Delgadillo
Stacy Poteet
Dr. Narissra Punyanunt-
Carter
Dr. Andrew Jackson
Shelley Fillipp
Dr. Stephanie Thomas
Aliza Wong
Ali Duffy
Dr. Rodney Thomas
Dr. David Doerfert
Kimberly Matthews
Erin Gibson
Eduardo Segarra
Dr. Adebayo Molehin
Dr. Cindy Akers
Allison Childress
Julie Isom
Kristen Bigbee
Erin Harold
Dr. Kimberly Sparr

Program

Check-in and Welcome

11:00 AM – 12:00 PM

Certificate Presentation

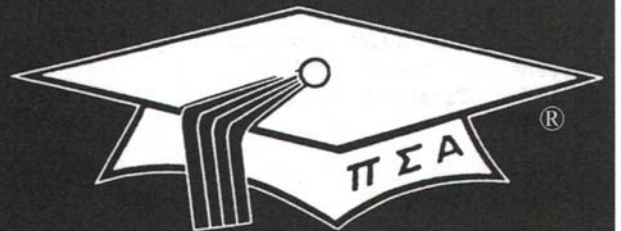
Walk over to RIP Griffin Park

Check in with baseball officials for the pre-game announcement

Be at the designated gate at 1:30 PM for on-field recognition

First Pitch vs. Texas

2:00 PM



Recognitions

Teaching Academy Departmental Excellence in Teaching Award

Department.....Honors College

Chancellor's Council Distinguished Teaching Awards

Scott Burris.....College of Agricultural Sciences and Natural Resources
Tanja Karp..... Edward E. Whitacre Jr. College of Engineering
Deborah Fowler..... College of Human Sciences

Chancellor's Council Distinguished Research Awards

Brian AncellCollege of Arts and Sciences
Katharine HayhoeCollege of Arts and Sciences
Ranadip Pal..... Edward E. Whitacre Jr. College of Engineering

Texas Tech Parents Association Faculty Awards

Aliza Wong.....Faculty Distinguished Service Award
Patricia DeLuciaFaculty Distinguished Service Award
Andrew Stetson.....Hemphill Wells New Professor Excellence in Teaching Award
Ronald Hedden Spencer Wells Award for Creativity in Teaching

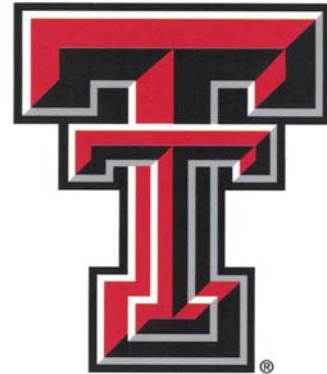
Gloria Lyerla Memorial Library Research Travel Grants

Scott Baugh.....College of Arts and Sciences
Keira Williams.....Honors College

Script read by Provost Lawrence Schovanec



Reception immediately following Convocation



**FACULTY HONORS
CONVOCATION**

**APRIL 21, 2016
3:30 PM
STUDENT UNION BUILDING
BALLROOM**

Programme

Welcome Provost Lawrence Schovanec
Remarks Interim President John Opperman

Awards Presentations

President's Excellence in Teaching Awards

Cynthia McKenney College of Agricultural Sciences and Natural Resources
Christian Pongratz College of Architecture
Catherine Epkins College of Arts and Sciences
Dimitri Pappas College of Arts and Sciences
Alan Barenberg College of Arts and Sciences
David Birney College of Arts and Sciences
Kristen Bigbee Jerry S. Rawls College of Business Administration
Fernando Valle College of Education
Mario Beruvides Edward E. Whitacre Jr. College of Engineering
Gary Elbow Honors College
Jacki Fitzpatrick College of Human Sciences
Rishi Batra School of Law
Jerod Foster College of Media and Communication
Terry Morrow College of Visual and Performing Arts

President's Academic Achievement Awards

Roman Taraban College of Arts and Sciences
William Gardner Jerry S. Rawls College of Business Administration
Coy Callison College of Media and Communication

President's Book Awards

Alan Barenberg College of Arts and Sciences
Bruce Clarke College of Arts and Sciences
Curtis Bauer College of Arts and Sciences
Lewis Held College of Arts and Sciences

President's Excellence in Commercialization Award

Seshadri Ramkumar College of Arts and Sciences

Texas Tech Alumni Association New Faculty Awards

Joseph Young College of Agricultural Sciences and Natural Resources
Mike Parent College of Arts and Sciences
Matt Stock College of Arts and Sciences
Joshua Fairbanks Jerry S. Rawls College of Business Administration
Raymond Flores College of Education
Carla Lacerda Edward E. Whitacre College of Engineering
Keira Williams Honors College
Christopher Browning College of Human Sciences
Brie Sherwin School of Law
Melanie Sarge College of Media and Communication
Kimberly Sparr College of Visual and Performing Arts

Texas Tech Parents Association

Barnie E. Rushing, Jr. Faculty Distinguished Research Award
(STEM disciplines)

Yehia Mechref College of Arts and Sciences
Andrew Jackson Edward E. Whitacre Jr. College of Engineering

Texas Tech Parents Association

Barnie E. Rushing, Jr. Faculty Distinguished Research Award
(Social Science, Humanities, and Creative Arts disciplines)

Kelly Cukrowicz College of Arts and Sciences
Sybil Hart College of Human Sciences

Texas Tech Parents Association

Barnie E. Rushing, Jr. Faculty Outstanding Researcher Awards

Clint Boal College of Agricultural Sciences and Natural Resources
Maria Perbellini College of Architecture
Lucy Barnard-Brak College of Education
Jon Hufford Libraries
Eric Rasmussen College of Media and Communication
Dorothy Chansky College of Visual and Performing Arts

Emeritus Faculty Certificates

Edward Allen	Kitty Harris	Lawrence Mayer
Dick Auld	Larry Hovey	Max Miller
Robert Baker	Carole Janisch	Kent Pearce
Elizabeth Hall Burns	Peggy Johnson	Alberto Julian Perez
Jharna Chaudhuri	Thomas Knight	Ann Ransdell
James Clopton	Allan Kuethe	Carl Seaquist
Rosemary Cogan	Stephan Maas	Otis Templer
	Herschel Mann	

Paul Whitfield Horn Professor Designations for 2016

Eric Hequet College of Agricultural Sciences and Natural Resources

Recognition of Paul Whitfield Horn Professors

Linda Allen	Hongxing Jiang	W. David Nes
Robert Baker	Eileen Johnson	Andreas Neuber
Loretta Bradley	Kenneth Ketner	Brian Shannon
William Casto	Thomas Knight	Henry Shine
Sankar Chatterjee	Allan Kuethe	Sindee Simon
Bruce Clarke	David Larmour	Victoria Sutton
William Conover	Guigen Li	James Watkins
Stefan Estreicher	Jingyu Lin	Peter Westfall
Michael Galyean	Greg McKenna	William Westney
William Hase	Kishor Mehta	
Shelby Hunt	Sunanda Mitra	

Horn Professor Graduate Achievement Awards

Brandy Gonzalez MFA student, Art
Sevket Cetin Ph.D. student, Curriculum and Instruction
Fuda Ning Ph.D. student, Industrial Engineering
Nicole Lee Ph.D. student, Media and Communication
Jose De La Prada Ph.D. student, Spanish

TEXAS TECH ALUMNI ASSOCIATION



presents the

New Faculty Award

to

Kimberly Sparr

In Recognition of Your Outstanding Dedication to Academic Achievement

Brie Dean

Executive Vice President and CEO

April 21, 2016

Date

Caerus Ensemble
presents
Winter Dreams: Music for Flute, Viola and Harp

Susanna Self, flute
Kimberly Sparr, viola
Jennifer Kirk Miller, harp

February 26, 2016, 7:00 pm, First United Methodist Church Chapel

Elegiac Trio

Sir Arnold Bax
(1883-1953)

Sonata for Flute and Harp
Allegro Moderato
Adagio—Presto

Jean-Michel Damase
(1928-2013)

River Seine's Open Air

D. J. Sparr
(1980-present)

*artist's contemplation—river flowing, brush on canvas—
the artist's contemplation—river flowing, brush on canvas—
swirls and eddies—the artist's contemplation, but a beautiful
person passes by—river flowing, brush on canvas, love song—
a boat with two lovers is painted on the canvas*

World Premiere Performance

Sonatine en Trio
Moderate
Mouvement de Menuet
Anime

Maurice Ravel (arr. Carlos Salzedo)
(1875-1937)



TEXAS TECH UNIVERSITY
College of Visual & Performing Arts
School of Music

Judith Farmer
bassoon

Richard Meek, bassoon
Amy Anderson, oboe
Nataliya Sukhina, piano
John Gilbert, violin
Kimberly Sparr, viola
Wendy Morton, cello

Guest Artist Recital

Thursday, February 25, 2016
Hemmler Recital Hall
Lubbock, Texas
5:00 p.m.

- Dual Identity for solo bassoon (2005).....Gernot Wolfgang
(b. 1957)
- Concerto for Two Bassoons (1902)..... Ernst Otto Toller
(1820-1897)
- Another Life (2000).....Gernot Wolfgang
Part Two from Trilogy for Oboe, Bassoon and Piano
- Quartet, Opus 73 No. 3.....Francois Devienne
in G Minor for Bassoon and String Trio (1759-1803)
- I. Allegro con espressione
 - II. Adagio, non troppo
 - III. Rondo, Allegretto poco Moderato

Programs produced by Benjamin Robinette and Publicity Office student assistants.
Hemmler Recital Hall is maintained by Tiffany Holmes and Hemmler Crew student assistants.



TEXAS TECH UNIVERSITY
College of Visual & Performing Arts
School of Music

Oryana Racines-Smakovic
violin

DMA Chamber Recital

Tuesday, February 23, 2016
Talkington Hall at the Legacy
Lubbock, Texas
5:30 p.m.

Duo for Violin and Viola in G major, K423.....Wolfgang Amadeus Mozart
I. Allegro (1756-1791)

II. Adagio

III. Rondeau – Allegro

Dr. Kimberly Sparr, viola

Trio for Clarinet, Violin and Piano Aram Khachaturian
I. Andante con dolore, con molto espressione (1903-1978)

Santiago Baena, clarinet

Xiao Yang, piano

INTERMISSION

Quartet in A Minor, Op. 13.....Felix Mendelssohn-Bartholdy
I. Adagio – Allegro vivace (1809-1847)

II. Adagio non lento

III. *Intermezzo*. Allegretto con moto – Allegro di molto

IV. Presto – Adagio non lento

Lauren Pokorzynski, violin

Jordan Kirksey, viola

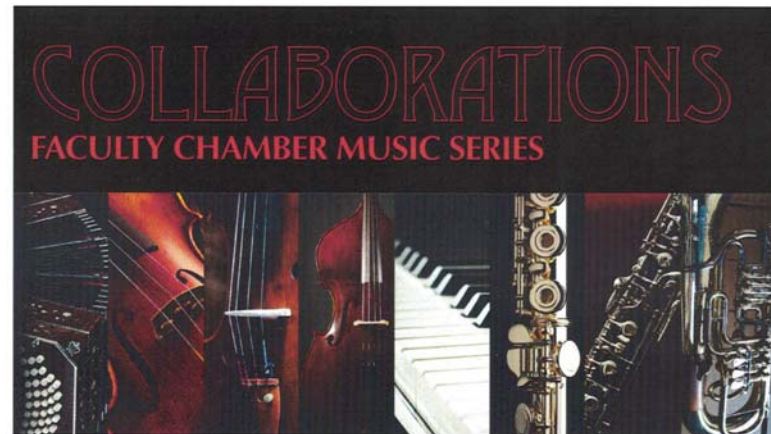
Marissa Merritt, cello

This recital is presented in partial fulfillment of the requirements
for the Doctoral of Musical arts degree in Performance.
Ms. Racines-Smakovic is a student of Professor Annie Chalex-Boyle.

Programs produced by Benjamin Robinette and Publicity Office student assistants.

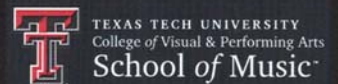
Collaborations Committee

Kevin Wass, chair
Gregory Brookes
Carla Davis Cash
Lisa Garner Santa
Kimberly Sparr



Sunday, February 21, 2016, 4:00 pm
Helen DeVitt Jones Sculpture Court
Museum of Texas Tech University

Amy Anderson, Oboe
Annie Chalex Boyle, Violin
Thomas Cimarusti, Accordion
Carla Davis Cash, Piano
Lora Deahl, Piano
Lisa Garner Santa, Flute
Mark Morton, Bass
Kimberly Sparr, Viola
Kevin Wass, Tuba
Susan Wass, Piano



Program

Sonata in G Major, BWV 1039

Johann Sebastian Bach
(1685-1750)

Adagio
Allegro ma non presto
Adagio e piano
Presto

Kimberly Sparr, viola
Kevin Wass, tuba
Susan Wass, piano

Trio for Flute, Oboe, and Piano, Op. 74

Madeleine Dring
(1923-1977)

Allegro con brio
Andante semplice
Allegro giocoso

Lisa Garner Santa, flute
Amy Anderson, oboe
Lora Deahl, piano

Libertango
Oblivion

Astor Piazzolla
(1921-1992)

Thomas Cimarusti, accordion
Annie Chalex Boyle, violin
Kimberly Sparr, viola
Mark Morton, bass
Carla Davis Cash, piano

Thirteen Changes (1986)

Pauline Oliveros
(b. 1932)

1. Standing naked in the moonlight—Music washing the body.
2. Atomic imagery—Rotating molecules—Instantaneous particles dancing—Vanishing.
3. Solar winds scorching the returning comet's tail.
4. Elephants mating in a secret grove.
5. Airborne carriers of transparent seedlings.
6. Songs of ancient mothers among awesome rocks.
7. A single egg motionless in the desert.
8. Rollicking monkeys landing on Mars.
9. A singing bowl of steaming soup.
10. Tiny mites circling one hair on the coat of a polar bear.
11. A solitary worm in an empty coffin.
12. A sip of midnight well water.
13. Directionless motion—Unquiet stillness—A moment alone with millions of people—Calming the waters—The aura of a black bird.

The Ensemble



Steuart enjoys an active career as a leading early/new music performer of his generation, performing regularly as a soloist and chamber musician in leading venues and festivals across North America and Europe. Highlights of his 2014-2015 concert season include being a featured soloist with Solistenensemble Kaleidoskop (DE) in festivals including Thüringer Bachwochen, Händelfestspiele Halle, and Holland Festival; radio and festival appearances with Ensemble Ausonia (BE); performing with Holland Baroque Society (NL) for King Willem Alexander of The Netherlands; appearing as soloist at the Amsterdam Cello Bienalle; and launching the first season of Oerknal! (a contemporary music collective which Steuart co-founded). His concert 'Bach&Beer' was selected by the Cleveland Plain Dealer as one of the 'Top 10 Classical Events of 2014' (USA) and a concert in which he appeared as soloist with Rene Schiffer and Apollo's Fire was numbered in London's '5 Best Classical Music Moments of 2014' according to The Telegraph (UK). Steuart is on faculty at the Credo Chamber Music Festival (USA) and co-leads the Baroque program of the Crescendo Summer Institute (HU). He holds a BM in modern cello and a MM in viola da gamba and baroque cello from the Oberlin Conservatory of Music.



This concert is presented as part of a project called Music in Familiar Spaces. Music in Familiar Spaces is a year-long tour of the U.S. that brings the classical music experience at its highest level to places that are familiar, or comfortable to people: their homes, the local cafe or pub, churches and meeting places. The concerts feature innovative programs that engage the listener, encouraging the audience to go beyond passive listening. Music in Familiar Spaces is a project by cellist Steuart Pincombe and his wife Michelle, and is generously supported by Credo Music.



Credo is a Christian music organization founded by violist Peter Slowik. Credo is dedicated to combining high-level musical training with Christian mentorship and the opportunity for outreach and service to others. Credo's commitment to developing the next generation of musical leaders, in the context of integrated music study, service, and faith, empowers its students to be more winsome and productive members of their communities, their musical ensembles, and their families.

www.musicinfamiliarspaces.com

www.credo-music.org

ADAPTATION

through form and function

STEUART PINCOMBE, CELLO

Ricercari for unaccompanied violoncello (1689)

No. 5 in C Major

No. 6 in G Major D. Gabrielli (1651?-1690)

Suite II in D Minor for unaccompanied violoncello, BWV 1008 (c. 1720)

Prelude

Allemande

Courante

Sarabande

Menuett I&II

Gigue J. S. Bach (1685-1750)

- BAROQUE BOW BY HARRY GRABENSTEIN -

From Essai sur le doigté du violoncelle et sur la conduite de l'archet (1806)

Etude No. 7 J.L. Duport (1749-1819)

Etude No. 8 J.P. Duport (1741-1818)

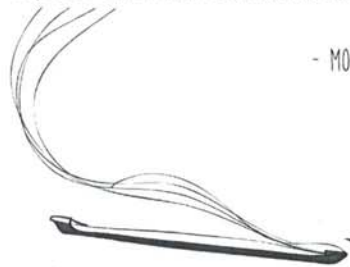
- CLASSICAL BOW BY RODNEY MOHR -

From 12 Caprices for violoncello (1875)

Caprice II

Caprice VII A. Piatti (1822-1901)

- MODERN BOW BY WALTER METTAL -



This concert is generously supported by Credo Music





Equally skilled as a solo, chamber, and orchestral violist, **KIMBERLY SPARR** (viola) was the assistant principal violist of the Richmond (VA) Symphony from 2008-2013 and is a founding member of the Atlantic Chamber Ensemble. During the summers, she is the assistant principal viola of the Colorado Music Festival Orchestra.

As an orchestral violist, Dr. Sparr has performed with symphonies, in chamber performances, and in masterclasses across the country. In 2001, Dr. Sparr was a Piatigorsky Foundation Artist and was the recipient of the Gunther Schuller Award from New England Conservatory.

Kimberly Sparr earned her Bachelor of Music degree from The Shepherd School of Music at Rice University where she studied with Martha Strongin Katz. She holds a Master of Music degree from the New England Conservatory where she studied with James Dunham, and a Doctor of Musical Arts Degree from the University of Maryland, where she studied under Daniel Foster.

Dr. Sparr has served on the faculties of the College of William & Mary and the University of Maryland Baltimore County. An avid proponent of teaching, she has been a teaching assistant to James Dunham and Daniel Foster and has coached young musicians in the Washington D.C. Youth Orchestra, the Richmond Symphony Youth Orchestra, and at Blue Lake Fine Arts Camp.



American violoncellist, **NATASHA FARNY** studied at the Curtis Institute of Music and Yale College. After completing her master's and doctoral degrees at the Eastman School of Music and at the Juilliard School, she received a fellowship at the Leipzig Hochschule für Musik und Theater "Felix Mendelssohn Bartholdy." She has been on the School of Music faculty at The State University of New York at Fredonia since 2005. At 17 and 18, she won three Boston-based concerto competitions with the Shostakovich Concerto No. 1 and the Dvorak Concerto, resulting in performances with both the Boston Symphony and the New England Conservatory Youth Symphony Orchestra. Ms. Farny was also a concerto winner while studying

at Juilliard, where she performed Dutilleul's *Tout un Monde Lointain* with Robert Spano. More recent performances have included concertos with the Buffalo Philharmonic, Abilene Philharmonic, and the Greeley Symphony Orchestra, as well as with the Longwood (Boston) Symphony, Orchard Park (NY) Symphony, Erie Chamber Orchestra, and the Western New York Chamber Orchestra.

In addition to her cello studio at SUNY, Fredonia, Ms. Farny oversees the Fredonia cello choir and coordinates the string chamber music. She has been honored at Fredonia with several awards, including grants from the Faculty Student Association and the United University Professions, as well as the Hagan Young Scholar Artist Award for outstanding artistic performance. In 2012, Ms. Farny participated in an international teaching exchange, which resulted in her giving lessons and classes at the Musikgymnasium Schloss Belvedere and the Hochschule für Musik Franz Liszt in Weimar, Germany. She has given numerous master classes and participated in summer music festivals in the United States and abroad. She has also performed all over the globe in prestigious venues and in notable festivals and performances.

LSU

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Music & Dramatic Arts
School of Music

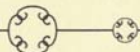
GUEST OBOE RECITAL

Jared Hauser, *oboe*
Jenny Grégoire, *violin*
Kimberly Sparr, *viola*
Natasha Farny, *cello*
Michael Gurt, *piano*

Wednesday, February 3, 2016 | 7:30 p.m. | Recital Hall

LOVE PURPLE. LIVE GOLD.

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Oboe Quartet in F Major, K. 370
Allegro
Adagio
Rondeau Allegro

Wolfgang Amadeus Mozart
(1756-1791)

Evocations

Peruvienne
Nigerienne
Cambodgienne
Ecoissaise

Henri Tomasi
(1901-1971)

Polonaise Brillante, op. 3

Frederic Chopin
(1810-1849)

Phantasy Quartet, op. 2

Benjamin Britten
(1913-1976)



Oboist **JARED HAUSER** has been described as "melodious and spontaneous" by ArtsNash, and as a "sensitive, elegant soloist" with a "subtle refined style" by Gramophone Magazine. He was appointed to the faculty of the Blair School of Music at Vanderbilt University in 2008, where he serves as Associate Professor of Oboe, and performs with the Blair Woodwind Quintet.

Increasingly in demand as a pedagogue and performer, Hauser is a frequent clinician at music schools and festivals across the United States and abroad. Highlights of this season include the premier of a new works by Michael Rose, and Michael Slayton; concerto appearances with the National Music Festival Orchestra, performances with the new music ensemble Intersection, serving as principal oboist of the Nashville Opera orchestra, and as baroque oboist at the Nashville Early Music Festival and the Valley Conservatory Early Music Festival.

Hauser performs with the period instrument ensemble Music City Baroque, and each summer teaches at the Interlochen Center for the Arts and the National Music Festival. He formerly served as principal oboe of orchestras across the United States and at various festivals.

An active recording artist, Hauser has released several highly acclaimed CDs. Upcoming releases include CDs featuring contemporary works for oboe and string quartet, and concerti by J.S. Bach.

With degrees from the Oberlin Conservatory, Rice University, University of Michigan, and Michigan State University, his principal teachers were James Caldwell, Alex Klein, Robert Atherholt, Dan Stolper and Harry Sargous.

Hauser is a Yamaha Performing Artist.



JENNY GRÉGOIRE is the Assistant Professor of Violin at the University of Alabama. She has been concertmaster of the Mobile Symphony, under the direction of Scott Speck, since 2001. Born in Québec, Canada, Jenny studied at the Québec Music Conservatoire with Jean Angers and Liliane Garnier-Le Sage and earned both undergraduate and graduate degrees in violin performance. Upon leaving Québec, Ms. Grégoire attended Northwestern University where she received a Master's degree in Violin Performance and Pedagogy with Dr. Myron Kartman. She was also a member of the Civic Orchestra of Chicago for two seasons and worked with conductors Cliff Colnot, Pierre Boulez and Daniel Barenboim, among

others. Ms. Grégoire left Chicago to play one season with the New World Symphony, under the direction of Michael Tilson Thomas, in Miami, FL. Jenny Grégoire is extremely sought-after in the southeast, as she is also concertmaster of the Tuscaloosa and Meridian Symphony Orchestras. In addition to her orchestral career, Ms. Grégoire remains active as a soloist and a recitalist. She has performed several times as a soloist with the Mobile Symphony, the Meridian Symphony and the Tuscaloosa Symphony. She has been heard in solo recitals in Canada, Alabama, Mississippi and New York. She co-founded the duo "Jouvence" with pianist Konstantza Chernov. She has been on the faculty of the National Music Festival since its foundation.



MICHAEL GURT is Paula Garvey Manship Distinguished Professor of Piano at Louisiana State University. He won First Prize in the Gina Bachauer International Piano Competition in 1982, and has appeared as soloist with the Chicago Symphony, Philadelphia Orchestra, Utah Symphony, Baltimore Symphony, and China National Symphony Orchestra. He has performed in Alice Tully Hall and Carnegie Hall in New York, and in major venues on every continent of the world. Gurt has performed with the Takacs and the Cassatt string quartets, and at the Australian Festival of Chamber Music. He has served on the juries of the Gina Bachauer and New Orleans international piano competitions, and has recorded on the Naxos, Centaur, and Redwood labels.

Springs Symphony in 2000 and held that post until 2003. She played as a member of both the DaVinci String Quartet and the Hausmusik String Quartet, and currently is a member of the Oberon quartet and Atlantic Chamber Ensemble (ACE). She has appeared as a guest soloist with the Bob Jones University Symphony Orchestra, Richmond Youth Symphony Orchestra, Masterworks Festival Orchestra and on the Millenium Stage at the Kennedy Center for the Arts in Washington, D.C.

Kimberly Sparr

Violist Kimberly Sparr is currently Assistant Professor of Viola at Texas Tech University. Prior to joining the Texas Tech faculty, Dr. Sparr was the assistant principal violist of the Richmond Symphony and instructor of viola at the College of William & Mary and played with the The Williamsburg Symphony for many years. Kimberly is a founding member of the Atlantic Chamber Ensemble (ACE). During the summer, she is the assistant principal viola of the Colorado Music Festival Orchestra and also serves as mentor faculty at the National Music Festival on Maryland's eastern shore. Sparr has performed with the National Symphony, Washington National Opera, and the St. Paul Chamber Orchestra. Kimberly has toured Europe and Asia with both the Verbier and National Symphony Orchestras. She previously served on the faculty of the University of Maryland Baltimore County. An advocate of contemporary music, Kimberly is actively commissioning and collaborating with composers to expand the viola repertoire. She has worked on commissions while in residence at the Avaloch Institute and has recently collaborated with artists in conjunction with Expressions for Justice in the Netherlands.

Schuyler Slack

Cellist Schuyler Slack started playing with The Williamsburg Symphony in July 2015. He has performed in orchestral, chamber music, and recital settings across the United States, Canada, Europe, and Japan. He studied at the Cleveland Institute of Music with Cleveland Orchestra principal cellists Stephen Geber and Mark Kosower. From 2012-2014 Schuyler served as Artist in Residence at the University of Evansville in Indiana and played as principal cellist of the Evansville Philharmonic Orchestra. Today he lives and teaches in the Washington area, where he is Associate Principal Cellist of the Maryland Symphony Orchestra frequently performs in the Baltimore Symphony Orchestra and National Symphony Orchestras. Following a firm belief that classical music is equally at home outside the concert hall as inside, Schuyler has performed chamber music in churches, nursing homes, bars, shopping malls, museums, grocery stores, lakesides, canyons, and on mountaintops.

visit www.bermudafestival.org for more information



Williamsburg Symphony String Quartet

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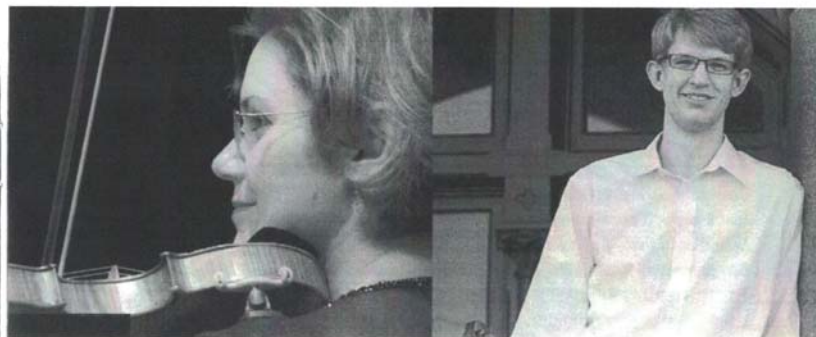
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JANUARY

Saturday 30, 8:30pm

St. Peter's Church, Their Majesties Chappelle, St. George's

		Programme	
Irina Muresanu	- Violin	Quartet in D major, Op. 76 No. 5	Joseph Haydn [1732 - 1809]
Alana Carithers	- Violin	<i>Allegretto</i> <i>Largo cantabile e mesto</i> <i>Menuetto Allegro</i> <i>Finale Presto</i>	
Kimberly Sparr	- Viola	Novelletten, H.44	Frank Bridge [1879 - 1941]
Schuyler Slack	- Cello	<i>Andante moderato</i> <i>Presto - Allegretto</i> <i>Allegro vivo</i>	
		Intermission	
		Quartet no. 1 in E-flat Major, Op. 12	Felix Mendelssohn [1809 - 1847]
		<i>Adagio non troppo - Allegro non tardante</i> <i>Canzonetta - Allegretto</i> <i>Andante espressivo</i> <i>Malto allegro e vivace</i>	
		Oblivion	Astor Piazzolla [1921 - 1992]



About the programme

String Quartet in D major, Op. 76, No. 5 Franz Joseph Haydn [Hob.III:79]

We owe the ascendancy of the string quartet as the primary form in chamber music to Franz Joseph Haydn. His first works in this genre, written when he was in his 20s, were modest five-movement affairs, still called *divertimenti*, indicating their unpretentious musical origin. By the time he finished the six quartets Op. 76 in 1797, 40 years and 60 quartets later, he was the most admired musician in Europe and the undisputed master of the string quartet.

Haydn's early quartets were still a vehicle for the first violinist to shine with the other three players serving merely as accompaniment, a feature in keeping with the Baroque trio sonata for soloist plus basso continuo. But beginning with his ground-breaking Op. 20 quartets and increasingly thereafter, Haydn began giving all four players equal billing. With his penchant for novelty, encouraged by his music-loving patron Count Esterházy, Haydn gradually transformed the string quartet from a vehicle for home music making to public concert calibre. And it is no mere flattery that caused both Mozart and Beethoven to dedicate some of their own works in this genre to the master.

The six quartets Op. 76, dedicated to Count Joseph Erdödy were written in 1796, shortly after Haydn's return to Vienna from his second successful sojourn in London where he had taken the city by storm with his 12 "London" symphonies. London's musical life was very different from Vienna's, supported by the newly emerging affluent middle class rather than by the aristocracy. Part of this social change involved making concerts more public for larger audiences in bigger halls. It also supported a large pool of highly accomplished performers. Such social developments were also beginning to take place on the continent. Haydn adapted his style to the new circumstances and his new more "modern" musical language was reflected in such things as minuets that were really scherzi in all but name, more serious and challenging finales and weighty, emotionally charged slow movements.

Haydn never rested on his laurels, rarely creating cookie-cutter background music for his patrons; rather, he was constantly tinkering with musical form. Op. 76, No 5, one of his last works in this genre, is a good example. He often

Williamsburg Symphony Orchestra

JANNA HYMES, MUSIC DIRECTOR

JANUARY

Friday 29, 8:00pm

Earl Cameron Theatre
City Hall, Hamilton

TICKETS

\$75 adults

\$25 students

\$220 classical music
season ticket (4 events)

Williamsburg Symphony Orchestra has been providing, diverse and dynamic music programming to the City of Williamsburg, Virginia, since 1984 and has been directed by innovative conductor Janna Hymes for the past 12 years. Reviewers have raved about Hymes who creates a "perfect balance between soloist and orchestra, allowing a highly musical dialogue to develop, along with a strong emotional dimension".

