TUTTI

2020

NEW ARTS FESTIVAL

DENISON
TUTTI 2020 – March 3 to 7

**Tuesday, March 3:**
6:30pm
Artistic Athletes / Athletic Artists - Mitchell Center

**Wednesday, March 4:**
1:30pm
**Composers Seminar** with Sybarite5 and Daniel Bernard Roumain - Eisner 238

6:30pm
**Shared Dinner** - with guest artists, faculty, and students from Men of Color Support Group, Sisters in Dialogue, Paving the Way and the Department of Music - Eisner

8:00pm
**Concert I** - Musical Portraits - Guest Artists and Denison faculty / students - Denison Museum

**Thursday, March 5:**
3:00pm
**Concert II** - Burke Recital Hall
Guest Artists / Faculty

7:30pm
**Concert III** - Sharon Martin Hall
Daniel Bernard Roumain, DU Chamber Singers, Wind Ensemble, and Symphony Orchestra

**Friday, March 6:**
9:30am
**Concert IV** - Burke Recital Hall
Guest Artists and Faculty

11:30am
**Conversation** with Guest Artists: Daniel Bernard Roumain, Sybarite5, ETHEL, Cameron Leach, and Miwa Matreyek
Burke Rehearsal Room

**Friday, March 6:**
1:00pm
**Concert V** - Sharon Martin Hall
Cameron Leach, percussion

4:00pm
**Concert VI** - Burke Recital Hall
Bobby Selvaggio and the Denison University Jazz Ensemble

7:00pm
**Concert VII** - Sharon Martin Hall
Miwa Matreyek, Performance Artist

**Saturday, March 7:**
10:00am
**Concert VIII** - Thorsen Dance Studio
Words and Music - ETHEL, Jennifer Hambrick

3:00pm
**Concert IX** - Sharon Martin Hall
Columbus Symphony Orchestra Woodwind Quintet

4:30pm
**Roundtable** - Faculty Common, Burton Morgan, 3rd floor - **Art Matters** - Guest Artists and Composers

5:30pm
**Banquet** for TUTTI Participants
Knobel Hall, Burton Morgan, 3rd floor

7:00pm
**Concert XI** - Swasey Chapel
VAIL CONCERT - Sybarite5
Welcome to Denison’s TUTTI New Arts Festival 2020!

This week, there are multiple ways to get acquainted with the Fine Arts Departments at Denison. With featured composer Daniel Bernard Roumain and over 40 other composers from around the world, we are hosting eight concerts and multiple events that feature the students, faculty, guests, and featured artists. We are excited to work with Athletics, Studio Art, Multicultural Student Affairs, the Red Frame Lab, and the Museum this year—TUTTI is growing and expanding!

This year we are thrilled to have Sybarite5 as one of our three featured ensembles! Their amazing artistry is on display throughout the festival, not only with performing on concerts from the submitted works, but also showcasing their Third Coast Percussion Emerging Partnership program to TUTTI on their Saturday evening concert.

Our second featured ensemble the Columbus Symphony Orchestra Woodwind Quintet. We welcome them to our campus. Our third is Denison’s own Ensemble-in-Residence, ETHEL, who will also perform throughout the week, work with students, and showcase their talents as composing and performing artists throughout this festival. You’ll see them perform with poet Jennifer Hambrick, who will showcase music written by Denison student composers.

We start the week with sports and music. We are thrilled to partner with the Athletic Department, specifically with the Men’s and Women’s basketball teams, as we discover the similarities between our disciplines. We also will bring musicians into the Denison Museum, finding inspiration with the exhibit, Say It Loud, celebrating black artists and Denison’s 50 years of Black Studies.

Art runs throughout our week. Miwa Matreyek, digital and performance artist, will dazzle you with her amazing integration of performance and animation on Friday night. Student artists’ work will be on display throughout the week at Eisner. Their works, inspired by the TUTTI programmed works, is yet another way that we find inspiration within our varied, but similar disciplines.

We are thrilled that Cameron Leach, solo percussionist from Columbus, will dazzle you with his artistry as will Bobby Selvaggio, saxophonist and composer with our Jazz Ensemble.

This ninth TUTTI festival comes at a fantastic time for our college. This is the first TUTTI in our new Michael D. Eisner Center for Performing Arts, which brings together the departments of Music, Theatre, and Dance under one roof. Art is vital, not only to our mission at Denison, but also to our society. Art expresses what we can’t; art expresses what we should; art expresses what we need; art matters. On behalf of all the artists you will encounter this week, art is us. Explore our spaces and see how art collides in our halls.