The Orchestra has commissioned a piece from Michael Williamson for this special performance called *The Sea Venture: Songs of the Early Settlers of Bermuda and Jamestown*. Do not miss the exciting opportunity to experience the premiere of this new work, that draws the historic connection between Virginia and Bermuda into one magnificent work of art.

PROGRAMME: [subject to change]

Claude Debussy's *Prelude to The Afternoon of a Faun* arranged by Arnold Schoenberg, Jacques Ibert's, *Divertissement*, Aaron Copland's *Suite from Appalachian Spring* and a selection from Scott Joplin including his well-loved pieces *The Entertainer* and *Maple Leaf Rag*.

Williamsburg Symphony Orchestra String Quartet

JANUARY

Saturday 30, 8:30pm

St. Peter's Church, St. George's

TICKETS

\$65 adults

\$25 students

\$220 classical music
season ticket (4 events)

The intimate surroundings of the 17th century St. Peter's Church - Their Majesties Chappell, in St. Georges, provide an authentic setting for this programme of music for string quartet. In an atmosphere heightened by the romantic glow of candlelight, four members of the Williamsburg Symphony Orchestra including their leader Adrian Pintea will delight the audience with their interpretation of the works of Joseph Haydn, Frank Bridge, Felix Mendelssohn and Astor Piazzolla.

Allow yourself to take a step back in time and experience the cultural life of Bermuda's early settlers. Why not spend the day in St. George's, a World Heritage Site, and soak up the atmosphere? Dine in a restaurant housed in a historic building, then amble up to the church for the evening's entertainment.

PROGRAMME: [subject to change]

Joseph Haydn	<i>String Quartet, Op. 76 No. 5 in D major</i>
Frank Bridge	<i>Novelletten</i>
Felix Mendelssohn	<i>String Quartet, No. 1 in E flat major, Op. 12</i>
Astor Piazzolla	<i>Oblivion</i>





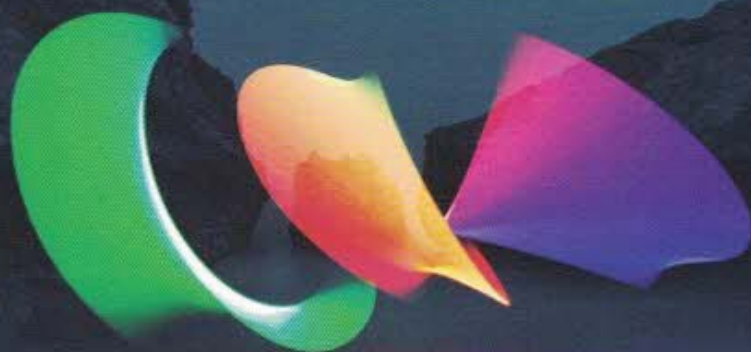
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BERMUDA FESTIVAL OF THE PERFORMING ARTS





BERMUDA FESTIVAL OF THE PERFORMING ARTS | 2016



Williamsburg Symphony Orchestra

JANNA HYMES, MUSIC DIRECTOR

JANUARY

Friday 29, 8:00pm

Earl Cameron Theatre, City Hall, Hamilton

String Quartet

JANUARY

Saturday 30, 8:30pm

St. Peter's Church, St. George's

"Four centuries of fascinating history link Virginia were the British island of Bermuda, beginning with near-parallel colonies in both places in the first years of the 17th century." So says Leandra Burchall, former Education Officer with the St. George's Foundation. No-one can deny that the lives of the early Bermudians and those of the settlers of Virginia were inextricably linked; in fact Bermuda was colonized only when the *Sea Venture*, the flagship of a fleet bound for the Jamestown settlement and carrying the Deputy Governor of the Virginia colony, Sir Thomas Gates, he of Cates Fort fame, was wrecked on the reefs off the beach which now carries his name. This close connection was one of interdependence, with the movement of both people and goods helping to sustain both infant colonies. As the settlements matured and the Virginia capital moved to Williamsburg, trade in grain, food supplies, salt, rum, sugar and even Bermuda sloops helped to maintain the beneficial connection.

Although no ties now bind us to the Virginias, nostalgia provides plenty of reasons that we remain connected. Bermuda had a presence at both the 350th and 400th anniversaries of Jamestown and Jamestown celebrated the 400th anniversary of Bermuda with an exhibition called *Jamestown and Bermuda: Virginia Company Colonies*, looking at the shared history and links between England's first two permanent colonies in the New World. The St. George's Foundation and the Jamestown-Yorktown Foundation continue to work together on exhibits, archaeology and other projects that enhance our knowledge of our shared history. And as recently as August 2015, a tripling of the towns of Lyme Regis, St. Georges and Jamestown





Williamsburg Symphony Orchestra String Quartet

was announced, joining the three ancient maritime communities into the Historic Atlantic Triangle, aiming to establish mutually beneficial links between them. The Bermuda Festival now adds to these projects with the presentation of the Williamsburg Symphony Orchestra, featuring not only an orchestra performing in the Earl Cameron Theatre, but also a string quartet in the most appropriate setting of St. Peter's Church.

The orchestra is a division of the Williamsburg Music Association which was founded in 1984 for the purpose of presenting educational programmes for children featuring classical music. For the past twelve years acclaimed conductor Janna Hymes has been at their helm. One of America's most exciting conductors, known for her energetic and passionate style and creative programming, Hymes is also Music Director of Maine Pro Musica Orchestra and previously served as Music Director of the Maine Grand Opera and Associate Conductor of the Indianapolis Symphony among others. The quick rise to importance in the musical life of the Williamsburg area of the orchestra is attested to by a reporter in the Virginia Gazette, who stated: "The impact Hymes and her orchestra have had on our community and its reputation as a go-to place for quality music is more than gratifying. The community support and the orchestra's growing outreach into the community truly enriches our lives."

The programme that they are proposing for Bermuda features a new work, commissioned from composer Michael Williamson, a Band Director of over forty years, now retired. The title he has chosen for his chef d'oeuvre is *The Sea Venture: Songs of the Early Settlers of Bermuda and Jamestown*. At the time of writing, the composition is still in its early stages and

there may well be changes, but Williamson envisages a five movement suite that loosely depicts the voyage of the Sea Venture. Although it is impossible to know which songs were part of the lives of the people on the ship, it is likely that song and dance were an integral part of the on board entertainment. Williamson has chosen traditional folk music and hymn tunes from the 16th and early 17th century on which to base each movement. The piece starts as the Sea Venture sets sail from Plymouth, with three lively English dances depicting an air of excitement and anticipation; the Scottish folksong, *The Water is Wide* forms the core of the second movement, with *Greensleeves* and *Staines Morris* providing music and dance to relieve the boredom of the long ocean crossing. As the hurricane hits and the Sea Venture is wrecked, the traditional song *Ships in Distress* is the focus of the third movement. The thankfulness of the settlers at their survival is expressed in the fourth movement with the old hymn tunes *Old Hundredth* and *We gather together*. The piece ends on a joyful note, with what Williamson describes as "current music of Bermuda". Whatever the final form of this exciting composition, the Bermuda Festival is happy to have played a part in adding to the repertoire of artistic works based on our beautiful island.

Bermuda was an accidental find as ships headed to provide supplies to the Virginia colonies, but as Jennifer Hind wrote in her article *Ties that Bind* in RG magazine in May 2007, "fate had other priorities, and from the day the fleet was dispersed by a hurricane and the flagship ran aground on a tiny island in the middle of the Atlantic, the fates of Bermuda and English America were intertwined." With the visit of the Williamsburg Symphony Orchestra to our shores, bringing back the music of the Sea Venture, that connection remains as strong as ever.

Williamsburg Symphony Orchestra

JANNA HYMES - MUSIC DIRECTOR

PLEASE
NOTE



The taking of photographs and the use of recording equipment of any kind during performances is strictly prohibited.

JANUARY

Friday 29, 8:00pm

Earl Cameron Theatre, City Hall

Programme

Prélude à l'après-midi d'un faune

Claude Debussy (1862 - 1918)
arranged by Arnold Schoenberg

*The Sea Venture: Songs of the Early
Settlers of Bermuda and Jamestown*

Michael Williamson

Divertissement

Jacques Ibert (1890 - 1962)

Intermission

Suite from Appalachian Spring

Aaron Copland (1900 - 1990)

The Entertainer
Ragtime Dance
Maple Leaf Rag

Scott Joplin (1867/68 - 1917)
edited by Gunther Schuller



visit www.bermudafestival.org for more information



visit www.bermudafestival.org for more information



Rags

Scott Joplin

The term "ragtime" (or ragged time) was coined in the last years of the nineteenth century for compositions that incorporated a syncopated melodic line over a steady, regular bass. Ragtime originated in the southern Midwest and was one of the forerunners of jazz, maintaining its popularity well into the twentieth century.

Little is known about the life of the acknowledged "King of Ragtime," Scott Joplin, but his fame as a composer, performer and teacher of ragtime justify his title. Joplin, the son of a former slave, was born into a poorly educated, but musical, family. He received his first formal musical training as a youth in Texarkana from a German musician, but the details of the relationship are unknown.

Like so many African-American musicians of the time, Joplin was constantly on the move. In 1899, he studied and taught music in Sedalia, Missouri where he composed his most famous composition, the *Maple Leaf Rag*, for a club of the same name. He was clearly ambitious, expanding into the realm of musical theatre and, finally, opera; but his larger works met with little success until a reconstruction of his opera *Treemonisha* was mounted in New York in the 1980s. In keeping with his vision, Joplin moved to New York and apparently spent considerable time in Europe.

Joplin's rags were originally written for the piano, although many band versions appeared even in the composer's lifetime. In form, they most resemble the Viennese waltz as developed by the Strauss family, with three or four melodically distinct sections. Joplin's rags are all notated, suggesting that they involved little improvisation. But as classic ragtime expanded to include other syncopated forms of popular music, composers, such as Fats Waller, Eubie Blake and Jellyroll Morton blurred the distinction between improvisatory jazz and "classic" rag.

The Entertainer, composed in 1903, has always been one of Joplin's more popular rags. But in 1973 Marvin Hamlisch used Joplin rags as soundtrack for the film *The Sting*, bringing about a revival of interest in rags in general. He used *The Entertainer* as the title track and it has been so closely associated to the film that it is often called simply "The Sting." E. L. Doctorow's novel *Ragtime* used Joplin as a model for the protagonist Coalhouse Walker, and Stephen Flaherty's score of the musical based on the novel includes numerous excellent imitations of Joplin's style.

Programme notes by Joseph & Elizabeth Kahn
www.wordprosmusic.com

Williamsburg Symphony Orchestra

The Williamsburg Music Association (WMA) was founded in 1984 by Carl Andersen, Elnore Andersen, Marian Harding, Mary Selby and Rebecca Siegel for the purpose of presenting educational programs for children featuring classical music (Peter and the Wolf was the first). Their initial performances were so well received that the founders planned a schedule of concerts for the general public.

The nonprofit WMA organization has three components: The Williamsburg Symphony Orchestra, a professional orchestra; the Williamsburg Symphonia League, a volunteer fundraising and supporting organization; and the Williamsburg Youth Orchestras, which give area students the opportunity to play in a full orchestra.

Under Music Director Janna Hymes, The Williamsburg Symphony continues to introduce young audiences to classical music in a way they can enjoy and understand, and it presents subscription Classical concerts, Pops concerts and special events that attract a wide following and achieve critical acclaim.

Violin 1
Irina Muresanu
Jeannette Jang

Violin 2
Alana Carithers
Treesa Gold

Viola
Kimberly Sparr
Jena Chenkin

Cello
Schuyler Slack
Peter Greydanus

Bass
T. Alan Stewart

Flute
Jennifer Debiec
Lawson

Oboe
Nathan Mills

Clarinet
Robert Dilutis

Bassoon
Elizabeth Roberts

Horn
David Smith

Trumpet
Brian Strawley

Trombone
Zachary Guiles

Percussion
Dan Knipple

Piano
Christine Niehaus

Executive Director
Carolyn Keurajian

About The Williamsburg Symphonia

The Vision of the Williamsburg Music Association (dba The Williamsburg Symphonia) is to entertain, inspire and educate diverse audiences of all ages through musical excellence. To achieve this, we offer a superior orchestral performance and provide innovative, diverse and dynamic programming and a range of educational initiatives. Founded in 1984, Williamsburg's professional orchestra presents two performances each of five masterworks concerts each year as well as pops concerts and numerous educational programs.

An orchestral ensemble, conducted by Music Director Janna Hymes, has been invited to participate in the Bermuda Festival of the Performing Arts. On January 29 the Symphonia's 18-piece ensemble will perform a concert that includes a piece commissioned for the Bermuda visit. Today you have the pleasure of hearing this program.

*The Williamsburg
Symphonia*

P. O. Box 400 | Williamsburg, VA 23187 | (757) 229-9857

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The Jamestown-Bermuda Link

The shared history between England's first two permanent colonies in the New World will be set to music at an evening concert.



*Williamsburg Library
Theatre*

Wednesday, January 27th, at 2 p.m.

Conducted by Music Director
Janna Hymes with Guest
Concertmaster Irina Muresanu
and an 18-piece ensemble of
The Williamsburg Symphonia

Featuring the debut of
"The Sea Venture:
Songs of the Early Settlers
of Bermuda and Jamestown,"
an original composition by
Michael Williamson

Bermuda Festival Musicians

MUSIC DIRECTOR JANNA HYMES

FIRST VIOLIN

Irina Muresanu, *Guest Concertmaster*

Jeannette Jang

SECOND VIOLIN

Alana Carithers

Treesa Gold

VIOLA

Kimberly Sparr

Jena Chenkin

CELLO

Schuyler Slack

Peter Greydanus

BASS

T. Alan Stewart

FLUTE

Jennifer Debiec Lawson

OBOE

Nathan Mills

CLARINET

Robert Dilutis

BASSOON

Elizabeth Roberts

HORN

David Smith

TRUMPET

Brian Strawley

TROMBONE

Zachary Guiles

PERCUSSION

Dan Knipple

KEYBOARD

Christine Niehaus

EXECUTIVE DIRECTOR

Carolyn Keurajian

ARRANGER

Michael Williamson



About the Jamestown-Yorktown Foundation

This program is a collaboration between The Williamsburg Symphonia and the Jamestown-Yorktown Foundation, a state agency that administers Jamestown Settlement and the Yorktown

Victory Center, the latter of which will transition in late 2016 to the American Revolution Museum at Yorktown. These two living-history museums explore the story of America's beginnings, from the founding of America's first permanent English colony in 1607 to the American Revolution and the establishment of a new nation almost two centuries later.

VISIT: WWW.HISTORYISFUN.ORG FOR MORE INFORMATION.

The Jamestown-Bermuda Link Program

Prelude to "The Afternoon of a Faun"

Claude Debussy
arr. Arnold Schoenberg

"The Sea Venture: Songs of the Early Settlers of Bermuda and Jamestown"

Michael Williamson

"Divertissement"

Jacques Ibert

INTERMISSION

Suite from *Appalachian Spring*

Aaron Copland

Scott Joplin Medley

"The Entertainer"

"Maple Leaf Rag"

"Ragtime Dances"

ed. Gunther Schuller

Program Notes for "The Sea Venture Songs"

The composition is centered on the 1609 wreck of the *Sea Venture*, an English supply ship en route to Jamestown, a story that was the inspiration for Shakespeare's play *The Tempest*. The *Sea Venture's* passengers survived the disaster, built two smaller vessels in Bermuda and in 1610 sailed on to Virginia, leaving behind two people.

Mr. Williamson writes, "My composition tells the story of the *Sea Venture* through the music of the period. The first movement speaks of the anticipation of the voyage through three dances taken from 'Playford's Dancing Master,' a collection of dance tunes from the period. The second movement depicts life onboard during the voyage using an old sailing song, 'The Water Is Wide,' followed by 'Staines Morris,' a popular tune used to accompany Morris Dancing, and 'The Wild Rover,' a drinking song. In the third movement, Vivaldi's 'The Tempest,' taken from his masterpiece *The Four Seasons*, is a perfect depiction of the violence of the storm."

Virginia and Bermuda were initially administered by the Virginia Company of London and later became British royal colonies. Today, Bermuda is the oldest self-governing British overseas territory. Legislative bodies formed in Virginia in 1619 and Bermuda in 1620 still continue today.

About The Williamsburg Symphonia

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The
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Symphonia

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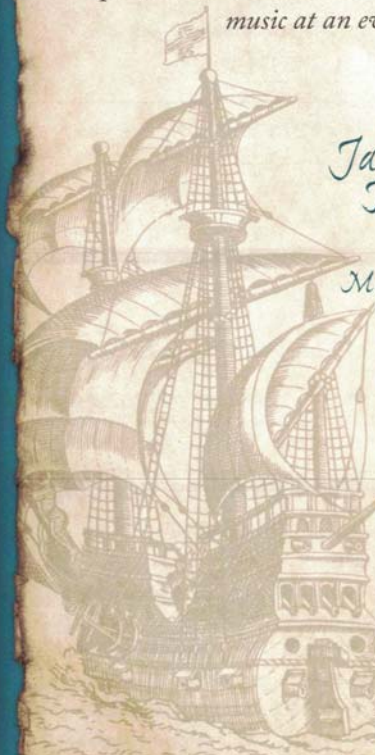
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The Jamestown-Bermuda Link

The shared history between England's first two permanent colonies in the New World will be set to music at an evening concert.



*Jamestown Settlement's
Robins Foundation
Theater*

Monday, January 25th, at 7 p.m.

Conducted by Music Director
Janna Hymes with Guest
Concertmaster Irina Muresanu
and an 18-piece ensemble of
The Williamsburg Symphonia

Featuring the debut of
"The Sea Venture:
Songs of the Early Settlers
of Bermuda and Jamestown,"
an original composition by
Michael Williamson

Bermuda Festival Musicians

MUSIC DIRECTOR JANNA HYMES

FIRST VIOLIN	CLARINET
Irina Muresanu, <i>Guest Concertmaster</i>	Robert Dilutis
Jeannette Jang	BASSOON
SECOND VIOLIN	Elizabeth Roberts
Alana Carithers	HORN
Treesa Gold	David Smith
VIOLA	TRUMPET
Kimberly Sparr	Brian Strawley
Jena Chenkin	TROMBONE
CELLO	Zachary Guiles
Schuyler Slack	PERCUSSION
Peter Greydanus	Dan Knipple
BASS	KEYBOARD
T. Alan Stewart	Christine Niehaus
FLUTE	EXECUTIVE DIRECTOR
Jennifer Debiec Lawson	Carolyn Keurajian
OBOE	ARRANGER
Nathan Mills	Michael Williamson



About the Friends of Williamsburg Regional Library

Friends of WRL is an organization dedicated to making the library a better place for users. It is run by a volunteer Friends Board responsible for promoting interest in our libraries, sponsoring cultural programs for the community, and providing funds for special services and grants. In addition to its annual book sale (2016 dates: April 15-17, at the Williamsburg Community Building, 401 N. Boundary St.), there are ongoing sales at both libraries. The Book Nooks feature gently-used books, magazines, DVDs and videos, CDs, and records for sale at low prices to benefit the Williamsburg Regional Library. Book Nooks are open during regular library hours at the James City County Library, 7770 Croaker Road and the Williamsburg Library, 515 Scotland Street.

This concert has been made possible by the Friends of Williamsburg Regional Library.

The Jamestown-Bermuda Link Program

Prelude to "The Afternoon of a Faun"	Claude Debussy arr. Arnold Schoenberg
"The Sea Venture: Songs of the Early Settlers of Bermuda and Jamestown"	Michael Williamson
"Divertissement"	Jacques Ibert
INTERMISSION	
Suite from <i>Appalachian Spring</i>	Aaron Copland
Scott Joplin Medley	ed. Gunther Schuller
"The Entertainer"	
"Maple Leaf Rag"	
"Ragtime Dances"	

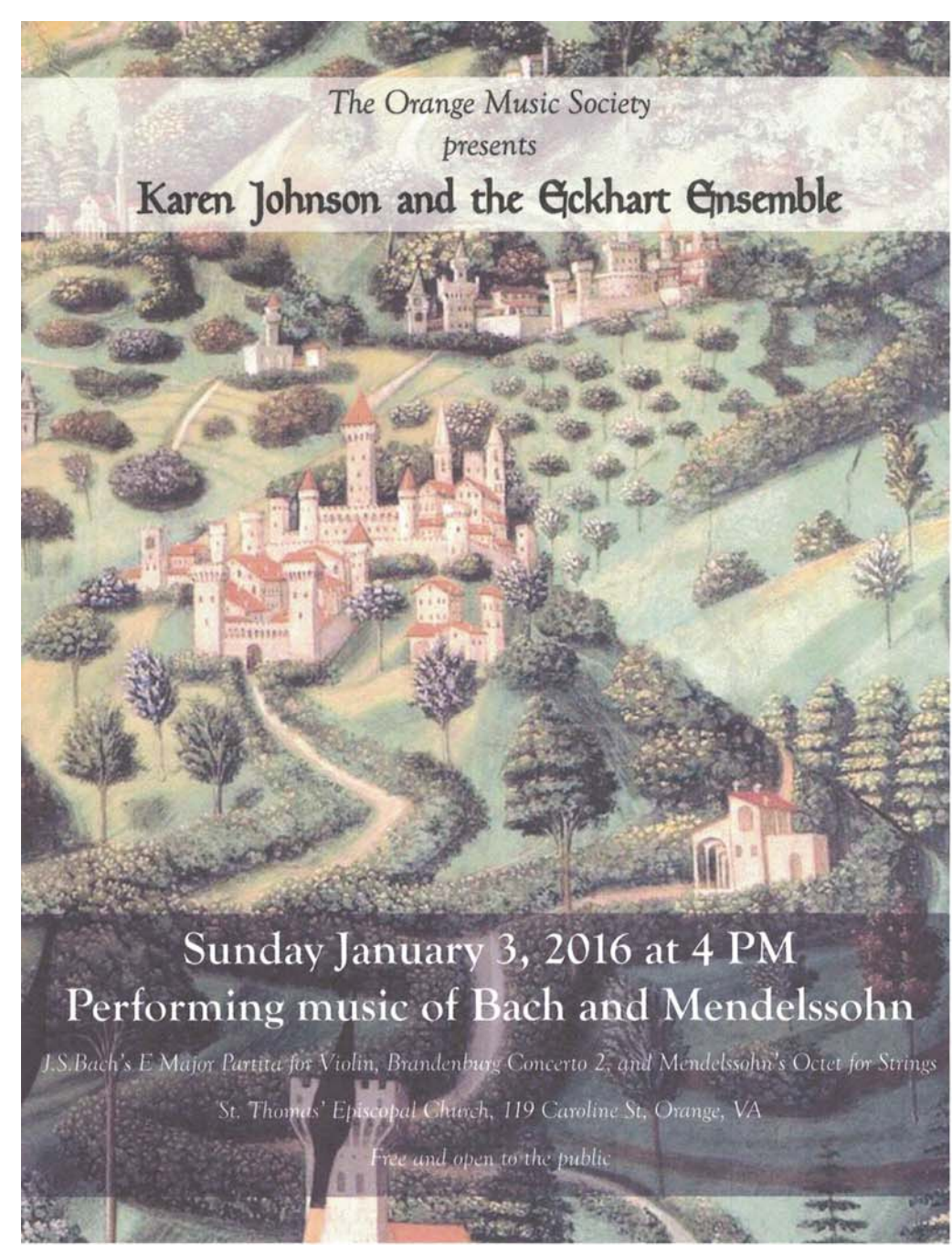


Program Notes for "The Sea Venture Songs"

The composition is centered on the 1609 wreck of the *Sea Venture*, an English supply ship en route to Jamestown, a story that was the inspiration for Shakespeare's play *The Tempest*. The *Sea Venture's* passengers survived the disaster, built two smaller vessels in Bermuda and in 1610 sailed on to Virginia, leaving behind two people.

Mr. Williamson writes, "My composition tells the story of the *Sea Venture* through the music of the period. The first movement speaks of the anticipation of the voyage through three dances taken from 'Playford's Dancing Master,' a collection of dance tunes from the period. The second movement depicts life onboard during the voyage using an old sailing song, 'The Water Is Wide,' followed by 'Staines Morris,' a popular tune used to accompany Morris Dancing, and 'The Wild Rover,' a drinking song. In the third movement, Vivaldi's 'The Tempest,' taken from his masterpiece *The Four Seasons*, is a perfect depiction of the violence of the storm."

Virginia and Bermuda were initially administered by the Virginia Company of London and later became British royal colonies. Today, Bermuda is the oldest self-governing British overseas territory. Legislative bodies formed in Virginia in 1619 and Bermuda in 1620 still continue today.



The Orange Music Society
presents

Karen Johnson and the Eckhart Ensemble

Sunday January 3, 2016 at 4 PM

Performing music of Bach and Mendelssohn

J.S. Bach's E Major Partita for Violin, Brandenburg Concerto 2, and Mendelssohn's Octet for Strings

St. Thomas' Episcopal Church, 119 Caroline St, Orange, VA

Free and open to the public

Program

J.S.Bach...Partita No.3 in E Major, BWV 1006

Preludio

Loure

Gavotte en Rondeau

Menuets I and II

Bourrée

Gigue

Karen Johnson, violin

J.S.Bach...Brandenburg Concerto No. 2 in F Major, BWV 1047

Allegro

Andante

Allegro

Brad Weil, solo trumpet

Adrian Pintea, solo violin

Jennifer Lawson, solo flute

Gustav Highstein, solo oboe

Ellen Cockerham, Stacy Markowitz, Karen Johnson, violins

Kimberly Spaar, Molly Sharp, violas

Alyssa Moquin, Jason McComb, cellos

Fred Dole, bass

-Intermission-

Felix Mendelssohn...Octet, Op. 20

Allegro moderato ma con fuoco

Andante

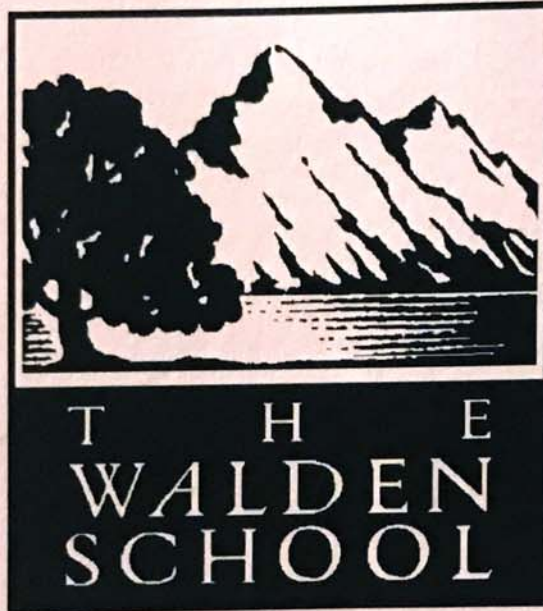
Scherzo

Presto

Karen Johnson, Stacy Matthews, Adrian Pintea, Ellen Cockerham,
violins

Molly Sharp, Kimberly Spaar, violas

Jason McComb, Alyssa Moquin, cellos



2016 Summer Music Festival

On the campus of
Dublin School
Dublin, New Hampshire

The Walden School, founded in 1972, is an acclaimed summer music school, camp, and festival offering programs that emphasize creativity and community, specifically through the study of musicianship, improvisation, choral singing, and composition. In residence on the beautiful campus of the Dublin School in Dublin, New Hampshire, the School provides an inspiring retreat-like environment ideal for creative music making. The School's programs include the Young Musicians Program for students ages 9 to 18, and the Creative Musicians Retreat for adults.

The School's Concert Series showcases free public performances by renowned artists and ensembles that work closely with program participants. The Walden School was awarded a Chamber Music America/ASCAP Adventurous Programming Award in 2014 and 2012, a 2011 New Music Educator Award from the American Music Center (now New Music USA), and was a finalist for a 2011 National Arts and Humanities Youth Program Award.

The Walden School is the successor organization to the Junior Conservatory Camp. For more information about The Walden School, visit our website at www.waldenschool.org.

Mission

The Walden School is an educational program that employs a unique, music-based method to foster creative thinking, problem-solving, and risk-taking in young people. Through the exploration of music as a language, The Walden School inspires students to develop a personal, creative voice within the context of an intellectual and artistic community. The Walden School seeks to encourage broad thinking and active listening, teach delivery and acceptance of constructive criticism, plant the seeds of wisdom, and nurture a life-long commitment to creative expression—all resulting in the development of individuals who are capable of effecting positive change in the world around them.

Vision

The Walden School envisions a world with a higher concentration of people who approach life creatively, collaboratively, and with conviction, support music and the arts, and understand and respect each other's differences.



TEXAS TECH UNIVERSITY
College of Visual & Performing Arts
School of Music

Texas Tech Faculty String Quartet

John Gilbert and Annie Chalex-Boyle, violins
Kimberly Sparr, viola
Jeffrey Lastrapes, cello

Tuesday, November 10, 2015
St. Paul's on the Plains Episcopal Church
Lubbock, Texas
8:00 p.m.

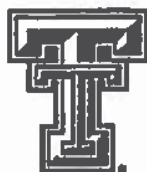
Program

String Quartet No. 5 In A Major, Op. 18 No. 5.....Ludwig van Beethoven
I. Allegro (1770-1827)
II. Menuetto
III. Andante cantabile
IV. Allegro

BRIEF PAUSE

String Quartet No. 6 in B-Flat Major,.....Ludwig van Beethoven
Op. 18 No. 6
I. Allegro con brio
II. Adagio ma non troppo
III. Scherzo: Allegro
IV. La Malinconia: Adagio – Allegretto quasi allegro

Programs produced by James Hodgins and Publicity Office student assistants.



TEXAS TECH UNIVERSITY
College of Visual & Performing Arts
School of Music

John Gilbert
violin

Faculty Recital

Tuesday, September 22, 2015
Talkington Hall at the Legacy
Lubbock, Texas
7:00 PM

The Violin Concerti of J. S. Bach (1685-1750)

Concerto No. 1 in A Minor, BWV 1041

Allegro moderato
Andante
Allegro assai

Concerto No. 2 in E Major, BWV 1042

Allegro
Adagio
Allegro assai

BRIEF PAUSE

Concerto in D Minor for Two Violins, BWV 1043

Vivace+
Largo ma non tanto++
Allegro+++

- + Timothy Angel, violin II
- ++ Megan Poppe, violin II
- +++ Sila Gundiler, violin II

Members of the Ensemble

Violin I

Megan Poppe
Sila Gundiler
Timothy Angel

Violin II

Savannah Bingham
Delaney Hart
Heather Lambert

Viola

Kimberly Sparr*
Shabria Ray

Cello

Christine Kralik

Bass

Pablo Seguel

Harpsichord

Mark Morton*

*TTU School of Music faculty

Collaborations Committee

Kevin Wass, chair
Gregory Brookes
Carla Davis Cash
Lisa Garner Santa
Kimberly Sparr



TEXAS TECH UNIVERSITY
College of Visual & Performing Arts
School of Music

COLLABORATIONS

Quinn Patrick Ankrum, mezzo soprano
Lisa Garner Santa, flute
Carla Davis Cash, piano
David Shea, clarinet
Kimberly Sparr, viola
Nataliya Sukhlina, piano
James T. Decker, trombone
Jeffrey Noel Lastrapes, cello

Faculty Chamber Music Series

Sunday, September 20, 2015
Hemmler Recital Hall
Lubbock, Texas
4:00 p.m.

Program

The Deepest Desire: Four Meditations on Love Jake Heggie
(Sister Helen Prejean, CSJ) (2002) (b. 1961)

Prelude: The Call

1. More is required
- 1a. Love
2. I catch on fire
3. The Deepest Desire
4. Primary Colors

Quinn Patrick Ankrum, mezzo soprano
Lisa Garner Santa, flute
Carla Davis Cash, piano

Eight Pieces for Clarinet, Viola, and Piano, Op. 83 Max Bruch

- No. 6 Nachtgesang: Andante con moto (1838-1920)
- No. 7 Allegro vivace, ma non troppo
- No. 5 Rumänische Melodie: Andante
- No. 4 Allegro Agitato

David Shea, clarinet
Kimberly Sparr, viola
Nataliya Sukhina, piano

Serenade No. 6 for Trombone, Viola and Cello, Op. 44 (1964) Vincent Persichetti

- Prologue (1915-1987)
- Barcarole
- Choral Prelude
- Dialogue
- Intermezzo
- Song
- Dance

James T. Decker, trombone
Kimberly Sparr, viola
Jeffrey Noel Lastrapes, cello

The Deepest Desire: Four Meditations on Love (2002), texts by Sister Helen Prejean, CSJ (b. 1939)

1. Flute prelude (The Call)

More is Required

More is required than being swept along -
All the currents pulling me
Easy and wide in a long, slow drift -
Without rudder, floating backwards, now to
the side.

What can one person do against a sucking
tide?

I coil like a bow;
I gather like a fist;
I forge like a rudder

And I lean into the wide, slow drift.
I tack and veer by God's own will.
I raise my voice against the silence.
My voice alone. Until a chorus joins.

a) Love

Love is the pure energy of God: pray for it
ardently.

Be grateful when it comes into your life:
give of it generously.

Lavish it on others: even the undeserving
ones.

Cultivate friendship with care: it is the best
love of all.

2. I Catch on Fire

Long black dress to my toes -
Flowing back sleeves and veil.

A walking bolt of black material.

Fourth grade religion class - Teaching full
force:

The Gospel according to ...
Lit candle.

Fifty little eyes wide. Twenty-five voices
shout:

"Sister! Sister! You're on fire!"

Flames shooting. Hands beating. Silence.
Breathing.

Children, this teaches us always to be
careful with fire.

Now, years later, when I pray
I catch on fire. Amen.

3. The Deepest Desire

I thought I knew my heart's desire:
To love God. To be with God in heaven.
A bud unfolding; A dutiful and prayerful nun
I pleased God, I thought,
By being obedient.
It made me feel holy.

But getting to heaven takes a long time,
And dwelling far below was a Voice,
calling: "Lose yourself!"
"Lose yourself upon the deeper currents!"

Then I heard cries from the heart of
the city.

"Is there life before death?"

I saw. I heard. I followed.

I made my way to prison cells.

I made my way to death chambers.

I saw. I heard. I followed.

I witnessed.

A desire for justice woke in me.
A fierce desire that will not let go.

The deepest desire.

The deepest desire of my heart.

"Come home!"

"Come home!"

"Come home!"

4. Primary Colors

I live my life in primary colors.

I let praise or blame fall where they may.

I hold my soul in equanimity

And leave the fruits of my labors to God.

At night, when I pray, I catch on fire;

And when I put my head on the pillow,
I fall instantly to sleep.

Programs produced by James Hodgins and Publicity Office student assistants.

Hemmler Recital Hall is maintained by Tiffany Holmes and Hemmler Crew student assistants



YEARS

*World Class Musicians
Thrilling Performances*

LAKE GEORGE
MUSIC FESTIVAL

AUGUST 17-27

2015

*Lake George's first and only classical music festival and
artist retreat for gifted young professionals.*



LakeGeorgeMusicFestival.com

About Events

Fifth Year Anniversary Season—August 17-27, 2015

Events include a series of open rehearsals, live concerts, interactive workshops, and outreach events. Held in historic Lake George settings, events have general admission seating with casual attire, are family friendly, and handicapped-accessible. **Free parking** is available on the St. James lawn for St. James/downtown events, in the Sacred Heart lot for Sacred Heart events, and at all other venues. With the exception of St. James, all indoor venues are **air-conditioned**.

Admission/Ticket Policy:

General admission **seats** have a **"Pay What You Can"** admission policy with a suggested amount of \$10 at the door. First come, first served basis.

Avoid getting shut-out at concerts! Donate \$100 to **receive reserved priority seating at all events** plus an exclusive invitation to our August 22 matinee. **Consider this your 'Season Pass' to LGMF!**

2015 Performance Schedule

Aug 18, Tue 7PM—Opening Ceremony and Brass Fanfare
Blais Park (corner of Beach Rd. and Canada St.)

Aug 19, Wed 7PM—Chamber Music Concert
Sacred Heart Church, 51 Mohican Street

Aug 20, Thur 7PM—Chamber Music Concert
Sacred Heart Church, 51 Mohican Street

August 21, Fri 7PM—Chamber Music Concert
St. James Church, 172 Ottawa Street

Aug 22, Sat 1PM—Exclusive Donors Only Chamber Concert
St. James Church, 172 Ottawa Street
"Don't miss out—become a donor today! Call 518.791.5089 or pay at the door"

Aug 22, Sat 5PM—Family Concert
Shepard Park Amphitheater, Canada Street (train location: LG High School, 381 Canada St.)
Perfect for all ages, especially those 12 and under.
"Featuring Aaron Copland's 'Rodeo' ballet with local student dancers
+ an instrument petting zoo."

Aug 22, Sat 9PM—Moonlight Late-Night—Party Cruise and Concert
57 Beach Rd. (steel pier), Lake George, **board 8:45pm, sail at 9pm**
...aboard the Minne Ha-Ha Steamboat's "Moonlight Cruise" (tickets required)

Aug 23, Sun 1PM—Piano Mania!
Tannery Pond Community Center, 228 Main Street, North Creek
"Featuring the LGMF pianists performing solo, 4-hand, and 8-hand repertoire."

Aug 24, Mon 7PM—Chamber Music Concert
Sacred Heart Church, 51 Mohican Street

Aug 24, Mon 9PM—Late Night Concert
Boathouse Restaurant, 3210 Lake Shore Drive
"Amplified classical in an after party setting."

Aug 25, Tue 7PM—Chamber Music Concert
St. James Church, 172 Ottawa Street

Aug 26, 7PM—Chamber Music Concert
Sacred Heart Church, 51 Mohican Street
Program to include: Barber's "Knoxville: Summer of 1915
(sponsored by The Sembrich) and
the world premiere performance of "Arc of Horizon"

Aug 27, Thur 7:30PM—Symphony Orchestra Concert
Lake George High School Auditorium, 381 Canada Street
Roger Kalia, conductor—Fei-Fei Dong, piano soloist
Program to include: Gershwin's "Rhapsody in Blue"

2015 Workshops

Aug 20, Thur 6PM—Sacred Heart Catholic Church, 51 Mohican Street
LGMF Violinist, Jacob Ashworth
...an interactive look into the evening's repertoire.

Aug 21, Fri 6PM—St. James Episcopal Church, 172 Ottawa Street
Ensemble in Residence, The Donald Sinta Saxophone Quartet
...an interactive look into classical saxophone repertoire.

Aug 24, Mon 6PM—Sacred Heart Catholic Church, 51 Mohican Street
Composer's Panel and Q&A session with New Music Advisor, Brendan Faegre
...talk to Mozart! Well, it's a bit too late for that, but you do have the chance to talk to the 'Mozarts of today': a line up of living, breathing classical music composers!

continued on next page >>

participants

VIOLIN

Jacob Ashworth—Yale School of Music
(adopted by Barbara Kolářová)

Stanichka Dimitrova—The Juilliard School

Elizabeth Fayette—The Juilliard School
(adopted by Charles & Judith Freyer)

Nicole Jeong—The Juilliard School

Naco Kawamura—Temple University
(adopted by William Smith)

Eunice Keem—Dallas Symphony Orchestra
(adopted by Megan Prokes)

Caitlin Kelley—Louisville Orchestra
(adopted by Ann DiNicola)

David Kim—The Philadelphia Orchestra
(sponsored by George Badcock)

Barbora Kolářová—Czech Philharmonic
(adopted by Frank & Rosemary Pusateri)

Milena Kolářová—Prague Conservatory
(adopted by Rabbi Aryeh & Karen Alpern)

Jessica McJunkins—New York University

Hajnal Pivnick—Carnegie Mellon University

Megan Prokes—Buffalo Philharmonic

Allison Reisinger—University of Maryland

Jenny Topilow—Charlotte Symphony Orchestra

Zou Yu—Yale School of Music

VIOLA

Andrew Griffin—Shepherd School of Music

Ren Martin-Daika—Curtis Institute of Music
(adopted by Barbara Kolářová)

Hannah Levinson—New York University

Lauren Nelson—Northwestern University

Yumi Oshima—Symphony in C

Jacob Shack—The Juilliard School

Kimberly Sparr—Richmond Symphony

CELLO

Nicholas Finch—Louisville Orchestra
(adopted by Barbara Kolářová)

Eric Graf—Cleveland Institute of Music

Pall Kalmanson—Yale School of Music
(adopted by Walter & Therese Reichert)

Gemma Nam—The Juilliard School

Richard Naraway—The Juilliard School

Michael Nicolas—Montreal Symphony

Schuyler Slack—Cleveland Institute of Music

DOUBLE BASS

Dorian Jackman—Jacobs School of Music

Rick Robinson—Detroit Symphony
(adopted by Bob & Betsy Birchenough)

Samuel Suggs—Civic Orchestra of Chicago

Matthew Weber—The Juilliard School
(adopted by Charles Sorman)

PIANO

Kevin Ahtat—The Juilliard School

Carlos Avila—The Juilliard School

Weiyin Chen—The Juilliard School
(adopted by Fred & Diane Bauer)

FeiFei Dong—Concert Artists Guild
(sponsored by The Lake George Mirror)

Jacob Ertl—Eastman School of Music

FLUTE

Rachel Blumenthal—Des Moines Symphony

Lydia Roth—Curtis Institute of Music
(adopted by Charles Kessler)

OBOE

Lindsay Flowers—Civic Orchestra of Chicago
(adopted by Richard & Marie Nye)

Catherine Weinfield—Hawaii Symphony

CLARINET

Samuel Boutis—Curtis Institute of Music
(adopted by Allen & Ester Causanschi)

JJ Koh—Civic Orchestra of Chicago

Slavko Popovic—Curtis Institute of Music

BASSOON

Ryan Finefrock—Cleveland Institute of Music

Marissa Olegario—Stony Brook University
(adopted by Jay Keithline)

HORN

Sarah Boxmeyer—Curtis Institute of Music
(adopted by Mark Frost & Sandra Hutchinson)

Phillip Browne—Virginia Symphony

Sheryl Hadeka—New Mexico Philharmonic

Levente Varga—Orchestre Symphonique de Québec
(adopted by Ivana Vavra)

TRUMPET

Patrick Durbin—Yale School of Music

Mikio Sasaki—Yale School of Music
(adopted by James & Judith Morris)

TROMBONE

Adarsh Kumar—The Juilliard School
(adopted by Barbara Kolářová)

Kurt Ferguson—The Colburn School of Music

BASS TROMBONE

Rudi Hoehn—Santa Barbara Symphony

TUBA

Zach Bridges—Shepherd School of Music

PERCUSSION

Andy Akiho—Princeton University
(adopted by Timothy & Elizabeth Robinson)

Brendan Faegre—Royal Conservatory of the Hague

Ryder Shelley—San Francisco Conservatory of Music

Michael Zell—Hawaii Symphony Orchestra

ELECTRIC GUITAR/BANJO

DJ. Sparr—University of Michigan

HARP

Rosanna Moore—Eastman School of Music
(adopted by The Sembrich)

COMPOSERS IN RESIDENCE

Brendan Faegre—Royal Conservatory of the Hague

Andy Akiho—Princeton University
(adopted by Timothy & Elizabeth Robinson)

DJ. Sparr—University of Michigan

Hary Stafylakis—City University of New York
(sponsored by the New York State Council on the Arts)

David Ludwig—Curtis Institute of Music

Ryan Carter—Stony Brook University
(adopted by Brendan Faegre)

Steven Snowden—University of Texas
(adopted by Brendan Faegre)

HEAD LIBRARIAN

Christine Wisch

ASSISTANT ORCHESTRAL LIBRARIAN

Sheryl Hadeka

2015 ENSEMBLES IN RESIDENCE

BROOKLYN ART SONG SOCIETY

Kristina Bachrach, soprano
Mannes College
Michael Brofman, piano
Northwestern University
Kyle Oliver, baritone
The Juilliard School

DONALD SINTA SAXOPHONE QUARTET

Joe Girard
Dan Graser
Danny Hawthorne-Foss
Zach Stern
Concert Artists Guild

August 22—1pm St. James Episcopal Church

Exclusive "Donors Only" Matinee and Reception

open to current donors at the \$100 level or higher and to business sponsors, advertisers, host families, and volunteers.

Not a supporter? Donations can be made at the door to attend.

Scherzo (1963), 3' John Cheetham (b.1939)

Mikio Sasaki and Patrick Durbin, trumpets—Sarah Boxmeyer, horn—
Kurt Ferguson, trombone— Rudi Hoehn, bass trombone

River Seine's Open Air for flute, harp and viola (2012), 10' DJ. Sparr (b.1975)

Lydia Roth, flute—Rosanna Moore, harp—Kimberly Sparr, viola

Howler Back (2004), 1' Zack Browning (b.1953)

Donald Sinta Saxophone Quartet
Dan Graser, soprano—Zach Stern, alto—Joe Girard, tenor—Danny Hawthorne-Foss, baritone

Divertimento in E-flat Major, Hob.IV:5 (1767), 9' Joseph Haydn (1732-1809)

Moderato assai
Finale: Allegro di molto

Sheryl Hadeka, horn—Milena Kolářová, violin—Richard Narroway, cello

Speed Metal Organum Blues (2004), 1' Gregory Wanamaker (b.1968)

Donald Sinta Saxophone Quartet

Two Pieces for String Octet, Op.11 (1924-1925), 10' Dimitri Shostakovich (1906-1975)

Prelude, Adagio
Scherzo, Allegro molto

Eunice Keem, Nicole Jeong, Hajnal Pivnick, Megan Prokes, violins—
Andrew Griffin and Lauren Nelson, violas—Schuyler Slack and Pall Kalmanson, cello

Amalgamation for saxophone quartet and electronics (2009), 6' Andy Akiho (b.1979)

Donald Sinta Saxophone Quartet

Lonely Boy, 5' Mnozil Brass

Mikio Sasaki and Patrick Durbin, trumpets—Adarsh Kumar and Rudi Hoehn, trombones—
Zach Bridges, tuba, Kurt Ferguson, "Lonely Boy"

-BRIEF INTERMISSION-

(refreshments, merchandise, and raffle tickets available for purchase)

Symphony No.1 (1894-1895), 7'
II. Andante commodamente

Vasily Kalinnikov (1866-1901)
arr. Samuel Suggs

Dorian Jackman, Samuel Suggs, and Matthew Weber, double basses

String Quartet No.9, Op.59, No.3 (1806), 30'
Introduzione. Andante con moto- Allegro vivace
Andante con moto quasi Allegretto
Menuetto. Grazioso- Trio
Allegro molto

Ludwig van Beethoven (1770-1827)

Elizabeth Fayette and Barbara Kolářová, violins—Ren Martin-Doike, viola—Nicholas Finch, cello

Shady Business

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Douglas Cox
violin maker
www.coxviolins.com (802) 257-1024



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best Breakfast in town!"

2205 State Rt. 9
Lake George
518-668-3174

August 21 – 7pm St. James Episcopal Church

This evening's performance is made possible by
The Adirondack Trust Company Community Fund and the J.M. Mc Donald Foundation

Wed (arr. string quartet) (1995), 11'

David Lang (b.1957)

Stanichka Dimitrova and Allison Reisigner, violins—Jacob Shack, viola—Pall Kalmansson, cello

String Quartet No.4, Sz.91 (1928), 25'

Béla Bartók (1881-1945)

Allegro
Prestissimo, con sordino
Non troppo lento
Allegretto pizzicato
Allegro molto

Stanichka Dimitrova and Hajnal Pivnick, violins—Hannah Levinson, viola—Eric Graf cello

String Quartet No. 8 in c minor (1960), 22'

Dmitri Shostakovich (1906-1975)

Largo
Allegro molto
Allegretto
Largo
Largo

arr. Dan Graser

Donald Sinta Saxophone Quartet

Dan Graser, soprano—Zach Stern, alto—Joe Girard, tenor—Danny Hawthorne-Foss, baritone

-INTERMISSION-

(refreshments, merchandise, and raffle tickets available for purchase)

Septet in E-flat Major, Op.20 (1799-1800), 40'

Ludwig van Beethoven (1770-1827)

Adagio. Allegro con brio
Adagio cantabile
Tempo di minuetto
Tema con variazioni: Andante
Scherzo: Allegro molto e vivoce
Andante con molto alla Marcia- Presto

Samuel Bauris, clarinet—Ryan Finerock, bassoon—Phillip Browne, horn—
Jacob Ashworth, violin—Kimberly Sparr, viola—Gemma Nam, cello—Darian Jackman, bass

Please join us for a **"meet the musicians reception"**
following tonight's performance. Hosted by the Vestry of St. James in Tuttle Hall.

resident ensembles



Resident ensemble, **The Brooklyn Art Song**

Society (BASS) will enter its sixth season of first-rate music making in the Fall of 2015 having earned a reputation as one of the preeminent organizations dedicated to the vast repertoire of poetry set to music. The New York Times called BASS "a company well worth watching" and *Voce di Meche* hailed, "as long as BASS is around we do not need to worry about the future of art song in the USA." In May 2015 BASS released its first album, *New Voices*, on Raven Records, which debuted in the top 10 on the Billboard Traditional Classical charts. The 2015-16 season includes *Britannica*, a six-concert celebration

of British song, the conclusion of The Hugo Wolf Project, and the world-premiere of Andrew Staniland's *Canadian Songbook*. On top of monthly concerts in Brooklyn, BASS will travel to Kansas City, MO and Portland, ME. This season features over 30 of the finest young interpreters of art song. This is BASS's fourth consecutive LGMF residency.



The Donald Sinta Quartet, First Prize Winner of the 2013 Concert Artists Guild Victor Elmaleh Competition, has earned praise from audiences and critics alike for its virtuosic performances, compelling recordings and distinctive repertoire. Hailed as "...a tight-knit ensemble exploding with power and virtuosity and an unconcealable ambition to connect with its newly found listeners" (Boston Musical Intelligencer), DSQ performs entirely from memory, which strengthens an already palpable connection with its audiences. Named for its mentor, legendary University of Michigan Saxophone Professor Donald Sinta, the quartet's additional competition successes include the Alice Coleman Grand Prize at the 2013 Coleman Chamber Music Competition and First Prize in the 2012 North American Saxophone Alliance Quartet Competition. Other 2015 summer appearances include Bravo! Vail Valley Music Festival, Great Lakes Music Festival, and a trip to Strasbourg, France for the 17th World Saxophone Congress. In February 2016, DSQ will be featured guest soloists for William Bolcom's *Concerto Grosso for Saxophone Quartet and Orchestra* with the Reno Philharmonic. In 2011, the DSQ gave the World Premiere of Bolcom's own transcription of the *Concerto Grosso* with Concert Band, joining the University of Michigan Symphony Band for performances at Walt Disney Concert Hall in Los Angeles, the National Center for the Performing Arts in Beijing and the Shanghai Conservatory. The quartet's subsequent recording of the work garnered praise: Audiophile Audition declared them "superb musicians" and American Record Guide called it "the highlight of the album." DSQ has also made radio appearances on New York's WQXR and Interlochen Public Radio, and is featured frequently on American Public Media's "Performance Today." Recent career highlights include DSQ's New York recital debut at Weill Recital Hall, Purdue University Convocations, Kravis Center for the Performing Arts, Chautauqua Institution, Rockport Chamber Music Festival, Music from Angel Fire and the Detroit Institute of Arts. As advocates of new music, the quartet runs the National Saxophone Quartet Composition Competition, which selects two new quartet works from up-and-coming composers. Founded and based in Michigan, DSQ's members are all Selmer-Paris Artists.

Arc of Horizon

by Harry Stafylakis

"When you grow up by the sea you spend a good deal of time looking at the horizon. You wonder what on earth the waves might bring—and where the sea might deposit you—until one day you know you have lived between two places, the scene of arrival and the point of departure." — Andrew O'Hagan, *The Atlantic Ocean: Essays* (2008)

The title is drawn from the Greek "ὁρίζων κύκλος" (horizōn kyklos) – "separating circle" – which symbolizes the sliver of visible horizon that always remains in the distance no matter how much one tries to reach it.

As a resident of NYC hailing from Montreal, I have traveled between the two cities countless times since childhood. At the midpoint of that voyage, Lake George has always stood out as a landmark signaling my departure from one place and imminent arrival at another. This manifests itself tangibly as radio broadcasts dissolve, replaced by new ones ahead, but with significant overlap and signal crossing along the way. Unfailingly, this transition from one "home" to another evokes tangled and conflicting emotions of aspiration, longing, regret, fear, and nostalgia.

Musically, Arc of Horizon emerges from this symbolic personal transition between my past in progressive metal and my present in concert music – I seem to perpetually chase whichever horizon seems newest, and having arrived I turn back to chase it again. — Harry Stafylakis



Harry Stafylakis (b. 1982, Montreal) is a Canadian-American composer based in NYC. Described as "dreamy yet rhythmic" (NY Times), his concert music strives for dramatic emotional and intellectual expression, integrating idioms drawn from classical and popular styles. Stafylakis's works have been performed by the American Composers Orchestra, Spokane Symphony, McGill Chamber Orchestra, Israel Chamber Orchestra, FSU Symphony, ICE, Mivos, Bozzini, Nouveau Classical Project, mise-en, Cadillac Moon Ensemble, Cygnus, Lorelei, and American Modern Ensemble. Awards include the Charles Ives Fellowship from the American Academy of Arts and Letters, four SOCAN Foundation Awards for Young Composers, and grants from the Canada Council and NYSCA. A graduate of McGill University, Stafylakis is a doctoral candidate at the CUNY Graduate Center, studying with Jason Eckardt and David Del Tredici, and serving on the music faculty at City College of New York. His doctoral research, supported by SSHRC, examines the conception of rhythm and meter in progressive metal.

Arc of Horizon was funded in its entirety by an Individual Artists Grant from:



**Council on
the Arts**

August 26—7pm Sacred Heart Catholic Church

Arc of Horizon (2015, world premiere), 15'

Harry Stafylakis (b.1982)

Rachel Blumenthal, flute—Catherine Weinfield, oboe—JJ Koh, clarinet—
Slavko Popovic, bass clarinet—Ryan Finefrock, bassoon—Phillip Browne, horn—
Mikio Sasaki, trumpet—Kurt Ferguson, trombone—Ryder Shelley, percussion—Kevin Ahfat, piano—
Jenny Topilow and Noco Kawamura, violins—Kimberly Sparr, viola—Richard Narroway, cello—
Samuel Suggs, double bass—Roger Kalia, conductor

Knoxville: Summer of 1915, Op.24 (1947), 15'

Samuel Barber (1910-1981)

Lydia Roth, flute/piccolo—Lindsay Flowers, oboe/English horn—Slavko Popovic, clarinet—
Marissa Olegario, bassoon—Levente Varga and Sheryl Hadeka, horns, Patrick Durbin, trumpet—
Rosanna Moore, harp—Jenny Topilow, Jessica McLunkins, Allison Reissner and Milena Kolářová,
first violins—Pablo Vasquez, Noco Kawamura and Nicole Jeong, second violins—Andrew Griffin
and Jacob Shack, violas—Schuyler Slack and Eric Graf cellos—Matthew Weber, double bass—
Brendan Faegre, triangle—Roger Kalia, conductor

Serenade (1869), 3'

Henri Duporc (1848-1933)

Testament (1883), 3'

La Vie Antireur (1802), 4'

Brooklyn Art Song Society
Kyle Oliver, baritone—Michael Brofman, piano

-INTERMISSION-

(refreshments, merchandise, and raffle tickets available for purchase)

Bulb for piano trio (2006), 12'

Donnacha Dennehy (b.1970)

Zou Yu, violin—Gemma Nam, cello—Carlos Avila, piano

String Sextet No. 1, Op.18 (1859-1860), 35'

Johannes Brahms (1833-1897)

Allegro ma non troppo
Andante ma moderato
Scherzo: Allegro molto
Rondo: Poco Allegretto a grazioso

David Kim and Barbra Kolářová, violins—Ren Martin-Doike and Hannah Levinson, violas—
Michael Nicolas and Nicolas Finch, cellos

Please join us for a
"meet the musicians reception"
following tonight's performance!
Across the street in the Parish Center.

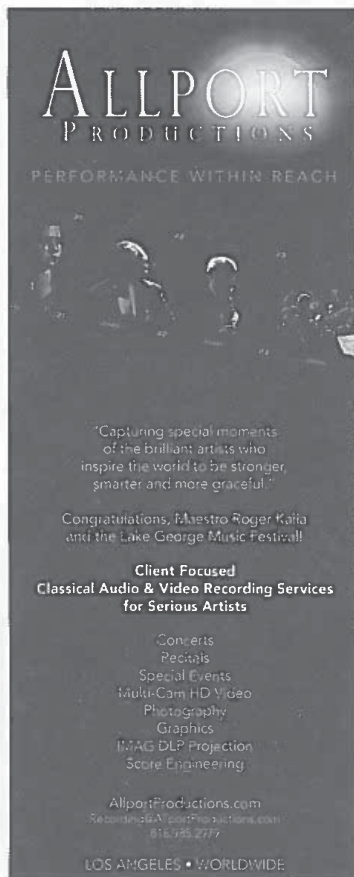
Tonight's performance is made possible by:

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"...there were possibilities within the limitations of everyday life, with the things that we look at that are disposable. Our lives can seem so limited and uneventful, but these things can be transformed. We can appoint ourselves to be – to be alchemists, turning shit into gold." - Beck Hansen

Dirt to Gold tries to do just that, to take "worthless" sounds, sonic junk, and transform them into powerful, meaningful music. This transformation happens many times throughout the piece, and on many different levels. Abrasive thumps and squeaks crystallize into cool grooves, ever-shifting rhythms gradually settle into clear patterns, and aluminum foil makes several high-profile appearances in the orchestra. When Roger approached me about writing a piece for the Debut Orchestra, my first task was to find an interesting connection between my own musical interests and that of Debut's home in Los Angeles. This connection came in the form of my teenage infatuation with the music of L.A.'s Beck Hansen, particularly his album *Odelay*. Inspired by his ideas and music, I composed a work that marries Beck's rebellious energy with my own musical language. —*Brendan Faegre, composer.*

Dirt to Gold commissioned by Roger Kalia and the Young Musicians Foundation Debut Orchestra of Los Angeles.



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August 27 – 7:30pm
Lake George High School Auditorium

Festival Symphony Orchestra

Roger Kalia, *conductor*
Fei-Fei Dong, *piano*
David Kim, *guest concertmaster*

Concert Românesc (1951, rev.1996), 12' György Ligeti (1923-2006)

Rhapsody in Blue (1924), 16' George Gershwin (1898-1937)
orchestration by Ferde Grofé (1892-1972)

Fei-Fei Dong, *piano*

-INTERMISSION-

*(refreshments, merchandise, and raffle tickets available for purchase.
raffle drawing after intermission)*

Dirt to Gold (2014), 8' Brendan Faegre (b.1985)

Firebird Suite (1919), 23' Igor Stravinsky (1882-1971)

- Introduction
- The Firebird and its dance
- The Firebird's variation
- The Princesses' Khorovod (Rondo, round dance)
- Infernal dance of King Kashchei
- Berceuse (Lullaby)
- Finale

Fei-Fei Dong's residency sponsored by:



Steinway Model D provided by:



We would like to thank the Glenn & Carol Pearsall Adirondack Foundation for their grant to purchase our new professional orchestra folders.

Tonight's performance is being audio and video recorded. Please silence all cell phones.