Ching-chu Hu, host
Professor of Music, Denison University
It is a pleasure to welcome you to Denison University’s TUTTI 2020 New Arts Festival. This is a special TUTTI because part of it will take place in our recently opened Michael D. Eisner Center for the Performing Arts. Denison has a long and proud tradition across the arts. We believe the arts are a foundational element to educating and inspiring our students to lead meaningful lives, to achieve professional success, and to be the citizens the world needs. We find our humanity through the arts. The new Eisner Center gives our faculty and students spaces that are long overdue and deserved.

Our investment in new facilities is part of a larger institutional effort to deepening our commitment to the arts and positioning Denison as a top liberal arts college for arts oriented students who are seeking an alternative to a conservatory. Uniquely, students at Denison can go deep into an artistic passion, or they can go deep and wide across the arts, or they can combine a passion for the arts with any other academic interest.

TUTTI exemplifies these unique features and strengths of Denison. I am thrilled that the scope of TUTTI continues to broaden to encompass various areas of the fine arts and beyond. This year, we will be treated to a wide range of artistic performances. Joining our music department will be artistry from across the college. And performances will also take place throughout campus. TUTTI is a special tradition at Denison. It is also an example of the innovative and powerful work we are doing across the arts.

Finally, TUTTI showcases the myriad of ways our faculty and students work together and the ways our faculty connect with and catalyze our students. Denison is about relationships and TUTTI is what emerges from those relationships.

We are pleased that you are participating in TUTTI and hope you will enjoy the distinctive display of creativity and artistry it conveys.

Adam Weinberg,
President
I’m delighted to welcome you to Denison’s TUTTI 2020 New Arts Festival.

TUTTI is an interdisciplinary festival, reaching across divisional boundaries to immerse us in a celebration of new music and the arts. This year we are pleased to present featured composer and violinist Daniel Bernard Roumain and featured Vail Series performers Sybarite5.

We are very proud to present the original compositions of Denison student musicians in response to the work of poet Jennifer Hambrick, who will perform with our ensemble in residence, ETHEL. Others guest performers include performance artist/digital artist Miwa Matreyek; solo percussionist Cameron Leach; the Columbus Symphony Orchestra Woodwind Quintet; and jazz performer Bobby Selvaggio.

This year we are excited to present “Athletes and Artists,” an innovative event with musicians and basketball team members where we will all get out of our comfort zone. “Musical Portraits” will present guest artists and students improvising responses to the Denison Museum’s “Say It Loud” exhibition. We are also happy to showcase the work of Denison students and graduates with various printmaking and digital arts displays created in response to TUTTI music. Guest artists, performances, and class visits will span the disciplines across campus and on both sides of our hill.

I hope that you will take time to experience all that TUTTI brings to Denison. Enjoy!

Kim Coplin,
Provost
Featured Guest Artists

DANIEL BERNARD ROUMAIN
Daniel Bernard Roumain (DBR) is a prolific and endlessly collaborative composer, performer, educator, and social entrepreneur. “About as omnivorous as a contemporary artist gets” (New York Times), DBR has worked with artists from Philip Glass to Bill T. Jones to Lady Gaga; appeared on NPR, American Idol, and ESPN; and has collaborated with the Sydney Opera House and the City of Burlington, Vermont. Acclaimed as a violinist and activist, DBR’s career spans more than two decades, earning commissions by venerable artists and institutions worldwide.

Known for his signature violin sounds infused with myriad electronic, urban, and African-American music influences, DBR takes his genre-bending music beyond the proscenium. He is a composer of chamber, orchestral, and operatic works; has won an Emmy for Outstanding Musical Composition for his collaborations with ESPN; featured as keynote performer at technology conferences; and created large scale, site-specific musical events for public spaces.

DBR earned his doctorate in Music Composition from the University of Michigan and is currently Institute Professor and Professor of Practice at Arizona State University.

SYBARITE5
“Their rock star status... is well deserved. Their classically honed technique mixed with grit and all outpassionate attack transfixes the audience” (Sarasota Herald Tribune). Comprised of Sami Merdinian and Sarah Whitney, violins; Angela Pickett, viola; Laura Metcalf, cello; and Louis Levitt, bass, SYBARITE5 has taken audiences by storm all across the United States, forever changing the perception of chamber music performance. From Elgar to Radiohead and Visconti to Akiho, SYBARITE5’s eclectic repertoire and commanding performance style is turning heads throughout the music world: “…in a program of serial high points, there were too many to mention.” (The Washington Post). SYBARITE5 served as the resident ensemble for the American Composers Forum National Competition in 2016. With their dynamic view on 21st-century entrepreneurial musicianship, Denison feels lucky to count itself among the institutions and conservatories such as the Curtis Institute of Music and New England Conservatory among others where the group will conduct residencies and workshops.