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Colorado Music Festival

2015 CONCERT SEASON



JÉAN-MARIE ZEITOUNI | MUSIC DIRECTOR



2015
SEASON
PROGRAM

June 26 –
August 9

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COLORADO

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Jean-Marie Zeitouni, MUSIC DIRECTOR
The William H. Donner Foundation Chair

**Michael Christie, MUSIC DIRECTOR
LAUREATE**

VIOLIN

Calin Lupanu, CONCERTMASTER
Charlotte Symphony, Concertmaster

Joseph Meyer, ASSOCIATE CONCERTMASTER
Charlotte Symphony, Associate
Concertmaster
The Arnold & Pat Fridland Chair

Mary Ellen Goree, PRINCIPAL 2ND
San Antonio Symphony, Principal 2nd
The Mary & Lloyd Gelman Chair

Karen Pommerich, ASSISTANT PRINCIPAL 2nd
IRIS Orchestra
The TK Smith & Constance Holden Chair

Monica Boboc | Charlotte Symphony
The Victoria Marschner Chair

Laura Chang | Colorado Springs Philharmonic

Carol Chung | North Carolina Opera,
Concertmaster
The Hans and Madeleine Holland Chair

Dominique Corbeil | Wichita Symphony
The Louise & Ferd Grauer Chair

James Finegan | Delaware Symphony

Erin Gilliland | Columbus Symphony

**Emily Glover | Indianapolis Chamber
Orchestra, Concertmaster**
The Anne Goudvis and David Johnson Chair

Tessa Gotman | Phoenix Symphony
The Coal Creek Brokers Chair

Steven Hakel | Freelance

Sunho Kim | Kansas City Symphony,
Associate Concertmaster

**Allison Mah-Poy | L'Orchestre
Symphonique de Montréal**
The Jane Allen Chair

**Erica Miller | Chamber Orchestra of
Philadelphia, Principal 2nd**

Ann Okagaito | Vancouver Symphony
The Jan Burton Chair

**Jarek Polak | Kitchener-Waterloo
Symphony, Associate Concertmaster**
The Deborah & Steven Clem Chair

Yinbin Qian | Albany Symphony

Ayako Sugaya | Pacific Symphony

Aimee Toomes | San Antonio Symphony
The Aleta & Alden Sherman Chair

Svetlana Tsoneva | Freelance

Lisa Vaupel | Delaware Symphony,
Principal 2nd
The Anne & Donald Burke Chair

Jim Wallenberg | Toronto Symphony

VIOLA

Shannon Farrell Williams, PRINCIPAL
St. Louis Symphony
The Christopher Mueller & Martha Whittaker Chair

**Kimberly Buschek Sparr, ASSISTANT
PRINCIPAL**
Richmond Symphony, Assistant Principal
The Steve Brett & Linda Shoemaker Chair

Mark Deatherage | Phoenix Symphony,
Acting Principal

Nicole Feryok | Wichita Symphony,
Assistant Principal

Elizabeth Jaffe | Delaware Symphony,
Associate Principal

Bruce Owen | Louisiana Philharmonic,
Assistant Principal
The Lee & Palmer Carlin Chair

Valentin Ragusitu | Toledo Symphony,
Principal
The Nurit & Jim Wolf Chair

Borys Smolaga | Shreveport Symphony,
Principal
The Margot & Christopher Brauchli Chair

CELLO

Bjorn Ranheim, PRINCIPAL
St. Louis Symphony
The Polly & Mark Addison Chair

Gregory Sauer, ASSISTANT PRINCIPAL
Tallahassee Symphony, Principal

**Peter Lorenzo Anderegg | Phoenix
Symphony, Assistant Principal**
The Jane Houssière Chair

**Guy Fishman | The Handel and Haydn
Society, Principal**

Morgen Johnson | San Antonio Symphony
The Frasier Chair

Aaron Merritt | Palm Beach Opera
The Harold & Joan Leinbach Chair

David Morrissey | Calgary Philharmonic
The Margot Crowe Chair

Ryan Murphy | San Antonio Symphony

BASS

Kirby Nunez, ACTING PRINCIPAL
Hawaii Symphony, Principal
The Joan & Paul Lavell Chair

David Crowe | Boulder Philharmonic,
Principal
The David Fulker & Nicky Wolman Chair

Mark Foley | Wichita Symphony, Principal
The Shannon Golden-Schubert Chair

Owen Levine | Freelance
The Norma Ekstrand Chair

Jean Posekany | Toledo Symphony
The Jane Elizabeth Henry Chair

Matt Heller | Calgary Philharmonic

Paul Macres | Louisiana Philharmonic



Jean-Marie Zeitouni



2015 SEASON / 6.26-8.9

Colorado Music Festival

JEAN-MARIE ZEITOUNI | MUSIC DIRECTOR

Season Sponsor Gordon and Grace Gamut

7.1 Opening Night: Welcome Jean-Marie
 Jean-Marie Zeitouni, conductor
 Marie-Nicole Lemieux, contralto
 Timothy Orr, Colorado
 Shakespeare Festival

7.3 An Evening with Olga Kern
 Olga Kern, piano



7.6 Piano Chamber Music by Schumann and Dvořák

7:30PM FIRST CONGREGATIONAL CHURCH

7.7 Music Mash-Up: Bartók + Björk

7.9 & 7.10 Tchaikovsky and the Grammys

David Danzmayr, conductor
 Terrence Wilson, piano



7.10 & Family Fun Concert

7.11 7:11 AT LAFAYETTE PUBLIC LIBRARY

7.12 An Evening in Vienna

David Danzmayr, conductor
 Alexandra Soumm, violin

7.14 Cellobration Part I: Complete Bach Suites for Cello

Bjorn Ranheim, cello
 Guy Fishman, cello

4PM FIRST CONGREGATIONAL CHURCH

7.16 & 7.17 Cellobration Part II: Impossible Dreams

Jean-Marie Zeitouni, conductor
 Desmond Hoebig, cello

7.18 Cellobration Part III: Complete Beethoven Cello Sonatas

4PM FIRST CONGREGATIONAL CHURCH

7.19 & 7.20 Cellobration Part IV: Classically Cello

Jean-Marie Zeitouni, conductor
 Julie Albers, cello

7.21 Music Mash-Up: Copland + Bon Iver Featuring SHEL

7.23 & 7.24 Beyond Fairy Tales: Bluebeard's Castle and The Firebird

Jean-Marie Zeitouni, conductor
 Krisztina Szabo, soprano
 Gabor Bretz, bass baritone



7.26 & 7.27* Sounds of the Mediterranean

Jean-Marie Zeitouni, conductor
 Ana Vidovic, guitar



7.28 Brahms and Verklärte Nacht

7:30PM FIRST CONGREGATIONAL CHURCH

7.30 & 7.31 John Fielder's Colorado in Music

Jean-Marie Zeitouni, conductor

7.31 & Family Fun Concert

8.1 8.1 LAFAYETTE PUBLIC LIBRARY

8.1 A Little Nightmare Music with Igudesman & Joo

8.2 & Nature's Tableaux

8.3* Jean-Marie Zeitouni, conductor
 Calin Lupanu, violin

8.4 Music Mash-Up: "The Crazy Arc of Love" with Storm Large



8.6 & Trading Places:

8.7 From Paris to New York
 Jean-Marie Zeitouni, conductor
 Marc-André Hamelin, piano



8.8 Beethoven & Barber

7:30PM FIRST CONGREGATIONAL CHURCH

8.9 A Royal Finish: Choral Masterworks

Jean-Marie Zeitouni, conductor
 Karina Gauvin, soprano

ALL PERFORMANCES TAKE PLACE AT 7:30PM AT CHAUTAUQUA AUDITORIUM UNLESS NOTED OTHERWISE.
 *ESTES PARK MUSIC FESTIVAL, CONCERTS AT THE STANLEY HOTEL



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PROGRAM NOTES

THURS. & FRI.,
JULY 16/17 | 7:30PM

Cellobration Part II: **IMPOSSIBLE DREAMS**

Jean-
Marie
Zeitouni,
conductor

Desmond Hoebig,
cello

and the CMF Orchestra

WAGNER

Prelude to *Tristan und Isolde*

PROKOFIEV

Romeo and Juliet Suite No. 2, Op. 64ter

I. The Montagues and Capulets

II. The Young Juliet

III. Friar Laurence

IV. Dance

V. Romeo and Juliet Before Parting

VI. Dance of the Girls With Lilies

VII. Romeo at Juliet's Grave

INTERMISSION

STRAUSS

Don Quixote, Op. 35

Introduction: *Don Quixote sinks into madness*

Theme: *Don Quixote, knight of the
sorrowful countenance*

Maggiore: *Sancho Panza*

Variation I: *Adventure at the Windmills*

Var. II: *The victorious struggle against the
army of the Great Emperor Alifanfaron
(actually a flock of sheep)*

Var. III: *Dialogue between Knight and Squire*

Var. IV: *Adventure with a procession of pilgrims*

Var. V: *Don Quixote's vigil*

Var. VI: *The Meeting with Dulcinea*

Var. VII: *Ride through the air*

Var. VIII: *Adventure in the enchanted boat*

Var. IX: *Contest with the magicians*

Var. X: *Joust with the Knight of the White Moon*

Finale: *Coming to his senses again—*

Death of Don Quixote



Desmond Hoebig, cello

Desmond Hoebig, Professor of Cello at the Shepherd School of Music at Rice University, has had a distinguished career as a soloist, orchestral player, and chamber musician. Born in 1961 and raised in Vancouver, Canada, he studied with James Hunter, Jack Mendelsohn, and Ian Hampton. In 1978 he moved to Philadelphia to study with David Soyer at the Curtis Institute of Music. He received his BM and MM at the Juilliard School with Leonard Rose and Channing Robbins, and participated

in master classes with Janos Starker and Tsuyoshi Tsutsumi at the Banff Centre.

Mr. Hoebig won First Prize at the Munich International Competition (1984), the Grand Prize of the CBC Talent Competition (1981), and the Canadian Music Competition (1980). He was also an award winner at the Tchaikovsky Competition in Moscow (1982).

Mr. Hoebig has been a soloist with many prominent orchestras in North America, including Cincinnati, Cleveland, Houston, Montreal, Toronto, and Vancouver. His international orchestral engagements have been in Germany, Spain, Portugal, Japan, Mexico, and Columbia.

As a chamber musician, Desmond was the cellist with the Orford String Quartet when it won a Juno Award for best classical album in 1990. He has also performed for 30 years with the Hoebig-Moroz Trio and as a duo with pianist Andrew Tunis. Mr. Hoebig has taught and performed at festivals throughout North America including Aspen, Banff, La Jolla, Marlboro, Music Bridge, Orcas Island, Sarasota, and Steamboat Springs.

Before joining the faculty of the Shepherd School, Mr. Hoebig had been principal cellist of the Cleveland, Houston, and Cincinnati symphony orchestras.

Prelude to *Tristan und Isolde*

Richard Wagner

Born May 22, 1813 in Leipzig, Germany

Died February 13, 1883 in Venice, Italy

In his book *Love in the Western World*, Denis de Rougemont made the point that love's passion and a yearning for the release of death are inextricably intertwined in Western culture. If this sounds far-fetched, just think of all those teenage death-pact

Join us after Thursday evening's concert for a post-concert fireside party at Carelli's. Enjoy FREE appetizers, an outstanding drink menu, and post-concert conversations with your fellow concertgoers and CMF musicians.

TALKS UNDER THE TENT A pre-concert talk by Kelly Dean Hansen, Classical Music Writer for the Daily Camera, will take place at 6:30pm on the Auditorium Terrace before the Thursday performance.

Copies of Mr. Zeitouni's two CDs will be available for purchase at these performances.

{māsh-ūp}

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2015 SEASON

Colorado Music Festival

JEAN-MARIE ZEITOUNI | MUSIC DIRECTOR



BARTÓK + BJÖRK TUE, JULY 7 | 7:30 PM

COPLAND + BON IVER FEATURING SHEL TUE, JULY 21 | 7:30 PM

"THE CRAZY ARC OF LOVE" WITH STORM LARGE TUE, AUG 4 | 7:30 PM

Free Mixer before each show featuring the finest restaurants, breweries, and specialty food shops in Boulder!



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PROGRAM NOTES

SUNDAY,
JULY 26 | 7:30 PM

SOUNDS OF THE MEDITERRANEAN

Jean-
Marie
Zeitouni,
conductor

Ana Vidovic, guitar
and the CMF
Chamber Orchestra

CASABLANCAS

Festive Overture
(North American premiere)

RODRIGO

Concierto de Aranjuez
Allegro con spirito
Adagio
Allegro gentile

INTERMISSION

VIVALDI

Guitar Concerto in D major, RV 93
[Allegro giusto]
Largo
Presto

MENDELSSOHN

Symphony No. 4 in A major,
Op. 90, Italian
Allegro vivace
Andante con moto
Con moto moderato
Saltarello: Presto

POST-CONCERT CONVERSATION

A post-concert conversation with Jean-Marie Zeitouni, Ana Vidovic, and CMF Executive Director Andrew Bradford will take place on stage directly following the performance.

Copies of one of Ms. Vidovic's CDs will be available for purchase at this performance.



Ana Vidovic, guitar

Ana Vidovic is an extraordinary talent with formidable gifts, taking her place among the elite musicians of the world today. Ms. Vidovic has given over 1,000 public performances since first taking the stage in 1988. Her international performance career includes recitals in New York, London, Paris, Vienna, Salzburg, Rome, Budapest, Warsaw, Tel Aviv, Oslo, Copenhagen, Toronto, Baltimore, San Francisco, Houston, Austin, Dallas, St. Louis, and beyond.

Ms. Vidovic has won an impressive number of prizes and international competitions including first prizes in the Albert Augustine International Competition in Bath, England; the Fernando Sor competition in Rome, Italy; and the Francisco Tarrega competition in Benicàssim, Spain. Other top prizes include the Eurovision Competition for Young Artists, Mauro Giuliani Competition in Italy, Printemps de la Guitare in Belgium, and the Young Concert Artists International Auditions in New York. In Croatia she has performed with the Zagreb Soloists and the Zagreb Philharmonic Orchestra and with the Croatian Radio and Television Symphony Orchestra, as well as having been featured in three television documentaries by the eminent Croatian film director Petar Krelja.

Mel Bay Publications released Ana Vidovic's most recent DVD in 2009 entitled *Guitar Artistry in Concert*, a journey through the music of Torroba, Piazzolla and Pierre Bensusan, Sergio Assad, Stanley Myers, Villa-Lobos, and Agustin Barrios Mangoré. *Guitar Virtuoso*, Ana's performance of works by Bach, Torroba, Paganini, and Walton, was released on DVD by the Mel Bay label in 2006.

Ana Vidovic comes from the small town of Karlovac near Zagreb, Croatia. She started playing guitar at the age of five, and by seven had given her first public performance. At the age of 11 she was performing internationally, and at 13 became the youngest student to attend the prestigious National Musical Academy in Zagreb, where she studied with Professor Istvan Romer. Ana's reputation in Europe led to an invitation to study with Manuel Barrueco at the Peabody Conservatory, from which she graduated in 2005.

Festive Overture Benet Casablanças

Born April 2, 1956 in Sabadell, Spain

Benet Casablanças is regarded as one of the leading Spanish composers of his generation. He studied philosophy and musicology at the University of Barcelona, and has combined a prolific career in musical composition with extensive activity in teaching and research. His music has been awarded several national and international awards and is regularly performed by prominent ensembles around the world. His *New Epigrams* (1997), *Seven Scenes of Hamlet* (2008), *Alter Klang, Impromptu for orchestra* (2009), and String Quartet No. 3 have been widely performed. In 2009 he was invited to visit Japan, where he gave lectures and master classes and supervised the premiere of *Three Haiku* for solo piano. His first opera, *Io*, has been commissioned by the Gran Teatre del Liceu de Barcelona for its 2017 season. In 2013 he was appointed first composer in residence for the Barcelona Symphony Orchestra and L'Auditori and was awarded the most prestigious composition prize in Spain, the National Music Prize, granted by the Spanish Ministry of Culture.

Casablanças' *Obertura Festiva* ("Festive Overture") is subtitled "Homage to Xavier Montsalvage." Montsalvage, a Spanish composer, music critic, and professor was a highly influential figure during the latter half of the 20th century. The overture was commissioned by the Munich Chamber Orchestra and premiered in 2013. It is structured in three sections: "Dance," "Song," and "Celebration."



NATIONAL MUSIC FESTIVAL

at Washington College



31 May – 13 June, 2015

SEASON V

2015 National Music Festival

Flute

Jennifer Davis
Memphis, TN
Diane Kessel
North Royalton, OH
Jennifer Parker-Harley *
Columbia, SC
Katherine Velasquez
Austin, TX

Oboe

Alejandro Briceno
New York, NY
Paul Chinen
Boca Raton, FL
Andrew Glenn
Austin, TX
Jared Hauser *
Nashville, TN
Emily Knaapen
Muskego, WI

Clarinet

Hunter Bennett
Belmont, MA
Robert Owen Durie
Parkland, FL
Thomas Parchman *
Portland, ME
Dalton Ringey
Nashua, NH
Joey Velez
Palm Harbor, FL

Bassoon

Adam Drake
Satellite Beach, FL
Nathaniel Huhta
Clarkston, MI
Jeffrey Keesecker *
Tallahassee, FL
JW Kriewall
Port Huron, MI
Sarah Vogts
Paola, KS

Saxophone

Jesse Blandino
Surprise, AZ
William Davis ~
Tallahassee, FL
Edward Garcia
Phoenix, AZ
Thomas Giles *
Monument, CO

Michael Hernandez *

Phoenix, AZ
Jeffrey Humphrey
Newport, NY
Diane Hunger *
Kiel, Germany
Tom Lawlor
New Rochelle, NY
Aaron Manigault
Levittown, NY
Brianna Mansbart
Neconset, NY
Michael Mortarotti *
Berkeley, CA
Rafael C. Powell II
Jacksonville, AR
Julian Salazar
Phoenix, AZ
Katrina Schmidt
Sudlersville, MD
Jonathan Selmer
Surprise, AZ

Horn

Kaylene Diaz
Chico, CA
Timothy Bedard
Melbourne, FL
Payton Chadwick
Greenville, NC
Robert Fant
Salem, MA
Lowell Greer *
Toledo, OH
Melvin Cortez Jackson
Baltimore, MD
Emma Johnson
Nashville, NC
Abigail Martin
Johnsburg, IL
Zachary Nicely
Clifton Forge, VA
Hannah Tilton
Austin, TX
John Wunderlin
Platteville, WI

Trumpet

Aaron Krumsieg
St. Louis, MO
Paul Neebe *
Chapel Hill, NC

Alexander Rensink
Monroe, NY
Paul Sprowell
Pittsburgh, PA
Andrew Stadler
Chambersburg, PA

Trombone

Kevin Dugat
Kerrville, TX
Stephen Farrell
Niceville, FL
Cameron Owen
Helena, AL
Jonathan Whitaker *
Tuscaloosa, AL

Tuba

Brianna Compton
Katy, TX
Jonathan Whitaker *
Tuscaloosa, AL

Harp

Rebekah Efthimiou
Delhi, NY
Peggy Hounq
Burtonsville, MD
Allison Janney
Coopersburg, PA
Kimberly Rowe *
Philadelphia, PA

Collaborative Piano

Celso Barrufi
Rio Grande Do Sul, Brazil
Michael Gurt *
Baton Rouge, LA
Yu-Han Kuan
Chiayi, Taiwan
Daniel Liebeskind
Atlanta, GA
Jean Park
Seattle, WA
Jiazi Shi
Guangzhou, China
Mary Katherine Schober
Sibley, LA

Guitar

Camilo Carrara*~
Sao Paulo, Brazil

Timpani & Percussion

Jack Barry
Ellicott City, MD
Mark Carson ^
Arlington, VA
Job Dick
Jacksonville, FL
Matthew Dupree
Ellicott City, MD
Michelle Humphreys *
Baltimore, MD
Matthew Mitchener
Memphis, TN
Alexander Tasker
Columbia, MD
Ivan Trac
Pembroke Pines, FL

Violin

Rachel Conklin
Washingtonville, NY
Ryan Dougherty
Scottsdale, AZ
Lauren Douglas
Aurora, IL
Dylan Feldpausch
Austin, TX
Eder Garcia
Bayshore, NY
Dana Goode *
Baltimore, MD
Jenny Gregoire *
Quebec, Canada
Alexandra Hagel
Lebanon, NJ
Mackenzie Hoffman
Buffalo, NY
Andrew Juola
Alexandria, VA
Allison Lane ^
Columbus, OH
Xiaoyang Li
Waterloo, Ontario, Canada
Andrew Licht
Northborough, MA
George Y. Limb
Smithtown, NY
Danielle Marconi
St. Catharines, Ontario, Canada
Jessica Mathaes *
Austin, TX
Tania Aniela Moldovan
Bistrita, Romania

Festival

Mia Orosco
Lorena, TX
Emily Owens
Waco, TX
Alejandro Padro-Fuentes
Orocovis, Puerto Rico
Caitlin Patton ^
Galena, MD
Shannon Reilly
Ridgefield, CT
Elma Sanabria
San Pedro Sula, Honduras
Laura Sandifer
Columbus, MS
Lucy Sandifer
Columbus, MS
Sarah Tarning
Alpharetta, GA
Alison Verderber
East Meadow, NY
Fayth Williams
Grove Hill, AL
Maureen Yuen *
Victoria, BC, Canada

Viola

Katie Allen
Carmel, NY
Mara Arredondo
El Paso, TX
Sarah Cornett
South Chesterfield, VA
Nevin Dawson ^
Chestertown, MD
Tam Duong
Ho Chi Minh City, Vietnam
Stephanie Herdoiza
Silver Spring, MD
Joseph Koeferl
New Orleans, LA
Megha Nadig
Norwalk, CT
Caitlin Patton ^
Galena, MD
Hannah Pederson
Lancaster, PA
Maria Rusu
Toledo, OH
Marilu Santacruz
Quito, Ecuador
Nasr Sheikh
Houston, TX

Kimberly Sparr *
Pittsburgh, PA
Gabriella Stout
Newark, DE

Violoncello

Byron Beasdale
Hixson, TN
Brandon L. Codrington
Poughkeepsie, NY
Katie Beth Farrell
Houston, TX
Natasha Farny *
Lincoln, MA
Joseph Fischer
East Islip, NY
Grace Hartman
Cary, NC
Hannah Kuhn
Hixson, TN
Meixu Lu
Beijing, China
Christopher Pettit
Naperville, IL
Caitlin Quinlan
Pittsburgh, PA
Sarabeth Taber-Miller
Blakeslee, PA
Kaitlyn Vest
Pittsburgh, PA

Double Bass

Alex Brynildsen
Chapel Hill, NC
Christopher DeMarco
Erie, PA
Christopher Glavac
Cleveland, OH
Yoshiaki Horiguchi
Tokyo, Japan
Nathaniel Mayne
Livermore, CA
Robert Stiles *
Huntington Woods, MI
Jason Thompson
Louisville, KY
Jordan Wright
Lexington, KY
Tommy Wu
Bay Shore, NY

Voice

Katie Bieber ^
Lawrence, KS

Michael Brown
Perry, KS
Phillip K. Bullock
Berea, KY
Etta Fung
Hong Kong, China
Katelyn Meyer
Lawrence, KS
Dustin Peterson *
Lawrence, KS
Jessica Wagner
Fenton, MO
Tobias Wright
Chicago, IL

Chester River Chorale

Douglas D. Cox Artistic Director
Sammy Marshall Accompanist

Soprano

Sandy Bjork
Edey Cross
Caroline Graham
Bonnie Keating
Julie Lawrence
Deb Nicholson
Caitlin Patton
Diana Pfetscher
Steffi Ricketts
Michelle Sensenig
Sue Winterfeld
Marian Wyble

Alto

Betty Barbe
Claudia Baxter
Cheryl Beach
Joan Blume
Barbara in den Bosch
Anne Bricker
Betsy Butler
Victoria Cadby
Joanne Clarke
Sue Dick
Kathy Draper (Queen Anne's Chorale)
Becky Goode
Sabine Harvey
Margaret Hitzges
Sue Kenyon
Peggy Markman
Mary McCoy
Pat McDonald
Leann Miller
Alyce-Kay Ruckelshaus
Karen Lynn Smith
Lainie Surette

Tenor

Mary Grace Brosius
Douglas D. Cox
Nevin Dawson
Linda Finnan
Mark Hansen

Debbie Nevins
Ben Orrick

Bass

Bill Barron
Philip Boudart
Steve Cades
Doug Hamilton
Don Moyer
Ed Tinucci
Robin Wood

Singing City

Jeffrey Brillhart Artistic Director
Bryan Anderson Accompanist

Soprano

Joyce Barton
Wendy Browder
Theresa Carter
Lorance Checchia
Deb Clarke
Susan Domingos
Dana Fiero
Jennifer Gottschalk
Melissa Graf-Evans
Rebecca Horowitz
Beth Johnson
Joyce Marshall
Betty Stockwell
Danielle Traitz

Alto

Lauren Anderson
Amanda Baird
Kathleen Brady
Gloria Ruszkiewicz Brown
Hana Cai
Elizabeth Childs
Peggy Curchack
Elaine Del Vecchio
Kelly Dolan
Sonja Hausmann
Susan Heppler
Claire Huff
Laila Nada Isaacson
Angela Jones
Yuko Martin
Rosalyn Ominsky
Rajeev Sachdeva
Amberly Williams
LaVerne Wood

Tenor

Jason Blacketer
Steve Crandall
Robert Kidder

* mentor

^ guest

~ staff

Friday, 5 June 2015, 6:00pm

K & L Services

Improvisatory Play-Off

Bonnie Keating *artist*

Natasha Farny & Kimberly Sparr *strings*

Friday, 5 June 2015, 6:30pm

Chestertown Baptist Church

Pre-Concert Talk

Touching & Retouching

Philip Rosenberg *explicator*

Friday, 5 June 2015, 7:30pm

Chestertown Baptist Church

Festival String Orchestra

Nikolay Lalov *guest conductor*

Concerto for Strings in D, opus 17

Largamente maestoso-Allegro

Adagio non troppo

Allegro ben marcato

Joly Braga Santos

Serenade for Tenor Solo, Horn and Strings, opus 31

Prologue

Pastoral

Nocturne

Elegy

Dirge

Hymn

Sonnet

Epilogue

Benjamin Britten

Dustin Peterson *tenor*

NMF Concerto Competition Winner *horn*

<<< intermission >>>

String Quartet No. 11 in f, opus 95, "Serioso,"

Allegro con brio

Allegretto ma non troppo

Allegro assai vivace ma serio - Più Allegro

Larghetto espressivo - Allegretto agitato - Allegro

Ludwig van Beethoven
arranged by Gustav Mahler

appearances at U.S. and Canadian Universities. Recent projects that have been received with great success include concerts of the Beethoven and Brahms Violin Sonata Cycles with pianist Fr. Sean Duggan, the complete *Bach Brandenburg Concerti*, and nationally-televised performances in Italy and Kenya.

Her interest in new music has led to collaborations with composers Chen Yi, Augusta Read Thomas and Adrienne Elisha, as well as being a featured performer at the Composer's Workshop at the annual New York State School Music Association (NYSSMA) Winter Conferences in 2010 and 2011. She also co-founded the annual composition competition at SUNY Fredonia in 2011. Active in chamber music collaborations and coachings, she was a founding member of the English Bay String Quartet, which toured North America and the Caribbean for many years. Maureen graduated from the University of British Columbia at the age of 21 with a Master of Music Degree in Violin Performance.

Kimberly Sparr, viola, the Assistant Professor of Viola at Texas Tech University, was the assistant principal violist of the Richmond (VA) Symphony from 2008-2013 and is a founding member of the Atlantic Chamber Ensemble. During the summers, she is the assistant principal viola of the Colorado Music Festival Orchestra.



Dr. Sparr has performed with the National Symphony, Saint Paul Chamber Orchestra, Washington National Opera, Cabrillo Festival Orchestra, and the Verbier Festival Orchestra, among others. She has performed under Christoph von Dohnanyi, Charles Dutoit, Christoph Eschenbach, James Levine, Kurt Mazur, Seiji Ozawa, Gunther Schuller, Leonard Slatkin, and Yuri Temirkanov. She has appeared as a soloist with the Colorado Music Festival Orchestra and the Pittsburgh Civic Orchestra.

Her chamber music collaborations include performances with Lara St. John, Boris Allakhverdyan, Simone Dinnerstein, New Music Raleigh, Festival Mozaic, Lake George Music Festival, and Washington Musica Viva. Dr. Sparr was a recipient of a three-year New Horizon Fellowship at the Aspen Music Festival where she studied with Heidi Castleman and Victoria Chiang. She also was a fellow at the Tanglewood Music Center and the Sarasota Festival.

Kimberly Sparr studied at The Shepherd School of Music, the New England Conservatory and the University of Maryland, where she studied under Daniel Foster.

She has participated in master classes and coachings with members of the Cleveland and Guarneri Quartets, Daniel Avshalomov, Lawrence Dutton, Jeffery Irvine, Karen Ritscher, Yitzhak Schotten, and Robert Vernon. In 2001, Dr. Sparr was a Piatigorsky Foundation Artist and was the recipient of the Gunther Schuller Award from New England Conservatory.

Dr. Sparr has served on the faculties of the College of William & Mary and the University of Maryland Baltimore County. An avid proponent of teaching, she has been a teaching assistant to James Dunham and Daniel Foster and has coached young musicians in the Washington, D.C. Youth Orchestra, the Richmond Symphony Youth Orchestra, and at Blue Lake Fine Arts Camp.

Natasha Farny, violoncello, studied at the Curtis Institute of Music, Yale College, the Eastman School of Music and at the Juilliard School, she received a fellowship at the Leipzig Hochschule für Musik und Theater "Felix Mendelssohn Bartholdy." She has been on the School of Music faculty at The



State University of New York at Fredonia since 2005. Recent performances have included concertos with the Buffalo Philharmonic, Abilene Philharmonic, and the Greeley Symphony Orchestra, as well as with the Longwood (Boston) Symphony, Orchard Park (NY) Symphony, Erie Chamber Orchestra, and the Western New York Chamber Orchestra.

Abroad, Ms. Farny performed at the International Dvorak Society American Spring Festival in the Czech Republic in 2011, and she toured Brazil, giving concerts of two programs in four capital cities in 2013. Nationally, she played for audiences in New York City at the Bargemusic "Here and Now" series, at Chicago public radio "Live from WFMT," Rochester, NY, public radio "Live from Hochstein", and at recital series in Rhode Island, North Carolina, Illinois, Ohio, and Washington State. Ms. Farny learned to play the Theremin cello for a project that involved the Asko/Schoenberg Ensemble, the London Sinfonietta, and the International Contemporary Ensemble. Her performances with these groups of Edgard Varèse's rarely heard *Ecuatorial* were held at the Holland Festival (Amsterdam), Festival d'Automne (Paris), the Southbank Centre (London), and at the Lincoln Center Festival in New York City. Ms. Farny frequently performs with Chicago pianist Kuang-Hao Huang and also with the members of her trio, ANA.

In addition to her cello studio at SUNY Fredonia, Ms. Farny oversees the Fredonia cello choir and coordinates the string chamber music. She has given numerous master classes and participated in summer music festivals in Sewanee (TN), Boulder (CO), Anchorage (AK), and Sweden (ME).

Robert Stiles, double bass/librarian, was appointed Principal Librarian of the Detroit Symphony Orchestra in September, 2004, and began his career with the Orchestra as Librarian in July, 1999. Robert earned a Doctor of Musical Arts in Double Bass in 2003 from the University of Texas at Austin. In his dissertation, *Serge Koussevitzky: Recently Discovered Compositions for Double Bass and for Large Ensembles within the Context of His Life and Career*, Robert presented his discovery and evidence of 29 new compositions or arrangements by Koussevitzky, the great Russian 20th-century double bass virtuoso, founder of the Tanglewood Music Center and conductor of the Boston Symphony Orchestra from 1924-1949.



As a double bassist, Robert performs regularly with the Detroit Symphony, Michigan Opera, and the Grand Teton Music Festival. He is inspired by and takes pleasure in sharing his love of music with his double bass students. In addition to his teaching and conducting with the Detroit Symphony Youth Orchestra, Robert guest conducts orchestras and coaches musicians throughout the Detroit area. Robert is busy as a composer and arranger, and his arrangements have been performed by the Detroit Symphony as well as the Baltimore Symphony and the Columbus Symphony.

Robert's professional career began at the age of 15, performing in his hometown of San Angelo, TX. During his early career as a performer, he played with many orchestras throughout Texas as well as the Louisiana Philharmonic, Houston Grand Opera and the Albuquerque Symphony. In addition, he performed with the Spoleto Festival in Spoleto, Italy and was a solo

Saturday, 6 June 2015, 7:30pm

Decker Theatre, Washington College

Festival Symphony Orchestra

Richard Rosenberg *conductor*

Symphony No. 2, *À Montevideo*, RO. 257

Andante

Presto-Maestoso

Louis Moreau Gottschalk

Concerto for Trumpet in E-flat, S. 49

Allegro con spirito

Andante

Rondo

Johann Nepomuk Hummel

Paul Neebe *trumpet*

Caleb Young *conductor*

<<< intermission >>>

Rhapsody on a Theme of Paganini, opus 43

Michael Gurt *piano*

Sergei Rachmaninoff

Symphonie romantique, *La nuit des tropiques*, RO. 255

Noche en los Tropicos

Festa Criolla

Louis Moreau Gottschalk

~ Hosted by Washington College ~

Sunday, 7 June 2015, 2:00pm

Emmanuel Church

Mana Saxophone Orchestra Concert

Sunday, 7 June 2015, 3:30pm

Emmanuel Church

Harp Recital

Harp Mentor Kimberly Rowe and Apprentices

Sunday, 7 June 2015, 6:30pm

Rock Hall Volunteer Fire Company

Pre-Concert Talk

A Human Requiem

Philip Rosenberg *explicator*

Sunday, 7 June 2015, 7:30pm

Rock Hall Volunteer Fire Compar

Festival Symphony Orchestra

Singing City
Jeffrey Brillhart *director*

Chester River & Frederick Chorales
Douglas D. Cox *director*
Etta Fung *soprano* Phillip K. Bullock *baritone*
Richard Rosenberg *conductor*

Annapolis Chorale
J. Ernest Green *director*

Saint Anthony Variations, opus 56b

Johannes Brahms

Thema. Chorale St. Antoni. Andante
Variation I. Poco più animato (Andante con moto)
Variation II. Più vivace (Vivace)
Variation III. Con moto
Variation IV. Andante con moto (Andante)
Variation V. Vivace (Poco presto)
Variation VI. Vivace
Variation VII. Grazioso
Variation VIII. Presto non troppo (Poco presto)
Finale. Andante

Mercedes Diaz *conductor*

<<< intermission >>>

Ein Deutsches Requiem, nach Worten der heiligen Schrift, opus 45
(A German Requiem, To Words of the Holy Scriptures)

Johannes Brahms

Selig sind, die da Leid tragen (Blessed are they who bear sorrow)
Denn alles Fleisch, es ist wie Gras (For all flesh is as grass)
Herr, lehre doch mich (Lord, teach me)
Wie lieblich sind deine Wohnungen (How lovely are Your dwellings)
Ihr habt nun Traurigkeit (You now have sadness)
Denn wir haben hie keine bleibende Statt (For here have we no lasting place)
Selig sind die Toten (Blessed are the dead)

Monday, 8 June 2015, 5:30pm

The Peoples Bank, Chesterto

Mana Saxophone Quartet

Monday, 8 June 2015, 7:30pm

Decker Theatre, Washington Coll

Piano-Mania!

Collaborative Piano Mentor Michael Gurt and Apprentices

~ Hosted by Washington College ~

Saturday, 13 June 2015, 7:30pm

Decker Theatre, Washington College

Festival Symphony Orchestra

Women of the Chester River Chorale

Douglas D. Cox *director*

Chester River Youth Choir

Julie Lawrence *director*

Katie Bieber *mezzo-soprano*

Richard Rosenberg *conductor*

Symphony No. 3

Gustav Mahler

Kräftig. Entschieden: "Pan Awakes, Summer Marches In"

<<< intermission >>>

Tempo di Menuetto : "What the Flowers in the Meadow Tell Me"

Comodo (Scherzando): "What the Animals in the Forest Tell Me"

Sehr langsam – Misterioso: "What Humanity Tells Me"

Lustig im Tempo und keck im Ausdruck: "What the Angels Tell Me"

Langsam – Ruhevoll – Empfundener: "What Love Tells Me"

~ Hosted by Washington College ~

Sunday, 14 June 2015, 7:30pm

Congregation Keneseth Israel
Elkins Park, PA

Festival Symphony Orchestra

Singing City

Chester River & Frederick Chorales

Jeffrey Brillhart *director*

Douglas D. Cox *director*

Etta Fung *soprano* Phillip K. Bullock *baritone*

Richard Rosenberg *conductor*

Saint Anthony Variations, opus 56b

Johannes Brahms

<<< intermission >>>

Ein Deutsches Requiem, nach Worten der heiligen Schrift, opus 45
(A German Requiem, To Words of the Holy Scriptures)

Johannes Brahms

Selig sind, die da Leid tragen (Blessed are they who bear sorrow)

Denn alles Fleisch, es ist wie Gras (For all flesh is as grass)

Herr, lehre doch mich (Lord, teach me)

Wie lieblich sind deine Wohnungen (How lovely are Your dwellings)

Ihr habt nun Traurigkeit (You now have sadness)

Denn wir haben hie keine bleibende Statt (For here have we no lasting place)

Selig sind die Toten (Blessed are the dead)

Tuesday, 9 June 2015, 7:30pm

St. Paul's Parish, Kent (Single ticket holders)

Festival Chamber Players

Liebeslieder Walzer, opus 52

Robert Stiles *conductor*

Johannes Brahms

Sonata for Violin and Piano, FP. 119

Allegro con fuoco

Intermezzo: Très lent et calme

Presto tragico – Strictement la double plus lent

Francis Poulenc

<<< intermission >>>

Animal Ditties

The Turtle

The Python

The Hyena

The Hog

Liane Hansen *narrator*

Anthony Plog

Quintet for Piano and String Quartet in E-flat, opus 44

Allegro brillante

In modo d'una marcia. Un poco largamente

Scherzo: Molto vivace

Finale: Allegro ma non troppo

Robert Schumann

Tuesday, 9 June 2015, 7:30pm

Christ United Methodist Church (Pass-holders)

Festival Chamber Players

Sonatine en Trio for Flute, Viola and Harp

Modéré

Mouvement de menuet

Animé

Maurice Ravel
arranged by Carlos Salzedo

The Soldier's Blues

The Soldier's Ode

The Soldier's Code

The Soldier's Coda

Caleb Young *conductor*

Phanos Dymiotis

Raga for Two Harps, opus 41

Caroline Lizotte

<<< intermission >>>

Octet in F, D. 803

Adagio – Allegro – Più allegro

Adagio

Allegro vivace – Trio – Allegro vivace

Andante – variations: Un poco più mosso – Più lento

Menuetto: Allegretto – Trio – Menuetto – Coda

Andante molto – Allegro – Andante molto – Allegro molto

Mercedes Diaz *conductor*


Franz Schubert



Y

Youth Orchestras *of* Lubbock

Chamber Music Program



Monday April 13th, 2015

7 PM

St. John's United Methodist Church
1501 University Avenue

www.youthorchestrasoflubbock.org



Annie Chalex Boyle

Annie Chalex Boyle is an Assistant Professor of Violin at Texas Tech University. She is internationally recognized as a chamber musician, soloist, and teacher. Her playing has been hailed by critics as "brilliant" (Kalamazoo Gazette) and "eloquent and poignant" (The San Antonio Express Journal). Ms. Chalex Boyle has won prizes at the Seventeen Magazine/General

Motors National Competition and the Irving M. Klein International String Competition, and was a finalist in the Yehudi Menuhin International Violin Competition and the Stulberg International String Competition. She was also the Grand Prize Winner of the Junior Division of the Fischhoff Chamber Music Competition. In 2014, she will be releasing a CD on the Centaur Label featuring the complete works for violin and piano by Maurice Ravel with pianist David Palmer.

Prior to her position at Texas Tech University, she taught violin at the Interlochen Arts Academy in Michigan, was the Director of Educational Activities with Chamber Music North, was a chamber music coach for the Chicago Youth Symphony Orchestra and was the Artistic Director of the Chamber Music Institute at the Quartz Mountain Music Festival. Previously a Texas resident, she was the first violinist of the Harrington String Quartet, Concertmaster of the Amarillo Symphony, and was a faculty member at West Texas A&M University. While living in Amarillo, Ms. Chalex Boyle was also on the faculty at Amarillo College as a teacher with the Amarillo College Suzuki Program. She has also been a member of the Southwest String Quartet, the quartet in residence with the Southwest Chamber Music Society, in Los Angeles. Ms. Chalex Boyle was also a member of the contemporary music ensemble XTET, the Los Angeles Chamber Orchestra, the Los Angeles Opera Orchestra, the Bellingham Festival of Music Orchestra, the Oregon Bach Festival Orchestra, the Santa Barbara Chamber Orchestra, and the American Sinfonietta. As a soloist, Ms. Chalex Boyle has performed as soloist throughout the United States, Canada, and Brazil. She has been Concertmaster of orchestras including the Wichita Symphony Orchestra, Interlochen Faculty Orchestra, Amarillo Symphony, Lubbock Symphony, and the Hot Springs Music Festival Orchestra. She has been heard on NPR's "Performance Today" with many of these chamber music ensembles and chamber orchestras.

She received her Bachelor of Music degree from the University of Southern California where she studied with Robert Lipsett (cum laude) and her Master of Music degree from the Juilliard School where she studied with Robert Mann and Felix Galimir. She has also studied with Roland and Almita Vamos at the Music Center of the North Shore in Winnetka, IL.

SPRING RECITAL 2015



Kimberly Sparr

Equally skilled as a solo, chamber, and orchestral violist, Kimberly Sparr was the assistant principal violist of the Richmond (VA) Symphony from 2008-2013 and is a founding member of the Atlantic Chamber Ensemble. During the summers, she is the assistant principal viola of the Colorado Music Festival Orchestra.

As an orchestral violist, Kimberly has performed with National Symphony, Saint Paul Chamber Orchestra, Washington National Opera, Cabrillo Festival Orchestra, and the Verbier Festival Orchestra, among others. She has performed under Christoph von Dohnanyi, Charles Dutoit, Christoph Eschenbach, James Levine, Kurt Mazur, Seiji Ozawa, Gunther Schuller, Leonard Slatkin, and Yuri Temirkanov. Kimberly has appeared as a soloist with the Colorado Music Festival Orchestra and the Pittsburgh Civic Orchestra.

Her chamber music collaborations include performances with Lara St. John, Boris Allakhverdyan, Simone Dinnerstein, New Music Raleigh, Festival Mozaic, Lake George Music Festival, and Washington Musica Viva. She was a recipient of a three-year New Horizon Fellowship at the Aspen Music Festival where she studied with Heidi Castleman and Victoria Chiang. She also was a fellow at the Tanglewood Music Center and the Sarasota Music Festival.

Kimberly earned her Bachelor of Music degree from The Shepherd School of Music at Rice University where she studied with Martha Strongin Katz. She holds a Master of Music degree from the New England Conservatory where she studied with James Dunham, and a Doctor of Musical Arts Degree from the University of Maryland, where she studied under Daniel Foster.

She has participated in master classes and coachings with members of the Cleveland and Guarneri Quartets, Daniel Avshalomov, Lawrence Dutton, Jeffery Irvine, Karen Ritscher, Yitzhak Schotten, and Robert Vernon. In 2001, Kimberly was a Piatigorsky Foundation Artist and was the recipient of the Gunther Schuller Award from New England Conservatory.

Dr. Sparr has served on the faculties of the College of William & Mary and the University of Maryland Baltimore County. An avid proponent of teaching, Kimberly has been a teaching assistant to James Dunham and Daniel Foster and has coached young musicians in the Washington D.C. Youth Orchestra, the Richmond Symphony Youth Orchestra, and at Blue Lake Fine Arts Camp.

SPRING RECITAL 2015

**Youth Orchestras of Lubbock
Chamber Music Program**

Recital

Monday, April 13, 2015

7:00pm

St. John's United Methodist Church

Cinq Pieces en Trio

Jacques Ibert

Allegro vivo

(1890-1962)

Andantino

Allegro assai

Andante

Allegro quasi marziale

Emily Edwards, oboe

Kasey McMurray, clarinet

Garrett Franks, bassoon

String Quartet, Op. 33, No. 3, "The Bird"

Franz Joseph Haydn

Allegro Moderato

(1732-1809)

Dahlia Winders, violin

Sami Sharif, cello

Emily Summersgill, viola

Micah Eddins, cello

Orchestral Suite No. 3 in D Major, BWV 1068

Johann Sebastian Bach

Air

(1685-1750)

"SMEDK"

Kate Eddins, violin

Dahlia Winders, violin

Emily Summersgill, viola

Sami Sharif, cello

Micah Eddins, cello

String Quartet, Op. 96 "American"

Antonin Dvorak

Allegro ma non troppo

(1841-1904)

Lento

Kate Eddins, violin

McKenna Winders, violin

Juyoung Hahn, viola

Mykel McDonald, cello

Suite in G minor, Op. 71

Maurice Moszkowski

for Two Violins and Piano

(1841-1904)

Allegro Moderato

Gemini Duo

Naomi Martens, violin

Mia Rodriguez, violin

Nicole Martens, piano

String Quartet, Op. 29,

Franz Schubert

No. 1 "Rosamunde"

(1797-1828)

Allegro ma non troppo

Andante

Menuetto: Allegretto - Trio

Fiona Shea, violin

Natalie Smith, violin

Jaber Haron, viola

Christian Eddins, cello

SPRING RECITAL 2015

SPRING RECITAL 2015

Axolot VERSUS: **Live BioMech Fest!**

Thursday March 26, 2015 · **Butcher's Tears** · 20:30

Ned McGowan

Workshop (2004)

Sarah Jeffery

Rusty Banks

Liquid Fire (2015)

Kim Sparr

Ned McGowan

Volt (2015)

Kim Sparr

Intermission

Paul Leenhouts

Zultana's Raizins

Trio aXolot

I Wish (arr. Trio aXolot)

Trio aXolot

Grimes

Genesis (arr. Trio aXolot)

Trio aXolot

Trio aXolot

Love is a Wave Function

Trio aXolot

intermission

Panda Zoocide

Bamboo Shoots

E.A.

1000 Yesterdays With No Sex

Animals are Dangerous

Panda Zoocide

A Stichting aXolot Synergy Production

Butcher's Tears

Karperweg 45, 1075 LB Amsterdam



Put my Tears in Thy Bottle

a women's body at auction

A concert in honor of Sundari and other victims of violent oppression.

Sunday 22 March | 10:30 AM | Diamant College
Diamanthorst 183 | 2592 GD The Hague

Stewart Pincombe (cello)
Kimberly Spurr (viola)
Heather Hancock (piano)
Michelle Pincombe (voice)



expressions
for Justice

industry

Michael Gordon

Audio Clip; Statistics

IJM-NL Staff

Part III: Put My Tears in Thy Bottle

Spiegel Im Spiegel

Arvo Pärt

BLACK OUT LIGHTS/SILENCE c. 1'

Audio Clip; Hope and redemption

Jeff Hancock

Psalm 56 'Put My Tears In Thy Bottle'

Steuart Pincombe

Be gracious to me, O God, for man has }trampled upon me;

Fighting all day long he oppresses me.

My foes have }trampled upon me all day long.

For }they are many who fight proudly against me.

}When I am afraid, I will put my trust in You.

In God, whose word I praise, In God I have put my trust;

I shall not be afraid. What can mere man do to me?

All day long they distort my words;

All their thoughts are against me for evil.

They attack, they lurk, They watch my }steps,

As they have waited to take my life.

Because of wickedness, cast them forth,

In anger put down the peoples, O God!

You have taken account of my wanderings;

Put my tears in Your bottle. Are they not in Your book?

Then my enemies will turn back in the day when I call;

This I know that God is for me.

In God, whose word I praise,

In the LORD, whose word I praise,

In God I have put my trust, I shall not be afraid.

What can man do to me?

Your vows are binding upon me, O God;

I will render thank offerings to You.

For You have delivered my soul from death,

Indeed my feet from stumbling,

So that I may walk before God

In the light of the living.

For More Information about any of the musicians, Expressions for Justice
or International Justice Mission, please visit www.expressionsforjustice.nl

Part I: A Girl Crying

Psalm 13 'How Long, O Lord'

Stuart Pincombe

How long, O LORD? Will You forget me forever?
How long will You hide Your face from me?
How long shall I take counsel in my soul,
Having sorrow in my heart all the day?
How long will my enemy be exalted over me?
Consider and answer me, O LORD my God;
Enlighten my eyes, or I will sleep the sleep of death,
And my enemy will say, "I have overcome him,"
And my adversaries will rejoice when I am shaken.
But I have trusted in Your lovingkindness;
My heart shall rejoice in Your salvation.
I will sing to the LORD,
Because He has dealt bountifully with me.

Audio clip; Sundari's Story

Bella Hancock

Fratres

Arvo Part

Part II: An Industry Grinding

Audio Clip; The Industry of trafficking from The Locust Effect

Prelude from Suite No. 2 in D minor, BWV 1008

J.S. Bach

A reading from the poem I Sing the Body Electric

Walt Whitman

A woman's body at auction,
She too is not only herself, she is the teeming mother of mothers,
She is the bearer of them that shall grow and be mates to the mothers.
Have you ever loved the body of a woman?
Have you ever loved the body of a man?
Do you not see that these are exactly the same to all in all nations and times
All over the earth?
If any thing is sacred the human body is sacred,
And the glory and sweet of a man is the token of manhood untainted,
And in man or woman a clean, strong, firm-fibred body, is more beautiful than
the most beautiful face.
Have you seen the fool that corrupted his own live body? or the fool that
corrupted her own live body?

For they do not conceal themselves, and cannot conceal themselves.
O my body! I dare not desert the likes of you in other men and women, nor the likes of
the parts of you,
I believe the likes of you are to stand or fall with the likes of the soul, (and that they are
the soul.)
I believe the likes of you shall stand or fall with my poems, and that they are my
poems,
Man's, woman's, child's, youth's, wife's, husband's, mother's, father's, young man's,
young woman's poems,
Head, neck, hair, ears, drop and tympan of the ears,
Eyes, eye-fringes, iris of the eye, eyebrows, and the waking or sleeping of the lids,
Mouth, tongue, lips, teeth, roof of the mouth, jaws, and the jaw-hinges,
Nose, nostrils of the nose, and the partition,
Cheeks, temples, forehead, chin, throat, back of the neck, neck-stue,
Strong shoulders, manly beard, scapula, hind-shoulders, and the ample side-round of
the chest,
Upper-arm, armpit, elbow-socket, lower-arm, arm-sinews, arm-bones,
Wrist and wrist-joints, hand, palm, knuckles, thumb, forefinger, finger-joints, fin-
ger-nails,
Broad breast-front, curling hair of the breast, breast-bone, breast-side,
Ribs, belly, backbone, joints of the backbone,
Hips, hip-sockets, hip-strength, inward and outward round, man-balls, man-root,
Strong set of thighs, well carrying the trunk above,
Leg fibres, knee, knee-pan, upper-leg, under-leg,
Ankles, instep, foot-ball, toes, toe-joints, the heel;
All attitudes, all the shapeliness, all the belongings of my or your body or of any one's
body, male or female,
The lung-sponges, the stomach-sac, the bowels sweet and clean,
The brain in its folds inside the skull-frame,
Sympathies, heart-valves, palate-valves, sexuality, maternity,
Womanhood, and all that is a woman, and the man that comes from woman,
The womb, the teats, nipples, breast-milk, tears, laughter, weeping, love-looks, lo-
ve-perturbations and risings,
The voice, articulation, language, whispering, shouting aloud,
Food, drink, pulse, digestion, sweat, sleep, walking, swimming,
Poise on the hips, leaping, reclining, embracing, arm-curving and tightening,
The continual changes of the flex of the mouth, and around the eyes,
The skin, the sunburnt shade, freckles, hair,
The curious sympathy one feels when feeling with the hand the naked meat of the
body,
The circling rivers the breath, and breathing it in and out,
The beauty of the waist, and thence of the hips, and thence downward toward the
knees,
The thin red jellies within you or within me, the bones and the marrow in the bones,
The exquisite realization of health;
O I say these are not the parts and poems of the body only, but of the soul,
O I say now these are the soul!

BEST



HAND

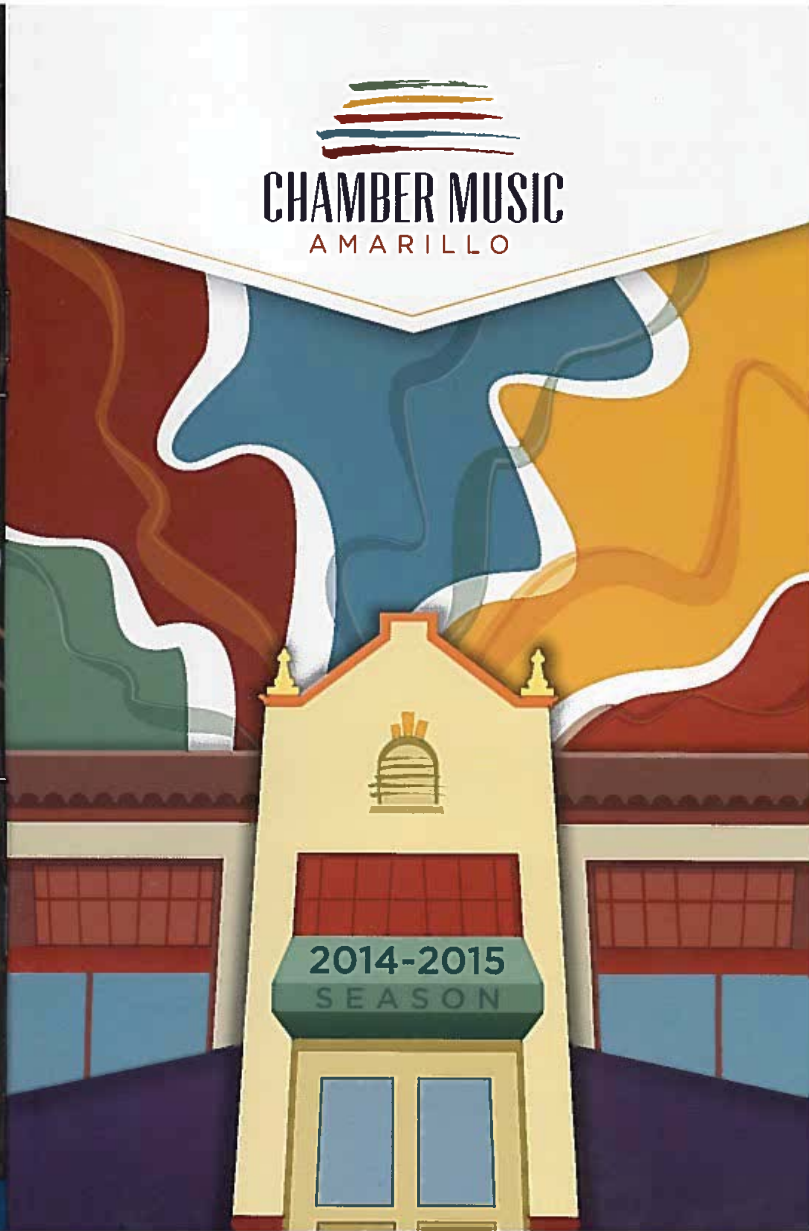


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MARCH 14, 2015 8PM Fibonacci Space 3306 SW 6th Avenue

Song Singer Consortia, *singers and piano*

Annie Chalex Boyle, *violin*

Kimberly Sparr, *viola*

David Schepps, *cello*

David Palmer, *piano*

John Boyle, *lecturer and program notes*

-Vocal Lieder Announced from the Stage-



Singin' with da Strings!

MARCH 14, 2015 8PM Fibonacci Space 3306 SW 6th Avenue

- Intermission -

Quartet for violin, viola, cello and piano in c minor, op. 13 (TrV 137)

Richard Strauss
(1864-1949)

- Allegro (*Fast*)
- Scherzo, Presto (*quick & spirited*)
- Andante (*gently*)
- Finale, Vivace (*very fast*)

German composer Richard Strauss is known for many works that have become part of the standard repertoire. Among these works are the operas *Der Rosenkavalier*, *Salome*, *Elektra* and the tone poems *Also sprach Zarathustra* (2001 Space Odyssey), *Death and Transfiguration* and *Till Eulenspiegel's Merry Pranks*. Strauss wrote this piano quintet at the tender age of 19. As is sometimes the case, young composers are quite impressionable, and this quintet seems indicate that the young Strauss was enthralled with Johannes Brahms. Perhaps following the Brahmsian traits in this work will provide a suitable way to listen to it. The first movement features a unison opening followed by a cascade of triplets, all in a fairly classic sonata allegro form. Fondnesses for different kinds of rhythmic play permeate the scherzo movement. The slow movements in Brahms seem to provide the emotional gravitas for many of his works. Strauss seems to realize this and seems to have succeeded in his Andante movement. And, as with Brahms, the rousing final movement brings back material from the three previous movements to create a sense of unity and complexity.

Tonight's concert is sponsored by

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The use of recordings during performances is strictly prohibited. Please silence all mobile devices.

Originally from Northern California, **Eliza Ching** is an active collaborative pianist in the United States. Ching currently serves as staff pianist at the Shepherd School of Music at Rice University and in the summers at the Heifetz International Music Institute and the Aspen Music Festival and School. Eliza was awarded the "Best Collaborative Pianist Prize" at the 2012 Eckhardt-Gramatté National Music Competition in Canada, and subsequently embarked on a ten-city Canadian recital tour with the grand prize winner.

Prior to her appointment at Rice University, Ching was staff pianist at the University of Texas at Austin and the North Carolina School of the Arts. She has performed at venues such as Weill Recital Hall at Carnegie Hall and the Millennium Stage and Terrace Theatre at the Kennedy Center. Artists with whom she has collaborated in performance include James Buswell, Daniel Heifetz, Mark Kaplan, Ani Kavafian, Ralph Kirshbaum, Ian Swensen and Delores Ziegler. Eliza holds degrees in Piano Performance from Rice University and the Manhattan School of Music, and her doctoral degree in Collaborative Piano from the University of Maryland, College Park. Her teachers include Rita Sloan, Robert Roux and Sara Davis Buechner. She recorded *Celibration* with cellist Armit Peled, released in 2009 on Centaur Records.



TEXAS TECH UNIVERSITY
College of Visual & Performing Arts
School of Music

Kimberly Sparr
viola

Guest Artist
Eliza Ching, piano

Faculty Recital

Sunday, March 1, 2015
Hemmler Recital Hall
Lubbock, Texas
8:00 p.m.

Program

Sonata for Viola and Piano, op. 147 Dmitri Shostakovich
I. Moderato (1906-1975)
II. Allegretto
III. Adagio

INTERMISSION

Speigel im Spiegel.....Arvo Pärt
(b. 1935)

* Rotations.....Caroline Mallonée
(b. 1975)

** Liquid Fire.....Rusty Banks
(b. 1974)

* World Premiere

** World Premiere for eViola

About the Artists...

Equally skilled as a solo, chamber, and orchestral violist, **Kimberly Sparr** was the assistant principal violist of the Richmond (VA) Symphony from 2008-2013 and is a founding member of the Atlantic Chamber Ensemble. During the summers, she is the assistant principal viola of the Colorado Music Festival Orchestra.

As an orchestral violist, Sparr has performed with National Symphony, Saint Paul Chamber Orchestra, Washington National Opera, Cabrillo Festival Orchestra, and the Verbler Festival Orchestra, among others. She has performed under Christoph von Dohnanyi, Charles Dutoit, Christoph Eschenbach, James Levine, Kurt Mazur, Seiji Ozawa, Gunther Schuller, Leonard Slatkin, and Yuri Temirkanov. Kimberly has appeared as a soloist with the Colorado Music Festival Orchestra and the Pittsburgh Civic Orchestra.

Her chamber music collaborations include performances with Lara St. John, Boris Allakhverdyan, Simone Dinnerstein, New Music Raleigh, Festival Mozaic, Lake George Music Festival, and Washington Musica Viva. She was a recipient of a three-year New Horizon Fellowship at the Aspen Music Festival where she studied with Heidi Castleman and Victoria Chiang. She also was a fellow at the Tanglewood Music Center and the Sarasota Music Festival.

Sparr earned her bachelor of music degree from The Shepherd School of Music at Rice University where she studied with Martha Stronglin Katz. She holds a master of music degree from the New England Conservatory where she studied with James Dunham, and a doctor of musical arts degree from the University of Maryland, where she studied under Daniel Foster.

She has participated in master classes and coachings with members of the Cleveland and Guameri Quartets, Daniel Avshalomov, Lawrence Dutton, Jeffery Irvine, Karen Ritscher, Yitzhak Schotten, and Robert Vernon. In 2001, Sparr was a Piatigorsky Foundation Artist and was the recipient of the Gunther Schuller Award from New England Conservatory.

Sparr has served on the faculties of the College of William & Mary and the University of Maryland Baltimore County. An avid proponent of teaching, Kimberly has been a teaching assistant to James Dunham and Daniel Foster and has coached young musicians in the Washington D.C. Youth Orchestra, the Richmond Symphony Youth Orchestra, and at Blue Lake Fine Arts Camp.

Caroline Mallonee (b. 1975) is a composer and performer based in New York State. She studied composition with Louis Andriessen at the Royal Conservatory of the Hague (Fulbright Fellowship, 2005), Scott Lindroth and Stephen Jaffe at Duke University (Ph.D. 2006), Joseph Schwantner and Evan Ziporyn at the Yale School of Music (M.M. 2000), and Bernard Rands and Mario Davidovsky at Harvard University (B.A. 1997). She is a professional singer in the Vocalis Chamber Singers and is the director of [The Walden School Creative Musicians Retreat](#), a week-long festival for composers and improvisers held in New Hampshire each June.

Mallonee's music has been programmed at venues in New York including Carnegie Hall, Avery Fisher Hall in Lincoln Center, Symphony Space, Merkin Hall, Bargemusic, Tenri Cultural Center, Town Hall, Roulette and Tonic, as well as further afield at the Long Leaf Opera Festival (NC), Carlsbad Music Festival (CA), Bennington Chamber Music Conference (VT), Cambridge Music Festival (UK), Tokyo Opera City (Japan), Bowdoin Summer Music Festival (ME), on the New Music New Haven series (CT), the Corcoran Gallery (Washington, DC) and Jordan Hall (Boston, MA). It has been broadcast several times over National Public Radio on Garrison Keillor's "A Prairie Home Companion."

Recent commissions include new works for the Spektral Quartet (Chicago), ANA Trio (New York), Firebird Ensemble (Massachusetts), Present Music (Wisconsin), Ethos Percussion Group (New York), and Monadnock Music (New Hampshire).

Rotations

Rotations is meant to conjure up the image of a Dutch windmill spinning, whooshing through the air, motoric and mesmerizing.

Chords are inverted; pitches are rotated; scales rise and fall.

Air has been moved; we have had time to reflect.

Rotations was commissioned by Texas Tech University for violist Kimberly Sparr in 2014.

Rusty Banks is a composer/guitarist born in Jasper, Alabama and living in Lancaster, Pennsylvania. His compositions have been performed in China, Taiwan, France, Italy, Belgium, Canada, Mexico, and throughout the United States. Besides writing concert music for ballet, orchestra, wind ensemble, and other acoustic ensembles, Rusty designs pieces that use traditional performers, user-end electronics, and video within dynamic audio/video installations. With an artistic emphasis is on beauty and invention, Rusty's works tend toward the conceptual, but never at the expense of the *sound*. He believes that "...the art of juxtaposition is not just putting things beside each other. The friction between the ideas must create some sort of acoustic *magic* that couldn't have been possible without the combination."

In 2011, Rusty was listed as one of the 100 composers under 40 whose music is "shaping our contemporary musical scene and defining what it means to be a composer in the 21st century."

Liquid Fire

To shake off my winter doldrums, I make a trip back to Alabama each year to engage in some outdoor activities. During my January 2013 trip, I popped out of the woods long enough to spend time with composer Monroe Golden and cellist Craig Hultgren. They took it upon themselves, much to my delight, to educate me about fine scotches and whiskeys. In between the swirling, sniffing, and sipping, Craig mentioned wanting a piece for electric cello and video. I had been taking short videos of streams in Pennsylvania, with the idea of using the footage in a way that would make water look like fire. "Liquid Fire" refers to the warming qualities of fine scotch and whiskey, as well as my making water into "fire" and having it slowly transform back to water. The music begins agitated and gradually works its way to a state that is more trance-like, but still energetic. The work is written for and "warmly" dedicated to Craig Hultgren.

Atlantic Chamber Ensemble

Decadent Morsels

Program

L. Beethoven (1770-1827) Serenade in D Major, op. 25 for flute, violin,
and viola

1. Entrata. Allegro
4. Andante con variazione
6. Allegro vivace e disinvolto

G. Finzi (1901-1956) 5 Bagatelles op. 23, for clarinet and piano

2. Romance
5. Fughetta

S. Prokofiev (1891-1953) Sonata for 2 violins in C Major, op. 56

1. Andante Cantabile
2. Allegro

M. Bruch (1838-1920) 8 pieces op. 83 for clarinet, viola, and piano

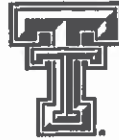
1. Andante
7. Allegro vivace, ma non troppo

I. Clarke b. 1977 Hypnosis, for flute and piano

C. Gardel (1890-1935) Tango *Por Una Cabeza*, for violin and piano,
arr. John Williams

B. Martinu (1890-1955) Trio for Flute, Viola and Piano

1. Poco Allegretto



TEXAS TECH UNIVERSITY
College of Visual & Performing Arts
School of Music

Texas Tech Faculty String Quartet

John Gilbert, violin
Annie Chalex-Boyle, violin
Kimberly Sparr, viola
Jeffrey Lastrapes, cello

Tuesday, November 25, 2014
St. Paul's on the Plains Episcopal Church
Lubbock, Texas
8:00 p.m.

String Quartet No. 3 in D Major, Op. 18 No. 3..... Ludwig van Beethoven
I. Allegro (1770-1827)
II. Andante con moto
III. Allegro
IV. Presto

BRIEF PAUSE

String Quartet No. 4 in C Minor, Op. 18 No. 4..... Ludwig van Beethoven
I. Allegro ma non tanto (1770-1827)
II. Scherzo: Andante scherzoso quasi allegretto
III. Menuetto: Allegretto - Trio
IV. Allegro - Prestissimo

Programs produced by James Hodgins and Publicity Office student assistants.

In recognition of her creative teaching, she was awarded the Texas Tech Big 12 Fellowship as well as the Texas Tech Alumni Association New Faculty Award and is also an elected member of Texas Tech University's prestigious Teaching Academy. Most recently she was awarded the 2013 Texas Tech University President's Excellence in Teaching award. With co-authors Matthew Santa and Thomas Hughes, Lisa Garner Santa developed the Flute/Theory Workout, a method that efficiently introduces full-range scalar and chordal flute technique while introducing music theory fundamentals at the same time. The Workout, which comes with an entertaining accompaniment CD, is available through Carolyn Nussbaum Music Co., and Flute World.

Dr. Garner Santa holds performance degrees from West Texas State University, Florida State University, and The Shepherd School of Music at Rice University. Her teachers to whom she is eternally grateful include Carol Wincenc, Charles DeLaney, Sally Turk, and Helen Blackburn. In addition to her active role as a flutist, Lisa Garner Santa is also a certified Kripalu Yoga instructor and member of the Yoga Alliance. She teaches Yoga for Musicians through the TTU School of Music and yoga classes at Yoga Shala Lubbock at HWY108. (lubbockhwy108.com) Please feel free to contact her at lisa.garner@ttu.edu for information on Yoga for Musicians workshops.



TEXAS TECH UNIVERSITY
College of Visual & Performing Arts
School of Music

Chamber Works for Flute

Lisa Garner Santa and Friends

Lisa Garner Santa, flute
Susanna Self, flute
David Shea, clarinet
David Dees, saxophone
Carla Cash, piano
John Gilbert, violin
Kimberly Sparr, viola
Quinn Ankrum Patrick, mezzo soprano

Faculty Recital

Sunday, October 12, 2014
Hemmler Recital Hall
Lubbock, Texas
2:00 p.m.

Program

Serenade for flute, violin, and viola, op. 25Ludwig von Beethoven
(1712-1773)

Three Arias from the Cantatas.....Johann Sebastian Bach
Kein Arzt ist ausser dir zu finden, BWV 103, no.3 (1685-1750)
Betörte Welt, BWV 94, no.4
Gott ist unser Sonn und Schild, BWV 79, no.2

Variations on the St. Anthony Chorale, op. 56.....Johannes Brahms
(1833-1897)

Eight HandsMatthew Santa
I. Flush (b. 1970)
II. Fold
III. Straight

About the Artists...

Lisa Garner Santa currently serves as artist-performer and Associate Professor of Flute at Texas Tech University where she enjoys a diverse career as teacher, recitalist, soloist, and chamber musician. Performance highlights include the world premiere of Mike Mower's *Concerto for Flute and Wind Ensemble* and a Carnegie Hall debut recital featuring *Chamber Works for Flute*.

Rêver en Couleurs (Dreaming in Color): French Music for Solo Flute and Piano, presented in collaboration with Gabriel Sanchez, is her most recent CD release on MSR Classics:

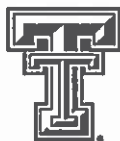
"I am quite taken [with this disc]...It is all magnificent music, played with finesse. The flutist has the kind of tone I prefer - rich, colorful, perfectly in control, and always in tune. Her phrasing is all well-shaped and thoughtful, just what this elegant music deserves. Sanchez is an equal partner. [Garner Santa] is a truly remarkable artist with dazzling musical ability. Flutists and non-flutists alike should find this wonderful disc. I look forward to hearing more from this duo."
-American Record Guide - May / June 2008.

Her 2004 CD release of *From Noon to Starry Night*, a compilation of 20th Century chamber works for flute and piano (with TTU Faculty, Lora Deahl, piano), has also received outstanding reviews:

"The title track (*From Noon to Starry Night* by Matthew Santa) is a wonderful addition to the flute repertoire...Garner's colors, vibrato use, and interpretations are excellent. This interesting, well-produced CD should be in every flutist's record collection."
-Flute Talk, April 2005

"gorgeous - flat-out gorgeous...a true artist. It serves me and 'All the Words' EXTREMELY well."
-Dan Welcher, composer

As an active member of the National Flute Association, Dr. Garner Santa has been a featured performer at the Boston, Atlanta, Phoenix, Dallas, Nashville, and Kansas City conventions. She has served as adjudicator and/or coordinator for many NFA events and competitions including the High School Soloist Competition, the NFA Newly Published Music Competition, the NFA Professional Flute Choir Competition, as the General Competitions Coordinator, and as NFA Convention Associate Program Chair for the 2002 convention. She served the NFA as Program Chair for the 2011 convention to be held in Charlotte, NC and just completed a two-year term on the NFA Executive Committee.



TEXAS TECH UNIVERSITY
College of Visual & Performing Arts
School of Music

TTU Faculty String Quartet

John Gilbert and Annie Chalex Boyle, violins
Kimberly Sparr, viola
Jeffrey Lastrapes, cello

September 30, 2014
Talkington Hall at The Legacy
Lubbock, Texas
8:00 p.m.

String Quartet No. 1 in F Major, Op. 18 No. 1 Ludwig van Beethoven
I. Allegro con brio (1770-1827)
II. Adagio affettuoso ed appassionato
III. Scherzo: Allegro molto
IV. Allegro

BRIEF PAUSE

String Quartet No. 2 in G Major, Op. 18 No. 2..... Ludwig van Beethoven
I. Allegro
II. Adagio cantabile
III. Scherzo: Allegro
IV. Allegro molto, quasi presto

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2014 Performance Schedule

About our Events

Events include a series of open rehearsals, live concerts, interactive workshops, and outreach events. Held in historic Lake George settings*, events are general admission seating with casual attire, are family friendly, and handicapped-accessible. **Free parking** is available on the St. James lawn for St. James/downtown events, in the Sacred Heart lot for Sacred Heart events, and at all other venues. With the exception of St. James, all indoor venues are **air-conditioned**.

*Venues will fill up quickly.
 We urge you to arrive at least
 15 minutes early! Latecomers will
 not be admitted until an
 appropriate interval.

Admission is **free** of charge to all events.
 However, your donations allow us to continue our commit-
 ment to artistic excellence and are deeply appreciated.
 Suggested at: \$20 per person

Thursday, August 14

"Opening Ceremony & Brass Fanfare"

5:30pm—Shepard Park (by the fountain), Canada Street (train location: St. James Church)

"Opening Night" Chamber Music Concert

7pm—St. James Episcopal Church, 172 Ottawa Street

9:30pm—lakeside **FIREWORKS** after the concert

Friday, August 15

"Chamber Music Concert"

7pm—Sacred Heart Catholic Church, 51 Mohican Street

Saturday, August 16

"Chamber Music Concert"

7:30pm—Sembrich Museum, 4800 Lake Shore Drive, Bolton Landing

Sunday, August 17

"Afternoon Matinee of Chamber Music"

1pm—Tannery Pond Community Center, 228 Main Street, North Creek

Monday, August 18

"Children's Concert & Family Fun Day"

4pm—Shepard Park Amphitheater, Lake George Village (train location: Lake George High School)

"Late Night Concert"

9-11pm—The Boathouse Restaurant on Lake George, 3210 Lake Shore Drive

Tuesday, August 19

"Chamber Music Concert"

7pm—St. James Episcopal Church, 172 Ottawa Street

Wednesday, August 20

"Chamber Music Concert"

7pm—Sacred Heart Catholic Church, 51 Mohican Street

Thursday, August 21

"Festival Symphony Orchestra"

7:30pm—Shepard Park Amphitheater, Lake George Village (train location: Lake George High School)

9:30pm—lakeside **FIREWORKS** after the concert

Open Rehearsals

...come watch the music in the making!

First United Methodist Church, 3890 Main Street, Warrensburg
August 13, 11am-12:30pm (special pre-festival rehearsal)

Wiawaka (Fuller House), 3778 State Route 9
August 14 and 15, 10am-12pm

Lake George Public Library, 336 Canada Street
August 14, 1:30pm-3:30pm

Hillview Free Library, 3717 Lake Shore Drive, Diamond Point
August 14, 12:30pm-2:30pm

Courthouse Museum, 290 Canada Street (brick building next to Shepard Park)
August 14, 3pm-8pm + August 15 and 16, 11am-4pm

Courthouse Art Gallery, 1 Amherst Street
August 16, 2pm-4pm

Sembrich Museum, 4800 Lake Shore Drive, Bolton Landing
August 14, 15 and 18, 1:30pm-3:30pm

Pre-Concert Workshops

...join us for these interactive and informative workshops!

August 15, 6pm—Sacred Heart Catholic Church, 51 Mohican Street
Brooklyn Art Song Society, LGMF resident ensemble
...an interactive look into 'what is art song.'

August 16, 6pm—Sembrich Museum, 4800 Lake Shore Drive, Bolton Landing
Michael Djupstrom, composer—Jeanne Minahan, poet
...an interactive session about Lake George's aquatic invasive species battle and its role in inspiring the new work "A Stave for Lake George."

August 19, 6pm—St. James Episcopal Church, 172 Ottawa Street
Douglas Cox, master violinmaker
...from the tree to the music, discussing the influence of Adirondack Spruce on today's string instruments.

August 20, 6pm—Sacred Heart Catholic Church, 51 Mohican Street
Composer's Panel and Q&A session with composer David Ludwig
...talk to Mozart! Well, it's a bit too late for that, but you do have the chance to talk to the 'Mozarts of today': a line up of living, breathing classical music composers!

August 21, 6pm—St. James Episcopal Church, 172 Ottawa Street
Roger Kalia, Music Director and Conductor
"Keeping Score" ...an interactive presentation preceding the evening's orchestra performance about Tchaikovsky's Fourth Symphony.

Planning a Visit ?

We encourage you to stay at the following fine establishments; all of which are the official "host hotels" of the Lake George Music Festival and are strong supporters of arts & culture.



Blue Moon Motel

Quiet accommodations, comfortable rooms, and a great pool. Close to all Village attractions.
www.bluemoonlakegeorge.com 518-668-2709



Adirondack Sunrise

A small family orientated place, 10 minute walk to the Village.
www.adirondacksunrise.com 518-668-2153



Wiawaka Center for Women

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a few words about concert etiquette...

PLEASE...



TURN OFF
YOUR CELL PHONE

Welcome to the Lake George Music Festival! Many times, those new to classical music are apprehensive about attending concerts. Relax, it's not as intimidating as you think! Use the tips below as a starting point to help you and those around you get the full experience.

Dress. There is no set dress for concerts. Wear what makes you comfortable and best represents you.

Be Prompt! Concert-goers are expected to arrive and take their seats before the music commences. Latecomers will not be admitted until an appropriate interval. Patrons should also refrain from entering or exiting the venue while a performance is in progress.

Be Courteous! Please silence all electronic devices including noise making alarms and cell phones. Please refrain from flash photography or audio or video recording when the music is being performed.

Applause? Knowing when to applaud is often tricky. Traditionally, applause is held until the end of a complete piece of music. Composers create a work as a whole, which is often made up of several movements. It is best not to disrupt the continuity of the music by applauding between movements.

Children— are welcomed at all our concerts! That said, to foster the best experience for all patrons, a quiet, focused environment respectful of others needs to be maintained. Performance length varies, but a typical concert runs around 2 hours with one intermission. Some individual pieces may last upwards to 40 minutes. Children should be accustomed to sitting quietly and attentively for this amount of time. Still unsure?...bring your child to our Children's Concert on August 18th at 4pm in Shepard Park!

Looking for a more relaxed experience? Join us for our "Late Night Concert" August 18th at 9pm at the Boathouse Restaurant on Lake George. This pumping, amplified classical music jam session is the perfect opportunity to cut loose and enjoy classical music presented off the pedestal of the concert stage.

Opening Night 2014

August 14, 2014—7pm • St. James Episcopal Church

Tonight's performance is made possible by
 the Sandy Hill Foundation and the Pheasant Hill Foundation

Sextet in E flat Major for two horns and strings, Op. 81b (1795), 16' Ludwig van Beethoven (1770-1827)
 Allegro con brio
 Adagio
 Rodno: Allegro

Levente Varga and Sheryl Hadeka, horns—Noca Kawamura and Milena Kolářová, violins—
 Kimberly Sparr, viola—Daniel Lechuk, cello

3 Pièces brèves for wind quintet (1930), 8' Jacques Ibert (1890-1962)
 Allegro
 Andante
 Allegro scherzando

Mimi Stillman, flute—Samuel Nemeč, oboe—JJ Koh, clarinet—
 Catherine Chen, bassoon—Phillip Browne, horn

Book of Grooves (2011), 25' Alejandro Vinaso (b. 1951)
 A Spanish Groove
 Colours of Groove
 Texture of Groove
 Dance Groove Drifting

"arx duo"
 Garrett Arney and Mari Yoshinaga, percussion

-INTERMISSION-

(refreshments and merchandise available for purchase)

Table Music (1987), 7' Thierry De Mey (b. 1956)

"arx duo and friend"
 Garrett Arney, Mari Yoshinaga, and Michael Compitello, percussion

String Quartet No. 2 for soprano and string quartet, Op. 10 (1907-08), 32' Arnold Schoenberg (1874-1951)
 Massig
 Sehr rasch
 Litanei. Langsam.
 Entrückung. Sehr langsam

Barbora Kolářová and Jacob Ashworth, violins—Colin Brookes, viola—
 Nicholas Finch, cello—Kristina Bachrach, soprano

Please join us for a "meet the musicians reception,"
 courtesy of the Vestry of St. James, following tonight's performance! In Tuttle Hall.

...be sure to watch for the **FIREWORKS** show over the lake at 9:30pm!

2014 PARTICIPANTS

VIOLIN

Jacob Ashworth—Yale School of Music
Jennifer Choi—Cleveland Institute of Music
Stanichka Dimitrova—The Juilliard School
Samuel Fischer—The Juilliard School
Naco Kawamura—Temple University
Hyewon Kim—SUNY Stony Brook
Barbora Kolářová—Czech Philharmonic
Milena Kolářová—Prague Conservatory
Minji Kwon—The Juilliard School
Jessica McJunkins—New York University
Xinye Niu—University of Central Oklahoma
Hajnal Pivnick—Carnegie Mellon University
Megan Prakes—Buffalo Philharmonic
Allison Reisinger—University of Maryland
Colin Sorgi*—National Philharmonic Orchestra
Suliman Tekalli—Yale School of Music
Stephen Waerts**—Curtis Institute of Music
Zou Yu—Yale School of Music

VIOLA

Colin Brookes—Yale School of Music
Andrew Griffin—Shepherd School of Music
David Mason—Yale School of Music
Lauren Nelson—Northwestern University
Yumi Oshima—Symphony in C
Kimberly Sparr—Richmond Symphony

CELLO

Hannah Collins—Yale School of Music
Nicholas Finch—Louisville Orchestra
Natalie Helm—Curtis Institute of Music
Arien Hlusko—Curtis Institute of Music
Daniel Lechuk—Louisiana Philharmonic
Michael Midlarsky—Eastman School of Music

DOUBLE BASS

Will Cravy—University of Southern California
Kieron Hanlon—Eastman School of Music
Rick Robinson—Detroit Symphony
Matthew Weber—The Juilliard School

PIANO

Michael Brofman—Northwestern University
Weiyin Chen—The Juilliard School
Jacob Ertl—Eastman School of Music
Amy Yang—Curtis Institute of Music
Maria Yefimova—Manhattan School of Music

ORCHESTRA MANAGER

Benjamin Firer

* denotes Orchestra Concertmaster ** denotes Orchestra Soloist

FLUTE

Lydia Roth—Curtis Institute of Music
Mimi Stillman—Curtis Institute of Music
Niles Watson—Curtis Institute of Music

OBOE

Alexandra von der Embse—Curtis Institute of Music
Sam Nemeec—Atlanta Symphony

CLARINET

JJ Koh—Civic Orchestra of Chicago
Christopher Pell—Louisiana Philharmonic

BASSOON

Catherine Chen—Curtis Institute of Music
Martin Gordon—Richmond Symphony

HORN

Phillip Browne—Virginia Symphony
Andrew Fierova—Charlotte Symphony
Sheryl Hadeka—New Mexico Philharmonic
Nick Hartman—National Arts Centre Orchestra of Canada
Levente Varga—Orchestre Symphonique de Québec

TRUMPET

Patrick Durbin—Yale School of Music
Robby Moser—Yale School of Music

TROMBONE

James Lee—University of Houston
Brian Santero—San Antonio Symphony

BASS TROMBONE

Rudi Hoehn—Charlotte Symphony

TUBA

Eric Hom—The Juilliard School

PERCUSSION

Garret Arney—Yale School of Music
Michael Compitello—Yale School of Music
Mari Yoshinaga—Curtis Institute of Music

VOICE

Kristina Bachrach—Mannes College the New School for Music
Kyle Oliver—Pittsburgh Opera

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arx duo
Brooklyn Art Song Society
Dolce Suono Ensemble
New Morse Code

HARP

Elizabeth Huntley—Glens Falls Symphony

RECORDING AND PRODUCTION

Steven Van Dyne

ARTS ADMINISTRATION INTERN/STAGE MANAGER

Caleb Eick

ADMINISTRATIVE ASSISTANT

Milena Kolářová

COMPOSITION

Richard Danielpour—Curtis Institute of Music
Michael Djupstrom—Curtis Institute of Music
Brendan Faegre—Royal Conservatory of the Hague
Jordan Kuspa—Yale School of Music
David Ludwig—Curtis Institute of Music
Nina C. Young—Columbia University

MUSICOLOGY/LIBRARIAN

Christine Wisch

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Along with the marches of John Philip Sousa and the jazz-inspired works of George Gershwin such as *An American in Paris*, the music of **Copland's *Appalachian Spring*** has come to represent the sound of America in classical music. *Appalachian Spring* began as a ballet with choreographer and dancer Martha Graham commissioning the music from one of the country's most popular composers of the day. The ballet premiered in 1944, and the following year Copland rearranged the ballet music into a suite, maintaining the original 13-instrument ensemble. The suite is also frequently performed as a larger orchestral version, which Copland arranged following a request from conductor Eugene Ormandy.

During his life, Copland was often greeted by audience members who commented on how perfectly the composer captured the essence of the Appalachian region and the arrival of spring. This was, however, mere coincidence and association on the part of the listeners: the ballet was not titled until *after* Copland wrote the music; furthermore, Martha Graham stated that the title bore no relation to the actual content or location of the ballet (the "spring" actually refers to a water source, not the season). The association with America, and specifically the Appalachian region, made by listeners is due to Copland's idiosyncratic compositional style and use of musical borrowing. As in many of his other pieces, in *Appalachian Spring*, Copland relies heavily on the use of triadic harmonies and long drones of open fourths and fifths, which produce sweet sounds and a connotation of open spaces and simplicity. Frequently shifting meters and syncopations create a sense of ruggedness, and the string writing occasionally emulates a fiddling style. In the work's most famous section, Copland borrows the Shaker hymn "Simple Gifts" (c1840), introducing it in the clarinet and then passing the melody throughout the ensemble in four variations. The piece closes in the same manner in which it opens, with unhurried chords and melodies that seem to hang in the air and create a still and reverent space. It is this perceived timelessness and compositional mastery that have created a permanent place for *Appalachian Spring* and Aaron Copland in concert halls and record collections everywhere. - Christine Wisch, August 2014

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Musicologist and violinist Christine Wisch is currently pursuing a Ph.D. in musicology at the Jacobs School of Music at Indiana University, where she is a fellowship recipient and teaches undergraduate music history. She holds Bachelor's degrees in both

Spanish and music education from the University of Houston as well as a Master's degree in musicology from Indiana University. Her work as a musicologist focuses on nineteenth- and early twentieth-century Spanish classical music and issues of patronage, nationalism, and exoticism. A dedicated educator, Christine has given pre-concert lectures and frequently writes program notes for orchestras in Indiana, New York, and Los Angeles. In addition to her musicological activities, Christine remains an active violinist and frequently performs with both the Bloomington Symphony Orchestra and the Columbus Symphony Orchestra in Indiana.

August 15, 2014—7pm • Sacred Heart Catholic Church

Trio No.2 in b minor, Op.76 for flute, cello, and piano (1933), 15' Joaquín Turina (1882-1949)
(arr. Mimi Stillman)
Lento-Allegro moderato
Molto vivace
Lento-Andante mosso

"Dolce Suono Ensemble"
Mimi Stillman, flute—Arlen Hlusko, cello—Amy Yang, piano

Piano Quartet No.3 in c minor, Op.60 (1875), 35' Johannes Brahms (1833-1897)
Allegro ma non troppo
Scherzo
Andante
Finale: Allegro

Suliman Tekalli, violin—Colin Brookes, viola—Natalie Helm, cello—Weiyin Chen, piano

-INTERMISSION-

(refreshments and merchandise available for purchase)

Die Sterne, D.939 (1828), 3' Franz Schubert (1797-1828)
Wanderers Nachtlied II, D.768 (1823), 3'
Im Walde, D.834 (1825), 7'

"Brooklyn Art Song Society"
Kyle Oliver, baritone—Michael Brafman, piano

Appalachian Spring Suite (Ballet for Martha) (1943-44), 24' Aaron Copland (1900-1990)
(original version for 13 instruments)

Very Slowly
Allegro
Moderato: the bride and her Intended
Fast: the revivalist and his flock
Allegro: solo dance of the bride
Meno Mosso
Variations on Shaker Hymn (Simple Gifts)
Moderato: Coda

Lydia Roth, flute—Christopher Pell, clarinet—Martin Gorden, bassoon—
Sam Fischer and Jennifer Choi, violin I—Xynie Niu and Allison Reisinger, violin II—
Kimberly Sparr and Andrew Griffin, violas—Daniel Lechuk and Hannah Collins, cellos—
Kieran Hanlon, double bass—Maria Yefimova, piano—Roger Kalia, conductor

Tonight's performance is made possible by

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August 18, 2014—4pm • Shepard Park Amphitheatre

Introduce a child to classical music in a family friendly and FUN setting!

Part I: "Serious Fun"

Conducted by Roger Kalic, The Festival Symphony Orchestra inspires, educates, and thrills...

Eine Kleine Nachtmusik, K.525 (1787), 16'
("A Little Night Music")

Wolfgang Amadeus Mozart
(1756-1791)

Peter and the Wolf, Op.76 (1936), 30'
(Symphonic Fairy Tale for Children)

Sergei Prokofiev
(1891-1953)

Introduction ~ The Story Begins ~ The Bird ~ The Duck. Dialogue with the Birds.
Attack of the Cat. ~ Grandfather ~ The Wolf ~ The Duck is Caught ~ The Wolf Stalks the Bird and Cat ~
Peter Prepares the Catch the Wolf ~ The Bird Diverts the Wolf ~ Peter Catches the Wolf ~
The Hunters Arrive ~ The Procession to the Zoo

Lindsey Gates, narrator

CanCan Music (1858), 3'
(section from the overture to *Opheé aux enfers*)

Jacques Offenbach
(1819-1880)

-INTERMISSION-

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Actress, **Lindsey Gates** founded The Lake George Theater Lab in 2005 where she now serves as Artistic Director. Through the Lab, Ms. Gates has produced four World Premieres, ten New Works by award winning playwrights and six Shakespeare productions in collaboration with New York University's Tisch School of the Arts Classical Acting program. As an actress Lindsey has appeared in New York, on regional stages and television. Off Broadway: *Charles Winn Speaks* by C.S. Hanson, *Legacy Codes* by Cherylene Lee (New York premiere). Regional: *Becky Shaw* (B Street Theater, West Coast premiere), *A Midsummer Night's Dream* (California Shakespeare Theater/Two River Theater Company), *Big River* (Music Theater of Wichita), West Coast premieres of *Far Away* by Caryl Churchill, *I Have Loved Strangers* by Anne Washburn and *Current Nobody* by Melissa James Gibson (Just Theater Company), American premieres of *OTMA* by Kate Moira Ryan, *Kitchen Sink Play* by Gabriel McKinley, *Performances* by Brian Friel (Lake George Theater Lab) and *Belle of Amherst* (Sembrich Opera/Lake George Theater Lab). TV: *L.A. Firefighters* (Fox), *Strangers With Candy* (Comedy Central), *How to Make Your First Billion* (BBC Radio Play) and *Vamps* (Universal). She is a graduate of NYU's Tisch School of the Arts. Recent career highlights include an appearance on NBC's hit series "The Blacklist" starring James Spader.



Thanks to the generosity of our "co-producer" the Rotary Club of Lake George and the support of The Alfred Z. Solomon Charitable Trust, The John Winter Family Fund, and The Village of Lake George, the entire event will be made free of charge to both parents and children.

Children's Concert & Family Fun Day!

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Part II: "A Little More Serious"

An exploration of what classical 'chamber music' can be...

Sonata for horn, trumpet and trombone FP33 (1922), 8'

Francis Poulenc (1899-1963)

Allegro moderato
Andante
Rondeau

Levente Varga, horn—Patrick Durbin, trumpet—James Lee, trombone

String Quintet in G Major, Op.77 (1875), 40'

Antonín Dvořák (1841-1904)

Allegro con fuoco
Intermezzo Nocturno
Scherzo: Allegro vivace
Poco andante
Finale: Allegro assai

Samuel Fisher and Jennifer Choi, violins—Kimberly Sparr, viola—
Michael Midlarsky, cello—Will Cravy, double bass

Funeral March in memory of Rikard Nordraak (1866), 5'

Edvard Grieg (1843-1907)

arr. Bruce Chrisp

Brian Santero and James Lee, trombones—Rudi Hoehn, bass trombone—Eric Hom, tuba

String Quartet No.2 in F Major (Kabardinian), Op.92 (1941), 25'

Sergei Prokofiev (1891-1953)

Allegro sostenuto
Adagio
Allegro. Andante. Alegro

Hajnal Pivnick and Megan Prokes, violins—Andrew Griffin, viola—Michael Midlarsky, cello

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August 21, 2014—7:30pm • Shepard Park Amphitheatre
(rain location: Lake George High School)

Festival Symphony Orchestra

Roger Kalia, conductor
Stephen Waarts, violin

Overture to Der fliegende Holländer ("The Flying Dutchman"), WWV 63 (1841), 11' Richard Wagner
(1813-1883)

Violin Concerto, Op.82 (1904), 20' Aleksandr Glazunov
(1865-1936)
Moderato
Andante sostenuto
Più animato
Allegro

Stephen Waarts, violin

-INTERMISSION-

(refreshments and merchandise available for purchase)

Symphony No.4 in F Minor, Op.36 (1878), 42' Pyotr Ilyich Tchaikovsky
(1840-1893)
Andante sostenuto - Moderato con anima
Andantino in modo di Canzone
Scherzo. Pizzicato ostinato. Allegro
Finale. Allegro con fuoco

...be sure to stay for the **FIREWORKS** show over the lake at 9:30pm!

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2014 Season Calendar

SUNDAY <i>ORCHESTRA</i>	TUESDAY <i>MUSIC MASH-UP & CHAMBER MUSIC</i>	THURSDAY/FRIDAY <i>ORCHESTRA</i>
JUNE 29 - OPENING NIGHT MICHAEL BUTTERMAN, CONDUCTOR CHRISTOPHER TAYLOR, PIANO Mozart: Symphony No. 35, "Haffner" Strauss: Burleske for Piano & Orchestra Strauss: Serenade in E-flat Brahms: Serenade No. 2 in A	JULY 1 Music Mash-up STEVE HACKMAN, CONDUCTOR COLDPLAY & BEETHOVEN	JULY 3 Family PATRIOTISM & POPS LAWRENCE GOLAN, CONDUCTOR <i>Including the popular 1812 Overture!</i>
JULY 6 WILLIAM BOUGHTON, CONDUCTOR JOSEPH MEYER, VIOLIN Britten: Suite on English Tunes, "A time there was" Sibelius: Humoresques for Violin & Orchestra Ravel: <i>Ma Mère l'Oye</i> , "Mother Goose"	JULY 8 CMF CHAMBER PLAYERS Chamber Music at eTown Hall Debussy: <i>Dances Sacrée et Profane</i> Ravel: <i>Introduction and Allegro</i> for Harp, Flute, Clarinet and String Quartet Faure: String Quartet in E Minor	JULY 10 & 11 WILLIAM BOUGHTON, CONDUCTOR CHAD HOOPES, VIOLIN Brahms: Hungarian Dance No. 5 Tchaikovsky: <i>Panorama & Waltz from Sleeping Beauty</i> Sibelius: Violin Concerto in D Minor Gounod: Ballet Music from <i>Faust</i> Elgar: Enigma Variations
JULY 13 LARRY RACHLEFF, CONDUCTOR SUSAN LORETTE DUNN, SOPRANO Ravel: <i>Le Tombeau de Couperin</i> Canteloube: Songs of the Auvergne Beethoven: Symphony No. 5	JULY 15 Music Mash-up STEVE HACKMAN, CONDUCTOR MY BRIGHTEST DIAMOND, AOIFE O'DONOVAN & OLGA BELL WITH THE CMF ORCHESTRA	JULY 17 & 18 CARLOS MIGUEL PRIETO, CONDUCTOR ABIGAIL NIMS, MEZZO-SOPRANO Ginastera: Suite from Estancia Falla: Three Cornered Hat Complete Ballet Stravinsky: <i>Petrouchka</i> (1911)
JULY 20 CARLOS MIGUEL PRIETO, CONDUCTOR GILLES VONSATTEL, PIANO Haydn: Symphony 49, "La Passione" Mozart: Piano Concerto No. 21 Beethoven: Symphony No. 4	JULY 22 CMF CHAMBER PLAYERS Chamber Music at eTown Hall Hugo Wolf: <i>Italian Serenade</i> for String Quartet Bruckner: String Quintet in F Major	JULY 24 & 25 JOSHUA GERSEN, CONDUCTOR BROOK SPELTZ, CELLO Berlioz: Roman Carnival Overture Schumann: Cello Cto. in A minor Copland: Symphony No. 3
JULY 27 ANDREW GRAMS, CONDUCTOR AMY JO RHINE, HORN Mozart: Symphony No. 33 Mozart: Horn Concerto No. 4 in E flat Mozart: Symphony No. 41, "Jupiter"	JULY 29 Music Mash-up STEVE HACKMAN, CONDUCTOR SAN FERMIN WITH THE CMF ORCHESTRA	JULY 31 & AUGUST 1 ANDREW GRAMS, CONDUCTOR WILLIAM WOLFRAM, PIANO Borodin: Prince Igor Overture Prokofiev: Piano Concerto No. 3 Tchaikovsky: Symphony No. 4
AUGUST 3 JEAN-MARIE ZEITOUNI, CONDUCTOR JENNIFER KOH, VIOLIN R. Shchedrin: Carmen Suite Bernstein: Serenade After Plato's <i>Symposium</i>	AUGUST 5 CMF CHAMBER PLAYERS Chamber Music at eTown Hall Shostakovich: Prelude and Scherzo for String Octet Enescu: Octet for Strings	AUGUST 7 & 8 FESTIVAL FINALE JEAN-MARIE ZEITOUNI, CONDUCTOR Mozart: Don Giovanni Overture Strauss: Don Juan Strauss: Ein Heldenleben

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Karen Pommerich, ASSISTANT PRINCIPAL 2nd

Jacksonville Symphony
The TK Smith & Connie Holden Chair

Leslie Frey Anderegg | Phoenix
Symphony, Acting Assistant
Principal 2nd

The Coal Creek Brokers Chair

Monica Boboc | Charlotte Symphony

The Victoria Marschner Chair

Carol Chung | North Carolina Opera,
Concertmaster

The Hans and Madeleine Holland Chair

Dominique Corbeil | Wichita Symphony

James Finegan | Delaware Symphony

Emily Glover | Indianapolis Chamber
Orchestra, Concertmaster

Tessa Gotman | Phoenix Symphony

The Anne Goudvis & David Johnson Chair

Steven Hakel | Freelance

Eunice Keem | Dallas Symphony

Allison Mah-Poy | L'Orchestre
Symphonique de Montréal
The Jane Allen Chair

Erica Miller | Chamber Orchestra of
Philadelphia, Principal 2nd

Ann Okagaito | Vancouver Symphony

The Jan Burton Chair

Jarek Polak | Kitchener-Waterloo
Symphony, Associate Concertmaster
The Deborah & Steven Clem Chair

Svetlana Tsoneva | Freelance

Anastasia Storer | San Antonio Symphony

Aimee Toomes | San Antonio Symphony
The Aleta & Alden Sherman Chair

Lisa Vaupel | Delaware Symphony,
Principal 2nd

The Anne & Donald Burke Chair

Elizabeth Vonderheide | Virginia
Symphony, Assistant Principal 2nd

Jim Wallenberg | Toronto Symphony

The Charles, Kathy, & Elise Minter Chair

VIOLA

Christine Grossman, ACTING PRINCIPAL

Kansas City Symphony, Principal
The Christopher Mueller &
Martha Whittaker Chair

Kimberly Buschek Sparr, ASSISTANT
PRINCIPAL | Richmond Symphony,
Assistant Principal

The Steve Brett & Linda Shoemaker Chair

Mark Deatherage | Phoenix Symphony,
Acting Principal

Nicole Feryok | Wichita Symphony,
Assistant Principal

The Jim and Candy Williams and
Nancy and Ron VanWechel Chair

Elizabeth Jaffe | Delaware Symphony,
Associate Principal

The Jane Houssiere Chair

Bruce Owen | Louisiana Philharmonic,
Assistant Principal

The Lee & Palmer Carlin Chair

Valentin Ragusitu | Toledo Symphony,
Principal

The Nurit & Jim Wolf Chair

Borys Smolaga | Shreveport Symphony,
Principal

The Margot & Christopher Brauchli Chair

CELLO

Gregory Sauer, ACTING PRINCIPAL

Tallahassee Symphony, Principal
The Polly & Mark Addison Chair

Jonathan Lewis, ACTING ASSISTANT PRINCIPAL

Charlotte Symphony, Assistant Principal
In Memory of Sue Ieuter

Peter Lorenzo Anderegg | Phoenix
Symphony, Assistant Principal

Manning Family Fund Chair

Natasha Farny | SUNY Fredonia

Guy Fishman | The Handel and Haydn
Society, Principal

The Michael J. Maloy CFP, LLC Chair

Morgen Johnson | San Antonio Symphony
The Dale Meyer & Carol Grever Chair

Aaron Merritt | Florida Grand Opera
The Harold & Joan Leinbach Chair

Ryan Murphy | San Antonio Symphony
The Dale Meyer & Carol Grever Chair

Lee Richey | Freelance

BASS

Sarah Hogan, PRINCIPAL

St. Louis Symphony
The Louise & Ferd Grauer Chair

Kirby Nunez, ASSISTANT PRINCIPAL

Hawaii Symphony, Principal
The Joan & Paul Lavell Chair

David Crowe | Boulder Philharmonic,
Principal

The David Fulker & Nicky Wolman Chair

David Deriso | St. Louis Symphony

Mark Foley | Wichita Symphony, Principal

Owen Levine | Freelance
The Norma Ekstrand Chair

Jean Posekany | Toledo Symphony
The Jane Elizabeth Henry Chair

Program Notes



CHAMBER MUSIC AT ETOWN HALL

CMF Chamber Players

Joseph Meyer and
Karen Pommerich, violins

Kimberly Sparr and
Valentin Ragusitu, violas

Greg Sauer, cello

WOLF
Italian Serenade for String
Quartet

BRUCKNER
String Quintet in F Major,
WAB 112

Gemäßigt
Scherzo
Finale: Lebhaft bewegt

THIS EVENING'S CONCERT SPONSORED BY

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Industries

Italian Serenade for String Quartet (1887)

Hugo Wolf

Born March 13, 1860 in Windischgrätz, Slovenia
Died February 22, 1903 in Vienna, Austria

Hugo Wolf once wrote that he sought to create "art written with blood." This Viennese composer, worshipful of the radical German opera composer Richard Wagner, lived a short life marked by scandalous drama and prolific musical production. Known to his friends as "Wild Wolf," he was expelled from the Vienna Conservatory, had affairs with married Viennese socialites, and ended his days in an asylum at age 43 following a mental breakdown brought on by his syphilis symptoms. Despite his tumultuous personal life, however, Wolf wrote an extraordinary collection of music. Primarily known for his art songs in the tradition of Schubert, Schumann, and Wagner, Wolf also wrote a number of chamber music works, including the *Italian Serenade* for String Quartet.

Wolf wrote the short work for string quartet in 1887, following a series of crushing blows to his musical career. In the course of his work as a music critic, he made the mistake of virulently criticizing Brahms, which earned him the disdain of a large part of the Vienna musical scene. Consequently, Viennese musical institutions and luminaries refused to play Wolf's music. Wolf, defiant and fiery, quit his work as a music critic and threw himself into composition. One of the first works of this period of mature style was the *Italian Serenade*.

Brimming with playful energy, the *Serenade* opens with a lively motor rhythm, above which soars a carefree, singing melody in the violin. Even in this work of chamber music, Wolf's penchant for voice can be heard in the *cantabile* ("songlike") quality of the melodies. Similarly, midway through the one-movement work there is a moment reminiscent of operatic *récitative* heard in the rumbling cello. From a composer known for his neurotic obsessions and psychological explorations, this enchanting work is a breath of fresh air.

String Quintet in F Major, WAB 112 (1879)

Anton Bruckner

Born September 4, 1824 in Ansfelden (near Linz), Austria
Died October 11, 1896 in Vienna, Austria

Anton Bruckner's friend and fellow Austrian Gustav Mahler described Bruckner as "half simpleton, half god." Mahler's quip reveals a commonly held perception about Bruckner. On the one hand, Bruckner's rural origins earned him a reputation as a quintessentially provincial man adrift in cosmopolitan Vienna. Partly because of this reputation, he struggled for years to find recognition for and acceptance of his music in the great Austrian city. On the other hand, however, he eventually earned respect for his dogged persistence at his craft and his devotion to his Catholic faith. Over time people have come to recognize that his nine monumental symphonies, massive choral works, and an extensive collection of sacred music brought Viennese Romantic music to its zenith.

Like Wolf's *Italian Serenade*, Anton Bruckner's String Quintet in F Major represents something of an anomaly. When Bruckner composed this string quintet in 1879, he was departing from his usual genres, namely symphonies and sacred music. However, having been commissioned by violinist Joseph Hellmesberger of the Vienna Conservatory, Bruckner eagerly set to exploring chamber music. Despite the smaller scale of the ensemble, the quintet nevertheless features Austrian folk-inflected melodies, chromatic harmonies, religious influences, and Wagnerian gestures that characterize his larger works.

The first movement, marked *Gemäßigt* (moderato), is notable for its lush melodies and laid-back tempo. It also features a Bruckner hallmark: three principal themes instead of two. The second movement oscillates between a sprightly scherzo theme and a stately waltz melody suggestive of the dances of Bruckner's native region. The slow movement, in the dream-like key of G-flat major, begins with a beautiful, longing melody in the first violin. Throughout the movement, Bruckner's rich sonorities and skill for building operatic drama in instrumental music are shown to full advantage. The finale, marked *Lebhaft bewegt* ("lively with movement"), features manifold contrasting themes, ending with the return of melodic material from the opening of the quintet, which brings the work to its resolution.

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Program Notes



OPENING NIGHT

MICHAEL BUTTERMAN,
conductor

CHRISTOPHER TAYLOR, piano
and **THE CMF ORCHESTRA**

MOZART

Symphony No. 35 In D Major,
K. 385, *Haffner*

Allegro con spirito
Andante
Menuetto
Presto

STRAUSS

Burleske for Piano and
Orchestra

Intermission

STRAUSS

Serenade in E-flat Major for
Winds, Op. 7

BRAHMS

Serenade No. 2 in A Major,
Op. 16

Allegro moderato
Scherzo: Vivace
Adagio non troppo
Quasi Menuetto
Rondo: Allegro

Michael Buttermann | conductor

Making his mark as a model for today's conductors, Michael Buttermann is recognized for his commitment to creative artistry, innovative programming, and audience and community engagement. He is in his eighth season as Music Director for both the Boulder Philharmonic Orchestra and the Shreveport Symphony Orchestra, and is in his 14th season as Principal Conductor for Education and Outreach for the Rochester Philharmonic Orchestra, the first position of its kind in the United States. He is also the Resident Conductor of the Jacksonville Symphony Orchestra, a post he has held since 2009.

From 2000 to 2007, Mr. Buttermann held the post of Associate Conductor for the Jacksonville Symphony in Florida. For six seasons, he also served as Music Director of Opera Southwest in Albuquerque, New Mexico. Prior to joining the Jacksonville Symphony, Mr. Buttermann was Director of Orchestral Studies at the LSU School of Music for five years, and was Principal Conductor of the LSU Opera Theater. Previously, he held the post of Associate Conductor of the Columbus Pro Musica Orchestra, and served as Music Director of the Chamber Opera, Studio Opera, and Opera Workshop at the Indiana University School of Music. For two seasons, he was also the Associate Music Director of the Ohio Light Opera, conducting over 35 performances each summer.

Michael Buttermann's work has been featured in five nationwide broadcasts on public radio's *Performance Today*, and can be heard on two CDs recorded for the Newport Classics label and on a new disc in which he conducts the Rochester Philharmonic and collaborates with actor John Lithgow.

Christopher Taylor | pianist

Hailed by critics as "frighteningly talented" (The New York Times) and "a great pianist" (The Los Angeles Times), Christopher Taylor has distinguished himself throughout his career as an innovative musician with a diverse array of talents and interests. He is known for a passionate advocacy of music written in the past 100 years—Messiaen, Ligeti, and Bolcom figure prominently in his performances—but his repertoire spans four centuries and includes the complete Beethoven sonatas, the Liszt *Transcendental Etudes*, Bach's *Goldberg Variations*, and a multitude of other familiar masterworks. Whatever the genre or era of the composition, Mr. Taylor brings to it an active imagination and intellect coupled with heartfelt intensity and grace.

During the 2012-2013 season, Taylor made his debut at the Metropolitan Museum of Art in New York performing Messiaen's *Vingt regards sur l'enfant-Jésus* in its entirety, from memory. The New York Times hailed his "powerful interpretation notable both for its technical agility and introspection." Later in the season he returned to New York for a landmark recital pairing Bach and Rzewski, which led the Times to praise his "passionate precision" and name him "a dazzlingly virtuosic and thoughtful musician."

Christopher Taylor has collaborated with many of today's eminent musicians, including Robert McDuffie, Robert Mann, and the Borromeo, Shanghai, Pro Arte, and Ying Quartets. His recordings have featured works by Liszt, Messiaen, and American composers William Bolcom and Derek Bermel. Apart from concertizing and recording, Mr. Taylor has undertaken various unusual projects, including the commission and premiere of a piano concerto by Derek Bermel with the Indianapolis Symphony, made possible by a Christel Award from the American Pianists' Association; performances and lectures on the complete etudes of György Ligeti; and a series of performances of the *Goldberg Variations* on the unique double-manual Steinway piano in the collection of the University of Wisconsin. He has actively promoted the rediscovery and refurbishment of this unique Steinway and is in the process of developing a modernized version of it.

HIS EVENING'S CONCERT SPONSORED BY

Flatirons Bank

Divine Proportion



*Antonia FD Vassar - soprano
Ralph Skiano - clarinet
Tom Schneider - bassoon
Maria Yefimova - piano
Ellen Cockerham - violin
Alana Carithers - violin
Kimberly Sparr - viola
Jason McComb - cello
Fred Dole - bass*

“Bell Song” from Lakme

Leo Delibes (1836 – 1891)

The 3 Gs

Kenji Bunch (1973 -)

**Duetto in D Major
II. Andante molto**

Gioachino Rossini (1792 – 1868)

**Trio in B-Flat Major, Op. 11
I. Allegro con brio
II. Adagio
III. Allegretto**

Ludwig van Beethoven (1770-1827)

Intermission

Piano Quintet in E-Flat Major, Op. 44 Robert Schumann (1810 – 1856)
I. Allegro brillante
II. In modo d’una Marcia. Un poco largamente
III. Scherzo: Molto vivace – Trio I – Trio II – L’istesso tempo
IV. Allegro, ma non troppo

**Congratulations to the Winners
of the
2014 CMA/ASCAP Awards
for Adventurous Programming**

2012–2013 Season

Americas Society

Atlantic Chamber Ensemble

Salt Bay Chamberfest

Steve Griggs Ensemble

Symphony Space

Talea Ensemble

The Jazz Gallery

The Walden School



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Vice President, Concert Music, ASCAP

Sunday, January 19, 10:15-11:30 am
Majestic Ballroom, 5th Floor
Westin New York at Times Square

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  #CMAConference

Atlantic Chamber Ensemble

www.acensemble.org
(Richmond, VA)

Ensemble—Mixed Repertory

Armando Bayolo	"We All Wear Cloaks" **
David Biedenbender	"I'm Down" **
Ben Broening	"America, Here's My Boy" **
David Bruce	<i>Gumboots</i> (2008)
	<i>Steampunk</i> (2011)
Michael Daugherty	<i>Diamond in the Rough</i> (2006)
Roshanne Etezady	"Eyes That Say 'I Love You'" **
Alex Freeman	"The Last Polka" **
Matthew Fuerst	"Why Did you Make Me Care" **
Mark Grey	"Heaven's Ladder" **
Brian Hulse	"Title of This Song" **
Kristin Kuster	"Old Shanghai" **
Caroline Mallonee	"St. Dude" **
A. J. McCaffrey	"Please Leave a Light On When You Go" **
Ned McGowan	"The Wolf is on the Hill" **
Marc Mellits	"Just Noise" **
Doug Opel	"Now That Your Dollar Bills Have Sprouted Wings" **
Carter Pann	"Mutilation Rag" **
Joel Puckett	"Don't Act Like Your Heart Isn't Hard" **
Daniel Rhode	"Rough on Rats" **
Bill Ryan	"Do We? We Do" **
D. J. Sparr	"Sorry" **
Jason Treuting	"Last Night You Were a Dream" **
Dana Wilson	<i>Sing to Me of the Night</i> (1999)

** World premiere, commissioned in 2013,
for the Atlantic Chamber Ensemble's *Project Beck*

The Walden School

www.waldenschool.org
(Dublin, NH)

Small Presenter—Contemporary

Thomas Adès	<i>Court Studies from The Tempest</i> (2005)
Erica Ball	<i>fragmented fixations</i> (2013) *†
Kevin Becker	<i>A Halloween Fantasy</i> (2012) *
Nick Benavides	<i>A Couple of Things</i> (2012) *
Ann Callaway	<i>Etherea</i> (2011)
	Recitative and Rondelay from <i>Vladimir in Butterfly Country</i> (2011)
Alex Christie	<i>Shifts in Atmospheric Pressure at 41 N, 105 W</i> (2013) *†
Rebekah Griffin Greene	<i>Feeding the Beast</i> (2013) *†
Ben Hackbarth	<i>hub</i> (2006)
John Hennecken	<i>November Horizon</i> (2012) *
Solomon Hoffman	<i>Café Capriccio</i> (2012) *
Steven Jon Kaplan	<i>Over Too Easy</i> (2012) *
Robert Karpay	<i>Freak Show</i> (2012) *
Marguerite Ladd	<i>Boxed In</i> (2013) *†
George Lewis	<i>Mnemosis</i> (2012)
David Ludwig	<i>Haiku Catharsis</i> (2004)
Sky Macklay	<i>Doppelgänger II</i> (2012) *
	<i>Zoom In</i> (2013) *†
Emil Margolis	<i>Orienteering and Artifacts</i> (2013) *†
Loretta K. Notareschi	<i>Bordone</i> (2012) *
Ian Munro	<i>Bahamut II</i> (2013) *†
Sam Pluta	<i>Sixty Cycles</i> (2013) *†
Elliott Schwartz	<i>Snapshots</i> (2012) *
Matt Siffert	<i>Haiku Delacroix</i> (2012) *

* World premiere
† Commission

About the Awards

The **CMA/ASCAP Awards for Adventurous Programming** recognize ensembles and presenters demonstrating extraordinary commitment to 20th- and 21st-century chamber music. The program is a partnership between Chamber Music America and the American Society of Composers, Authors and Publishers and has presented more than two hundred awards since 1987.

An independent panel of musicians and presenters selects the award recipients for distinctive programming of works composed during the past 25 years, as well as for innovations in engaging audiences with new music.

The **American Society of Composers, Authors and Publishers (ASCAP)** is a membership association of more than 460,000 composers, songwriters and publishers in every music genre. Founded in 1914, ASCAP is the only U.S. performing rights organization created and governed by its members. ASCAP licenses nondramatic public performances and distributes royalties to its members. ASCAP makes obtaining permission to perform music simple and economical for all who wish to perform copyrighted music publicly. www.ascap.com

The national network of ensemble music professionals, **Chamber Music America (CMA)** was founded in 1977 to develop, strengthen, and support the chamber music community. With a membership of nearly 6,000, including musicians, ensembles, presenters, artists' managers, educators, music businesses and advocates of ensemble music, CMA welcomes members representing a wide range of musical styles and traditions. In addition to its awards programs, CMA provides its members with grant opportunities; consulting services; access to instrument and other insurances; conferences and seminars; several publications, including *Chamber Music* magazine; and a website, www.chamber-music.org.

2014 CMA/ASCAP Awards for Adventurous Programming

Talea Ensemble
Ensemble—Contemporary

Steve Griggs Ensemble
Ensemble—Jazz

Atlantic Chamber Ensemble
Ensemble—Mixed Repertory

The Walden School
Small Presenter—Contemporary


Salt Bay Chamberfest
Small Presenter—Mixed Repertory

Symphony Space
Large Presenter—Contemporary

The Jazz Gallery
Large Presenter—Jazz

Americas Society
Large Presenter—Mixed Repertory

The 2014 awards are based on concerts and events presented during the 2012-2013 season. Highlights of the awardees' programs are on the following pages.



"IT IS NOT THE CRITIC WHO COUNTS: NOT THE MAN WHO POINTS OUT HOW THE STRONG MAN STUMBLES OR WHERE THE DOER OF DEEDS COULD HAVE DONE BETTER. THE CREDIT BELONGS TO THE MAN WHO IS ACTUALLY IN THE ARENA, WHOSE FACE IS MARRED BY DUST AND SWEAT AND BLOOD, WHO STRIVES VALIANTLY, WHO ERRS AND COMES UP SHORT AGAIN AND AGAIN, BECAUSE THERE IS NO EFFORT WITHOUT ERROR OR SHORTCOMING, BUT WHO KNOWS THE GREAT ENTHUSIASMS, THE GREAT DEVOTIONS, WHO SPENDS HIMSELF FOR A WORTHY CAUSE; WHO, AT THE BEST, KNOWS, IN THE END, THE TRIUMPH OF HIGH ACHIEVEMENT, AND WHO, AT THE WORST, IF HE FAILS, AT LEAST HE FAILS WHILE DARING GREATLY, SO THAT HIS PLACE SHALL NEVER BE WITH THOSE COLD AND TIMID SOULS WHO KNEW NEITHER VICTORY NOR DEFEAT."

THEODORE ROOSEVELT



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2013 - 2014 SEASON

CHAMBER
MUSIC
AMARILLO



Brandenburg Concerto #1

John Gilbert, Solo violin
 Eric Barr, Solo oboe I
 Catherine Barr, Solo oboe II
 Amy Anderson, Solo oboe III
 Tina Carpenter, Solo bassoon
 Seth Orgel, Solo horn I
 Janiece Luedeke, Solo horn II
 Keith Redpath, Concert Master
 Erin Weber, first violin
 Romina Medina, first violin
 Daina Redpath, Principal second violin
 Katy Moore, second violin
 Melissa Trevino, second violin
 Vesselin Todorov, Principal viola
 Kimberly Sparr, viola
 Emmanuel Lopez, Principal cello
 Jeffrey Lastrapes, cello
 Mark Morton, bass
 Choong-ha Nam, harpsichord

Brandenburg Concerto #4

Annie Chalex Boyle, Solo Violin
 Phillip Dikeman, Solo flute I
 Susanna Self, Solo flute II
 Keith Redpath, Concert Master
 Erin Weber, first violin
 Romina Medina, first violin
 Daina Redpath, Principal second violin
 Katy Moore, second violin
 Melissa Trevino, second violin
 Kimberly Sparr, Principal viola
 Vesselin Todorov, viola
 Jeffrey Lastrapes, Principal cello
 Emmanuel Lopez, cello
 Mark Morton, bass
 Jim Rauscher, harpsichord

Brandenburg Concerto #2

Keith Redpath, Solo Violin
 Phillip Dikeman, Solo flute
 Eric Barr, Solo oboe
 Nate Mayfield, Solo piccolo trumpet
 Annie Chalex Boyle, Concert Master
 Erin Weber, first violin
 Romina Medina, first violin
 Daina Redpath, Principal second violin
 Katy Moore, second violin
 Melissa Trevino, second violin
 Kimberly Sparr, Principal viola
 Vesselin Todorov, viola
 Jeffrey Lastrapes, Principal cello
 Emmanuel Lopez, cello
 Mark Morton, bass
 Choong-ha Nam, harpsichord

Brandenburg Concerto #5

Keith Redpath, Solo violin
 Susanna Self, Solo flute
 Jim Rauscher, Solo harpsichord
 John Gilbert, Concert Master
 Erin Weber, violin
 Romina Medina, violin
 Daina Redpath, violin
 Vesselin Todorov, viola
 Kimberly Sparr, viola
 Camille Day Nies, viola
 Emmanuel Lopez, cello
 Jeffrey Lastrapes, cello
 Mark Morton, bass

Brandenburg Concerto #3

Annie Chalex Boyle, Solo violin I
 Keith Redpath, Solo violin II
 John Gilbert, Solo violin III
 Vesselin Todorov, Solo viola I
 Kimberly Sparr, Solo viola II
 Camille Day Nies, Solo viola III
 Emmanuel Lopez, Solo cello I
 Jeffrey Lastrapes, Solo cello II
 Cole Craven, Solo cello III
 Mark Morton, bass
 Choong-ha Nam, harpsichord

Brandenburg Concerto #6

Kimberly Sparr, Solo viola I
 Vesselin Todorov, Solo viola I
 Jeffrey Lastrapes, Solo viola da gamba I (cello)
 Emmanuel Lopez, Solo viola da gamba II (cello)
 Cole Craven, Solo cello
 Mark Morton, bass
 Jim Rauscher, harpsichord

Michael Palmer, Conductor

Justin Balli, Concert Manager

Out of respect for the musicians, please refrain from using the building elevators during the concerto performances. The bars will be open before the concert and during intermission.

CHAMBER
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 AMARILLO

BACH, BEER & BARBEQUE!

APRIL 12, 2014
 7PM
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Musicians, from throughout the region and nation
 Michael Palmer, conductor
 John Boyle, lecturer and program notes

Brandenburg Concerto #1 in c major, BWV 1046 Johann Sebastian Bach
(1685-1750)
 Allegro moderato (*somewhat fast*)
 Adagio (*slowly*)
 Allegro (*lively*)
 Menuet - Trio I - Menuet - Polacca - Menuet - Trio II - Menuet (*dances*)

Brandenburg Concerto #3 in g major, BWV 1048 Johann Sebastian Bach
(1685-1750)
 Allegro (*quickly*)
 Adagio (*slowly*)
 Allegro (*quite fast and excited*)

Brandenburg Concerto #5 in d major, BWV 1050 Johann Sebastian Bach
(1685-1750)
 Allegro (*excitedly*)
 Affettuoso (*with emotional feeling*)
 Allegro (*quickly*)

- Intermission -

Brandenburg Concerto #4 in g major, BWV 1049 Johann Sebastian Bach
(1685-1750)
 Allegro (*fast*)
 Andante (*moderately*)
 Presto (*very fast*)

Brandenburg Concerto #6 in B flat major, BWV 1051 Johann Sebastian Bach
(1685-1750)
 Allegro moderato (*moderately steady*)
 Adagio ma non tanto (*walking but not too slowly*)
 Allegro (*quickly*)

Brandenburg Concerto #2 in f major, BWV 1047 Johann Sebastian Bach
(1685-1750)
 Allegro (*fast*)
 Andante (*at a walking pace*)
 Allegro assai (*quite fast and excitedly*)

Perhaps we sometimes forget that in his lifetime, J. S. Bach was best known for his virtuoso keyboard skills and his prodigious abilities as an improviser. Of course he is now better known as a composer of a wide array of music from the Baroque era and is greatly admired by many as an exemplar of the very best in contrapuntal writing. Among his many famous instrumental works, the six Brandenburg Concerti are viewed as arguably the best of such works. Dedicated to Christian Ludwig, Margrave of Brandenburg, the Concerti are of great importance to students of music history. These works show willingness on Bach's part to explore unusual combinations of instruments and the resulting textures. There is a further willingness on his part to push the boundaries of, and move in directions other than the then-typical concerto grosso forms. Although the dedication page is dated March of 1721, musicologists place the composition of the six concertos as early as 1708 through as late as 1720. The discussion with regard to these dates is not yet resolved. Sadly, it would seem that Christian Ludwig (the dedicatee) never heard these pieces, since his court orchestra never had all the instruments required by the scores.



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2 PM
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REPERTOIRE

**PASSACAGLIA IN G MINOR
ON A THEME BY G.F. HANDEL**

(From Harpsichord Suite HWV, 432)

Johan Halvorsen (1864-1935)

Kate Eddins, violin
Christian Eddins, cello

QUARTET, OP. 33 NO. 2 IN E-FLAT MAJOR

Allegro Moderato

Franz Joseph Haydn (1732-1809)

Dahlia Winders, violin
Kimberly Sparr, violin
Anna Martens, cello
Micah Eddins, cello

QUARTET, OP. 95 IN F MINOR

Allegro con brio

Ludwig van Beethoven (1770-1827)

McKenna Winders, violin
Naomi Martens, violin
Kimberly Sparr, viola
Christian Eddins, cello

SPRING RECITAL 2014

REPERTOIRE

NAVARRA, OP. 33

Pablo de Sarasate (1844-1908)

Fiona Shea, violin
Daniel Bae, violin

QUARTET, OP. 110 IN C MINOR

Dmitri Shostakovich (1906-1975)

- I. Largo
- II. Allegro Molto
- III. Allegretto
- IV. Largo
- V. Largo

Kate Eddins, violin
Mary Katherine Blackburn, violin
Jordan Kirksey, viola
Mykel McDonald, cello

SPRING RECITAL 2014

Dutoit, Christoph Eschenbach, James Levine, Kurt Mazur, Seiji Ozawa, Gunther Schuller, Leonard Slatkin, and Yuri Temirkanov. Kimberly has appeared as a soloist with the Colorado Music Festival Orchestra and the Pittsburgh Civic Orchestra.

Her chamber music collaborations include performances with Lara St. John, Boris Allakhverdyan, Simone Dinnerstein, New Music Raleigh, Festival Mozaic, Lake George Music Festival, and Washington Musica Viva. She was a recipient of a three-year New Horizon Fellowship at the Aspen Music Festival where she studied with Heidi Castleman and Victoria Chiang. She also was a fellow at the Tanglewood Music Center and the Sarasota Music Festival.

Sparr earned her bachelor of music degree from The Shepherd School of Music at Rice University where she studied with Martha Strongin Katz. She holds a master of music degree from the New England Conservatory where she studied with James Dunham, and a doctor of musical arts degree from the University of Maryland, where she studied under Daniel Foster.

She has participated in master classes and coachings with members of the Cleveland and Guarneri Quartets, Daniel Avshalomov, Lawrence Dutton, Jeffery Irvine, Karen Ritscher, Yitzhak Schotten, and Robert Vernon. In 2001, Sparr was a Piatigorsky Foundation Artist and was the recipient of the Gunther Schuller Award from New England Conservatory.

Sparr has served on the faculties of the College of William & Mary and the University of Maryland Baltimore County. An avid proponent of teaching, Kimberly has been a teaching assistant to James Dunham and Daniel Foster and has coached young musicians in the Washington D.C. Youth Orchestra, the Richmond Symphony Youth Orchestra, and at Blue Lake Fine Arts Camp.



TEXAS TECH UNIVERSITY
College of Visual & Performing Arts
School of Music

Theme and Variations

Annie Chalex Boyle
violin

guest artist
David Palmer
piano

Kimberly Sparr
viola

Faculty and Guest Artist Recital

Thursday, February 6, 2014
Hemmler Recital Hall
Lubbock, Texas
8:00 p.m.

Program

Thème and Variations Olivier Messiaen
 Thème—Modéré (1908-1992)
 Variation Number 1—Modéré
 Variation Number 2—Un peu moins Modéré
 Variation Number 3—Modéré, avec éclat
 Variation Number 4—Vif et passionné
 Variation Number 5—Tres modéré

Caprice Variations George Rochberg
 5. Poco agitato ma con molto rubato (1918-2005)
 7. Presto after *Beethoven Op. 74 Scherzo*
 19. Vivace
 25. Scherzo
 26. Con brio
 27. Aria
 44. Scherzo after *Mahler Symphony No. 5, Scherzo*
 45. Presto
 50. Fantasy
 51. Quasi Presto; robusto after *Paganini's Theme (Caprice XXIV)*

Passacaglia for Violin and Viola G. F. Handel
after G. F. Handel's Passacaglia from Suite No. 7 in G minor, (1685-1759)
HWV 432 for Harpsichord Johan Halversen
 (1864-1935)

INTERMISSION

Sonata No. 9 for Piano and Violin, Op. 47 (Kreutzer) ..Ludwig Van Beethoven
 Adagio sostenuto-Presto (1770-1827)
 Andante con Variazioni
 Finale; Presto

Palmer, who began his studies at the age of four, won first prize in the Young Artist Division of the Kansas Music Teachers' Association performing the Lynn Freeman-Olsen Piano Concerto, giving him a television debut on PBS. Consequently, he was invited by the composer to perform at the annual convention of the Music Teachers' National Association in Seattle, Washington. In addition to his performing career, Palmer is the Executive/ Artistic Director and founder of Chamber Music Amarillo in Texas and served as Artistic Director of the Quartz Mountain Music Festival in Oklahoma from 2006-2011. Both organizations have provided the finest quality performances from some of the most talented musicians in the High Plains region, from throughout United States and abroad.

Palmer received his bachelors and masters degrees in piano performance at Rice University's Shepherd School of Music under Robert Roux. He has also coached with Gary Graffman, Garrick Ohlsson, John Perry, Brian Connelly, Robert Mann and Roberto Diaz among others. During his tenure at the Bellingham Festival of Music and with the Amarillo Symphony, David worked with Executive Directors Bill Ryberg and Jack Fishman, in the study of the non-profit sector and the process of running such organizations.

From his work with Chamber Music Amarillo and the Quartz Mountain Music Festival, David has gained an extensive knowledge of hands on experience managing and performing in the musical arts working with such artists as the Romero Guitar Quartet, the Harrington String Quartet, Compi String Quartet and Arianna String Quartet, International opera singer, Mary Jane Johnson, Montreal Symphony Orchestra Concert Master Richard Roberts, Jazz musicians Bevan Manson, Lee Rucker, Kent Kidwell, Mark Little, Jamie Davis, Nashville producer Darrell Bledsoe, composers John Boyle, Kenji Bunch, Mike Garson and John Harbison and songwriters Nina Garcia and JD Souther to name a few. This year David collaborated with Singer/ Songwriter Nina Garcia in a video production of her song Take Me Dancing at the Fibonacci Performance Space in Amarillo, Texas. During the 2013 year, David will record works of Ravel for violin and piano for the Centaur label with longtime friend and collaborator, violinist Annie Chalex Boyle.

Equally skilled as a solo, chamber, and orchestral violist, **Kimberly Sparr** was the assistant principal violist of the Richmond (VA) Symphony from 2008-2013 and is a founding member of the Atlantic Chamber Ensemble. During the summers, she is the assistant principal viola of the Colorado Music Festival Orchestra.

As an orchestral violist, Sparr has performed with National Symphony, Saint Paul Chamber Orchestra, Washington National Opera, Cabrillo Festival Orchestra, and the Verbier Festival Orchestra, among others. She has performed under Christoph von Dohnanyi, Charles

MUSICIAN BIOS

RICHARD FOUNTAIN—Praised for his “clear, expressive playing,” “mature display of pyrotechnics” and “sensitivity to harmonic and formal considerations,” pianist Richard Fountain has steadily garnered praise for his versatile work. He holds the positions of Principal Keyboard with both Lincoln’s Symphony Orchestra and the Lubbock Symphony Orchestra. Fountain’s debut CD, *American Ivory*, featuring solo piano works of past and present American composers, is available on iTunes, Amazon, Spotify and other sites. Fountain serves as Associate Professor of Collaborative Piano at Wayland Baptist University in Plainview, TX, where he teaches applied piano, accompanying, piano literature and piano pedagogy.

JULIAN HASSE—Bandoneónist Julian Hasse was born in Buenos Aires, Argentina, in 1967. After attending Musicians Institute of Technology in Los Angeles and Berklee Summer School, he developed a career as a bandoneón and guitar player, arranger, and orchestra conductor in Argentina. Since 1996 he has published several bandoneón and tango arranging methods. He was the founder and director of Orquesta de la Academia Nacional del Tango and has taught bandoneón for more than 15 years. An author and arranger, he is also a faculty member at the University of North Carolina and Reed College, Portland. He is currently living in Chapel Hill, North Carolina.

ZACHARY SAATHOFF—A Lubbock native, violinist Zachary Saathoff was a student of Stephanie Ezerman and John Gilbert before moving to Minneapolis at the age of 16 to begin his Bachelor’s degree with Sally O’Reilly at the University of Minnesota. During his time as an undergraduate, Mr. Saathoff participated in numerous local and national competitions, winning the Thursday Musical Scholarship Competition, placing third at the national level of the MTNA Young Artists Competition, and competing as a finalist in many others. Upon earning his Bachelor’s degree in 2009, Zachary was awarded a Fulbright scholarship to continue his studies with Yair Kless at the Kunstuniversität Graz in Austria, thus becoming the youngest grantee in the program’s history to study music performance. After two years in Graz, he returned to the Twin Cities where he continues to study and perform, and was recently married. Zachary is the current Concertmaster of the LSO.

KIMBERLY SPARR—Kimberly Sparr is the Assistant Professor of Viola at Texas Tech University and Principal Viola of the Lubbock Symphony Orchestra. Prior to joining the faculty at Texas Tech, Sparr held the position of Assistant Principal Viola of the Richmond Symphony (Virginia) and was a faculty member at the College of William & Mary. Passionate about chamber music, Kimberly is a founding member of the Atlantic Chamber Ensemble. She is also the Assistant Principal Viola of the Colorado Music Festival Orchestra in Boulder, Colorado. Before joining the Richmond Symphony, Kimberly performed with the National Symphony, Washington National Opera, and the St. Paul Chamber Orchestra.

MARK MORTON—Mark Morton is the Professor of Double Bass at Texas Tech University and Principal Bass of the Lubbock Symphony Orchestra. For 23 years, he lived in Columbus, Ohio where he was Principal Bass of the Columbus Symphony Orchestra. Morton is the first-prize winner of the 1990 International Society of Bassists Solo Competition. He earned the B.M., M.M. and D.M.A. from The Juilliard School in New York. His recent release on Albany Records, *Bottesini Greatest Hits* features his playing the bass part and accompanying himself on piano! Morton recently performed the Bottesini’s *Concerto No. 2* with the Lubbock Symphony. In 2012, he performed this work twice in Buenos Aires, Argentina—the cradle of Tango—where he experienced first-hand the culture and style of Tango. Mark Morton is a D’Addario Artist.



WINTER CHAMBER *Concert*

FROM TANGO TO
MOSCOW WITH LOVE

FEBRUARY 4, 2014 | 7:30PM



LUBBOCK
SYMPHONY
ORCHESTRA

DAVID IN-JAE CHO
MUSIC DIRECTOR

THE PROGRAM

Preludes, Op. 53, No. 12, 17
(1988) Nikolai Kapustin
(1937-)
Richard Fountain, piano

Oblivion (1984)
Libertango (1974) Astor Piazzolla
(1921-1992)
Julian Hasse, bandoneón
Zachary Saathoff, violin
Kimberly Sparr, viola
Mark Morton, bass
Richard Fountain, piano

Contrabajeando
(1954) Astor Piazzolla/Anibal Troilo
(1914-1975)
Mr. Hasse, bandoneón
Mr. Saathoff, violin
Mr. Morton, bass
Mr. Fountain, piano

Saturday Night Waltz and Hoe-Down
from *Rodeo* (1942) Aaron Copland
(1900-1990)
Mr. Fountain, piano

Contrabajissimo
(1983) Astor Piazzolla
Mr. Hasse, bandoneón
Mr. Saathoff, violin
Mr. Morton, bass
Mr. Fountain, piano

INTERMISSION

Piano Sonata No. 6, Op. 62, Finale
(1991) Nikolai Kapustin
Mr. Fountain, piano

3Gs for Solo Viola
(2010) Kenji Bunch
(1973-)
Ms. Sparr, viola

Violin Sonata No. 3, Op. 108 in D minor
(1888) Johannes Brahms
(1833-1897)

I. Allegro
II. Adagio
III. Un poco presto e con sentimento
IV. Presto agitato

Mr. Saathoff, violin
Mr. Fountain, piano


Baba Yaga - The Great Gate of Kiev
from *Pictures at an Exhibition* (1874) Modest Mussorgsky
(1839-1881)

Mr. Fountain, piano

*The Lubbock Symphony Orchestra expresses gratitude to the following:
The CH Foundation, The Helen Jones Foundation, and
the Texas Commission on the Arts*



The Music Society of Orange County
presents
the Eckhart Ensemble



Victor Yampolsky conducting the Eckhart Ensemble
performing music of
W.A. Mozart and J.S. Bach

St. Thomas Episcopal Church, Orange, VA
5 PM Friday, January 3, 2014

of Joel Smirnoff and was the first prize winner of several local and national competitions, including the Juilliard Sibelius Violin Concerto Competition. She completed her Masters degree at the University of Maryland - College Park in 2002, studying with William Preucil, Concertmaster of the Cleveland Orchestra and former first violinist of the Cleveland Quartet. Currently, Ms. Johnson is a regular performer in the Washington DC area, performing as a soloist with local orchestras and as a chamber musician in venues such as the White House, the State Department, and the residence of the Vice President. She is a founding member of the Phillips Camerata, presenting chamber music concerts both at the Phillips Collection as well as the National Gallery of Art. Karen resides in Stafford, VA, with husband Karl Johnson in a house full of children: three beautiful daughters and a baby boy.

Gustav Highstein, oboe

Gustav Highstein is Principal Oboist of the Richmond Symphony. He studied under the direction of Richard Woodhams at the Curtis Institute of Music in Philadelphia. His major teachers include Alfred Genovese, Lois Wann, and John Ferrillo. He has played with a number of American orchestras on oboe and english horn including the Minnesota Orchestra, the St. Paul Chamber Orchestra and the Boston Symphony Orchestra.

Coming from a family of musicians, he played regularly with his brother, mother and grandmother growing up. Through music, he has had the chance to travel the world, playing from Japan to France, from Scandinavia to Switzerland, and throughout the United States.

Highstein has been on the Music Faculty of the University of Richmond since 2005.



The Eckhart Ensemble was formed to create exceptional musical events for the audience as well as the performers. Our focus is on the works of the great masters of classical music. Please visit us on Facebook to view upcoming events or email us at eckhartensemble@gmail.com.



-Program-

J.S. Bach *Third Brandenburg Concerto in G Major*, BWV 1048

Allegro

Adagio (from BWV 1023)

Allegro

J.S. Bach *Concerto for Oboe and Violin*, BWV 1060

Allegro

Adagio

Allegro

Karen Johnson, *violin* and Gustav Highstein, *oboe*

-Intermission-

W.A. Mozart *Andantino from Serenade 9 "Posthorn"*, K.320

W.A. Mozart *Symphony 33 in B flat Major*, K.319

Allegro assai

Andante moderato

Menuetto

Finale: Allegro assai

Victor Yampolsky

conducting

the Eckhart Ensemble

Violins Karen Johnson, Ellen Cockerham, Linda Anderson, Alana Carithers, Stacy Markowitz, Violaine Michel, Adrian Pintea, Kristen Presley, Katie Wooldridge

Violas Molly Sharp, Stephen Schmidt, Kimberly Spaar

Cellos Ryan Lannan, Stephanie Barrett, Alyssa Moquin

Bass Fred Dole

Oboes Gustav Highstein, Kelly Peral

Bassoons Martin Gordon, Elizabeth Roberts

Horns Rachel Velvikis, Chandra Cervantes

-About the Performers-



Victor Yampolsky, conductor

Esteemed teacher, conductor, and violinist Victor Yampolsky serves as Carol F. and Arthur L. Rice Jr. University Professor in Music Performance at the Northwestern University Bienen School of Music; Music Director of the Peninsula Music Festival in Door County, Wisconsin; Music Director Emeritus of the Omaha Symphony, as well as the Honorary Director of the Scotia Festival of Music in Halifax, Nova Scotia, Canada.

Born in the Soviet Union in 1942, Yampolsky — the son of the great pianist Vladimir Yampolsky — studied violin with the legendary David Oistrakh at the Moscow Conservatory (1961-1966) and conducting with Maestro Nicolai Rabinovich at the Leningrad Conservatory (1968-1973). He was a member of the Moscow Philharmonic as both violinist and assistant conductor, under the direction of renowned Maestro Kirill Kondrashin.

Yampolsky emigrated from the Soviet Union to the United States in 1973, where a recommendation from conductor Zubin Mehta led to an audition for Leonard Bernstein, who offered Yampolsky a scholarship at the Berkshire Music Center in Tanglewood, Massachusetts. Two weeks later, Yampolsky accepted a position in the violin section of the Boston Symphony (1973). He was later appointed the orchestra's Principal Second Violinist (1975-1977).

In 1977, Yampolsky became music director of the Atlantic Symphony Orchestra in Halifax, Nova Scotia, and the conductor of the Young Artists Orchestra at Tanglewood. Two years later he was appointed Adjunct Professor of Violin and Director of Orchestras at the Boston University School of Music. Since 1979 he has participated in the Scotia Festival of Music in Halifax as violinist, conductor and teacher.

Yampolsky was appointed director of orchestras at the Northwestern University Bienen School of Music in 1984. He has also been principal conductor of the National Symphony Orchestra in Johannesburg (1993-94) and music director of the Omaha Symphony (1995-2004), a period of significant artistic growth for the orchestra. In 2002, he led the Omaha Symphony in its debut recording, *Take Flight*, and the following year in the world premiere of Philip Glass' *Second Piano Concerto*, which received an award from the Nebraska Arts Council.

Yampolsky has also conducted over 80 professional and student orchestras throughout the world, including repeat engagements with orchestras in the United States, Canada, Spain, Portugal, Australia, New Zealand, South Africa, South Korea, Taiwan, the Czech Republic, Russian Federation and Chile. Last year's engagements abroad, included concerts with Cape Philharmonic, University of Cape Town and the Stellenbosch Chamber Music Festival in South Africa. US appearances included concerts with the Illinois Philharmonic, Richmond Symphony, the Green Bay Symphony, Elgin and New Mexico Philharmonic. In March 2011 he returned to his native Moscow to conduct Svetlanov State Academic Orchestra after 40 years. In December 2011 he gave conducting master classes at the St. Petersburg Conservatory and Kirov College of Music as well as conducting KMV

Philharmonic in Kislovodsk, Russian Federation.

In 2012 year he conducted in Cape Town (Cape Philharmonic) and Sewanee Summer Music Festival and made his debuts with the Tambov Philharmonic in Russia, as well as Rino Chamber orchestra in Nevada and returned conducting New Mexico Philharmonic and Symphony orchestra of Chile.

A dedicated educator, Yampolsky had been invited to give conducting master classes throughout the world. He has taught at the State Conservatory of St. Petersburg, Stellenbosch Conservatory, the Cape Philharmonic Youth Orchestra in Cape Town, Emory University, and the Universities of Akron, Victoria, and Nevada and Western Ontario Other activities include serving as a Panel Member of the American Symphony Orchestra League (now the League of American Orchestras) Conductors' Continuum Committee and as a juror for the Prokofiev International Conducting Competition in St. Petersburg, Russia and the Len van Zyl conducting competition in Cape Town, South Africa, as well as Conductors Guild and CODA associations.

Yampolsky has been awarded honorary doctorates from the University of Nebraska at Omaha and Doane College in Crete, Nebraska. He currently lives in Evanston, Illinois, with his wife, Carol, and two children.

Yampolsky has recorded for Pyramid and Kiwi-Pacific Records.

Karen Johnson, violinist



As a soloist, chamber, and orchestral musician Karen Johnson's playing has been applauded for its "intimacy and warmth of tone" (Santa Barbara Independent) and her performances hailed as "virtuosically energized and broadly lyrical" (Richmond Times-Dispatch). In a review of a solo CD (Brisso Records) with pianist Joanne Kong, the American Record Guide stated, "It is a real pleasure to discover a violinist of the caliber of Karen Johnson... Her tone is broad and pure, her attacks are flawlessly incisive, her vibrato nicely modulated, and her intonation infallible..."

Ms. Johnson has performed in concerts throughout the United States and Europe and has worked with a variety of renowned conductors and musicians, such as James DePriest, Sergiu Commissiona, Yuri Temirkanov, Victor Yampolsky, Gerard Schwarz, and Joseph Silverstein. From 2002-2010, Karen was Concertmaster of the Richmond Symphony Orchestra. In addition, she was invited as a guest concertmaster with orchestras such as the Seattle Symphony, Phoenix Symphony, and the Oregon Symphony. Ms. Johnson was recently featured as soloist at WCVE's celebration of Robert Schumann's bicentennial.

Karen began her musical studies in her hometown of Gilbert, AZ, at the age of 4. At age 10, she became the pupil of Dr. William Magers at Arizona State University and under his tutelage won such competitions as the Corpus Christi International Young Artist Competition, the Midland-Odessa National Young Artist Competition, the National MTNA Yamaha String Competition. In 1996, Ms. Johnson earned her Bachelor of Music degree at the Juilliard School as the pupil

MUSIC @ ST. STEPHEN'S

The Eckhart Ensemble

Conducted by Victor Yampolsky

Karen Johnson, *violin* & Gustav Highstein, *oboe*

Saturday, January 4, 2014 & 8:00 p.m.

Program

J.S. Bach *Third Brandenburg Concerto in G Major*, BWV 1048

Allegro

Adagio (from BWV 1023)

Allegro

J.S. Bach *Concerto for Oboe and Violin*, BWV 1060

Allegro

Adagio

Allegro

Karen Johnson, *violin* and Gustav Highstein, *oboe*

-Intermission-

W.A. Mozart *Andantino from Serenade 9 "Posthorn,"* K.320

W.A. Mozart *Symphony 33 in B flat Major*, K.319

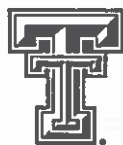
Allegro assai

Andante moderato

Menuetto

Finale: Allegro assai

Please join the musicians in the Large Fellowship Hall for refreshments following the concert.



TEXAS TECH UNIVERSITY
College of Visual & Performing Arts
School of Music

String Area Recital

Monday, November 11, 2013
Hemmler Recital Hall
Lubbock, Texas
5:00 p.m.

Sonata No. 11, Bk. 1 in G minorHenry Eccles
I. Largo (1675-1745)

Trevor Drew, double bass
Dr. Mark Morton, piano

Concerto in D major.....Karl Ditters von Dittersdorf
III. Allegro (1739-1799)

Christopher Arcy, double bass
Dr. Mark Morton, piano

Fantasia for Four ViolasYork Bowen
(1884-1961)

Tonatiuh Garcia, Kimberly Sparr, Tam Duong, Tony Regalado

Programs produced by James Hodgins and Publicity Office student assistants.
Hemmler Recital Hall is maintained by Tiffany Holmes and Hemmler Crew student assistants.

Ziegler. Eliza holds degrees in Piano Performance from Rice University and the Manhattan School of Music, and her doctoral degree in Collaborative Piano from the University of Maryland, College Park. Her teachers include Rita Sloan, Robert Roux and Sara Davis Buechner. She recorded *Cellobration* with cellist Amit Peled, released in 2009 on Centaur Records.

The young American mezzo-soprano Quinn Patrick regularly receives acclaim for the sweet purity and strength of a lyric voice enhanced by a sizzling coloratura facility and combined with an engagingly sincere personality in a wide variety of operatic roles and concert repertoire spanning the centuries from Monteverdi to Mark Adamo.

During the last several concert seasons, Ms. Patrick has joined the Lubbock Symphony Orchestra for Mahler's *Lieder eines fahrenden Gesellen* (May 2013) and Handel's *Messiah* (December 2013), the Louisiana Philharmonic Orchestra for another *Messiah* (December 2013), the National Orchestra of Mexico for Bach's *Mass in b Minor* (June 1012), and the Winter Park Bach Festival for *Magnificat*. Also a proponent of contemporary music, Ms. Patrick has recently given chamber recitals of new music at the University of Oklahoma at Norman (March 2013), and at Texas Tech University's New Music Festival (April 2013). She premiered John Harbison's new chamber work *Crossroads* at Texas Tech University in September. This season, her focus shifts to the recital stage as she prepares to collaborate with musicians in Missouri, New York, and Florida.

A native of Texas, Ms. Patrick received her training at Trinity University in San Antonio and the University of Colorado at Boulder, followed by participation in the Glimmerglass Opera Young American Artists Program and the Baltimore Opera Studio, with further studies at the Eastman School of Music, where she earned her Doctor of Musical Arts degree in 2010. She was the third place Winner in the Friends of Eastman Opera Competition in 2007, a National Finalist and second place Winner in the 2006 National Association of Teachers of Singing Artist Awards Competition, a Metropolitan Opera Auditions Regional Finalist in 1998 and 1999 where she won Violette J. McCarthy and Spencer Foundation Awards, a Finalist in the 1998 Denver Lyric Opera Guild Competition, and a Finalist in the 1997 National Society of Arts and Letters Voice Competition. Ms. Patrick currently resides in Lubbock, Texas with her family. She is a member of the Voice Faculty at Texas Tech University, where she teaches as Dr. Quinn Patrick Ankrum.

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TEXAS TECH UNIVERSITY
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Kimberly Sparr
viola

Quinn Patrick Ankrum, mezzo soprano
Eliza Ching, piano

Faculty Recital

Sunday, October 20, 2013
Hemmler Recital Hall
Lubbock, Texas
4:00 p.m.

Program

Viola Sonata, Op. 11, No. 4 Paul Hindemith
I. Fantasie: Ruhig (1895-1963)
II. Theme mit Variationen: Ruhig und einfach wie ein Volkslied
III. Finale mit Variationen: Sehr Lebhaft

2 Gesänge, Op. 91 Johannes Brahms
I. Gestillte Sehnsucht (1833-1897)
II. Geistliches Wiegenlied

BRIEF INTERMISSION

La Nuit..... Felicien David
(1810-1876)
tr. Henry Vieuxtemps

Morpheus..... Rebecca Clarke
(1886-1979)

Concertstück for Viola and Piano Georges Enesco
(1881-1955)

About the Artists...

Equally skilled as a solo, chamber, and orchestral violist, **Kimberly Sparr** was the assistant principal violist of the Richmond (VA) Symphony from 2008-2013 and is a founding member of the Atlantic Chamber Ensemble. During the summers, she is the assistant principal viola of the Colorado Music Festival Orchestra.

As an orchestral violist, Sparr has performed with National Symphony, Saint Paul Chamber Orchestra, Washington National Opera, Cabrillo Festival Orchestra, and the Verbier Festival Orchestra, among others. She has performed under Christoph von Dohnanyi, Charles Dutoit, Christoph Eschenbach, James Levine, Kurt Mazur, Seiji Ozawa, Gunther Schuller, Leonard Slatkin, and Yuri Temirkanov. Kimberly has appeared as a soloist with the Colorado Music Festival Orchestra and the Pittsburgh Civic Orchestra.

Her chamber music collaborations include performances with Lara St. John, Boris Allakhverdyan, Simone Dinnerstein, New Music Raleigh, Festival Mozaic, Lake George Music Festival, and Washington Musica Viva. She was a recipient of a three-year New Horizon Fellowship at the Aspen Music Festival where she studied with Heidi Castleman and Victoria Chiang. She also was a fellow at the Tanglewood Music Center and the Sarasota Music Festival.

Sparr earned her bachelor of music degree from The Shepherd School of Music at Rice University where she studied with Martha Strongin Katz. She holds a master of music degree from the New England Conservatory where she studied with James Dunham, and a doctor of musical arts degree from the University of Maryland, where she studied under Daniel Foster.

She has participated in master classes and coachings with members of the Cleveland and Guarneri Quartets, Daniel Avshalomov, Lawrence Dutton, Jeffery Irvine, Karen Ritscher, Yitzhak Schotten, and Robert Vernon. In 2001, Sparr was a Piatigorsky Foundation Artist and was the recipient of the Gunther Schuller Award from New England Conservatory.

Sparr has served on the faculties of the College of William & Mary and the University of Maryland Baltimore County. An avid proponent of teaching, Kimberly has been a teaching assistant to James Dunham and Daniel Foster and has coached young musicians in the Washington D.C. Youth Orchestra, the Richmond Symphony Youth Orchestra, and at Blue Lake Fine Arts Camp.

Originally from Northern California, **Eliza Ching** is an active collaborative pianist in the United States. Ching currently serves as staff pianist at the Shepherd School of Music at Rice University and in the summers at the Heifetz International Music Institute and the Aspen Music Festival and School. Eliza was recently awarded the "Best Collaborative Pianist Prize" at the 2012 Eckhardt-Gramatté National Music Competition in Canada, and subsequently embarked on a ten-city Canadian recital tour with the grand prize winner.

Prior to her appointment at Rice University, Ching was staff pianist at the University of Texas at Austin and the North Carolina School of the Arts. She has performed at venues such as Weill Recital Hall at Carnegie Hall and the Millennium Stage and Terrace Theatre at the Kennedy Center. Artists with whom she has collaborated in performance include James Buswell, Daniel Heifetz, Mark Kaplan, Ani Kavafian, Ralph Kirshbaum, Ian Swensen and Delores

Morton earned the artist diploma, bachelor and master of music degrees from the Juilliard School in New York, and is only the second bassist to receive the doctor of musical arts degree in the history of that institution. He studied with David Walter, Eugene Levinson, Stuart Sankey, and Winston Budrow. Morton performs on a double bass made by Gennaro Vinaccia (c.1770) and a Joseph & Antonio Gagliano (1805), both made in Naples, Italy. Morton is a D'Addario Artist.

Nataliya Sukhina is known as a solo and collaborative pianist with extensive and diverse repertoire. She graduated with a masters of music from National Academy of Music in Kiev, Ukraine, and received her doctor of musical arts from University of North Texas. Sukhina won several international piano competitions in Ukraine, Russia, and France, including 3rd prize at IV International Competition for Young Pianists in memory of Vladimir Horowitz. She also made a debut at Carnegie Hall as a winner of Bradshaw & Buono International Piano Competition.

In 2009, Sukhina recorded a CD with John Holt, trumpet, and renowned British mezzo Sophia Grech. In 2010, she was invited by Aruba Department of Cultural Affairs to perform solo and chamber recitals with "Brass Modern Collective." She appeared with performances at Dallas Contemporary Music Festival, Lewisville Lake Concert Series, and Chautauqua Institution. Sukhina was a staff pianist for Bradetich International Double Bass Solo Competition (2010), 40th International Trombone Festival in Nashville, TN (2011), and 44th International Horn Symposium in Denton, TX (2012).

Sukhina enjoys working with a wide range of instruments and voices, and while eagerly promoting music of modern era and newly commissioned works, she also finds a special pleasure in presenting early music performed on harpsichord, organ, and fortepiano. Sukhina joined Texas Tech University School of Music in Fall 2012 as a senior staff accompanist.

Kimberly Sparr is the assistant professor of viola at Texas Tech University. Equally skilled as a solo, chamber, and orchestral violist, Sparr was the assistant principal violist of the Richmond (VA) Symphony from 2008-2013 and is a founding member of the Atlantic Chamber Ensemble. During the summers, she is the assistant principal viola of the Colorado Music Festival Orchestra. She has served on the faculties of the College of William & Mary and the University of Maryland Baltimore County. As an orchestral violist, Sparr has performed with National Symphony, Saint Paul Chamber Orchestra, Washington National Opera, Cabrillo Festival Orchestra, and the Verbier Festival Orchestra, among others. Her collaborations include performances with Lara St. John, Boris Allakhverdyan, Simone Dinnerstein, New Music Raleigh, Festival Mozaic, Lake George Music Festival, and Washington Musica Viva.

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TEXAS TECH UNIVERSITY
College of Visual & Performing Arts
School of Music

A Faculty Concert of Premieres

Amy Anderson, oboe
Nataliya Sukhina, piano
Kimberly Sparr, viola
Jeffrey Lastrapes, cello
John Gilbert, violin
Annie Chalex Boyle, violin
Mark Morton, bass
Quinn Patrick, mezzo soprano

Friday, September 13, 2013
Hemmle Recital Hall
Lubbock, Texas
8:00 p.m.

Program

- Sonata No. 2 for oboe and piano (2013)Bill Douglas
I. Cantabile (b. 1944)
II. Sadness of the Moon
III. Capriccio

Texas Premiere
Amy Anderson, oboe
Nataliya Sukhina, piano

- 3 Gs for solo viola (2005)Kenji Bunch
(b. 1973)

West Texas Premiere
Kimberly Sparr, viola

- Antiphony for cello and piano (2002, 2007)..... Lowell Hohstadt
(b. 1964)

World Premiere
Jeffrey Lastrapes, cello
Nataliya Sukhina, piano

- Sonata in F Minor, Op. 4 (1928)Samuel Barber
Allegro agitato (1910-1984)

Texas Premiere
John Gilbert, violin
Nataliya Sukhina, piano

PAUSE

- Crossroads (Glück).....John Harbison
Refrain (b. 1938)

- I. Twilight
Refrain
II. Primavera
Refrain
III. Crossroads

Co-Texas Premiere
Quinn Patrick, mezzo soprano
Amy Anderson, oboe
Annie Chalex Boyle, violin
John Gilbert, violin
Kimberly Sparr, viola
Jeffrey Lastrapes, cello
Mark Morton, bass

We gratefully acknowledge William Ballenger, Director of the Texas Tech University School of Music, for his continued support, and Chamber Music Amarillo, the Harrington Quartet, and Amy Goesser Kolb for this unique opportunity to share the Texas premiere of Crossroads.

Crossroads Text from Louise Glück: *A Village Life*

TWILIGHT

All day he works at his cousin's mill,
so when he gets home at night, he always sits at this one window,
sees one time of day, twilight.
There should be more time like this, to sit and dream.
It's as his cousin says:
Living—living takes you away from sitting.

In the window, not the world but a squared-off landscape
representing the world. The seasons change,
each visible only a few hours a day.
Green things followed by golden things followed by whiteness—
abstractions from which come intense pleasures,
like the figs on the table.

At dusk, the sun goes down in a haze of red fire between two poplars.
It goes down late in summer—sometimes it's hard to stay awake.

Then everything falls away.
The world for a little longer
is something to see, then only something to hear,
crickets, cicadas.
Or to smell sometimes, aroma of lemon trees, of orange trees.
Then sleep takes this away also.

But it's easy to give things up like this, experimentally,
for a matter of hours.

I open my fingers—
I let everything go.

Visual world, language,
rustling of leaves in the night,
smell of high grass, of woodsmoke.

I let it go, then I light the candle.

PRIMAVERA

Spring comes quickly: overnight
the plum tree blossoms,
the warm air fills with bird calls.