MIWA MATREYEK
Miwa Matreyek is an animator, designer, and performer based in Los Angeles, touring internationally as an independent artist for over a decade.

Coming from a background in animation, Matreyek creates live, staged performances where she interacts with her kaleidoscopic moving images as a shadow silhouette, in a dreamlike visual space that makes invisible worlds visible, often weaving surreal and poetic narratives of conflict between humanity and nature. She travels as a one-woman show, often incorporating artist talks and workshops.
She performs her interdisciplinary shadow performances all around the world, including animation/film festivals, theater/performance festivals, art museums, science museums, universities, and tech conferences. A few past presentations include TED, MOMA, White Light Festival at Lincoln Center, New Frontier at Sundance Film Festival, Future of Storytelling conference, Fusebox Festival, TBA Festival, Exploratorium, ISEA conference, Carnegie Museum of Natural History and many more.

She is also a co-founder and core-collaborator of the multimedia theater company, Cloud Eye Control. She received her MFA for Experimental Animation and Integrated Media from CalArts in 2007. She is a recipient of the Sherwood Award (2016), Creative Capital Award (2013), Princess Grace Award (2007), and Princess Grace Foundation’s Special Projects award (2009, 2012, 2019). She won Student Grand Prix with her performance, Dreaming Lucid Living at Platform International Animation Festival in 2007.

www.semihemisphere.com

CAMERON LEACH

American percussionist Cameron Leach is a bold performer recognized for his expressive virtuosity, musical athleticism, and daring interpretations. As a soloist and chamber musician, Leach has concertized in the United States, Canada, Europe, and Asia. He has appeared at some of the world’s finest institutions, including the Royal Danish Academy of Music, Royal Northern College of Music, Royal Birmingham Conservatoire, Sibelius Academy, and the Norwegian Academy of Music, and notable halls such as the Lila Cockrell Theater, Ohio Theatre, Kodak Hall at Eastman Theatre, and China’s National Centre for the Performing Arts. Leach is the winner of both the Percussive Arts Society (PAS) International Solo Artist Competition and Yamaha Young Performing Artist Competition, and was awarded the prestigious Performer’s Certificate from the Eastman School of Music. He is a member of the Northern California-based percussion quartet Orphic Percussion, and one half of the Leach | Peters Percussion Duo. Along with his active touring schedule, Leach regularly performs with the Columbus Symphony Orchestra, ProMusica Chamber Orchestra, and the Chautauqua Symphony Orchestra. An in-demand educator, Leach recently held a professorship at Kent State University’s Hugh A. Glauser School of Music, and now teaches exclusively as a guest artist at universities across the United States. Leach proudly endorses Black Swamp Percussion, Beetle Percussion, Sabian Cymbals, and Malletech.

Leach’s 2019-2020 season features concerto debuts with the Grammy-nominated Dallas Winds, the Longmont Symphony Orchestra, and the Euclid Symphony Orchestra, as well as the premiere of Durwynne Hsieh’s new concerto for solo percussion and chamber winds at Otterbein University. Leach’s quartet, Orphic Percussion, will make recital debuts in Nuremberg and San Francisco, and the Leach | Peters Duo will be featured on WXXI-FM’s “Live from Hochstein” radio broadcast during a recital/clinic tour of Upstate New York, culminating in residencies at the Eastman Community Music School and the Crane School of Music at SUNY Potsdam. Looking ahead to 2020-2021, Leach will premiere a new percussion concerto with the New Albany Symphony Orchestra by Guggenheim Fellow and Fromm Commission recipient Adam Roberts.

In addition to his work as a concert artist, Leach also has a strong background in marching percussion, having won world titles with the Blue Devils Drum & Bugle Corps and Rhythm X. Find out more at cleachmusic.com.
COLUMBUS SYMPHONY ORCHESTRA
WOODWIND QUINTET

BRIAN MANGRUM
grew up in Montreal, where at the age of twelve he began taking horn lessons from Denys Derome. He studied with John Milner at the Conservatoire de musique de Montréal in 2011-2012 and completed his DEC (diplôme d’études collégiales) at Marianopolis College from 2012-2014 in John Zirbel’s studio. He was a student of William VerMeulen’s at Rice University’s Shepherd School of Music, where he graduated with a bachelor’s degree in May 2018. He joined the Columbus Symphony for the 2018 Summer Season. In previous summers Brian attended the Festival de musique du Domaine Forget (2013-2014), NYO Canada 2015 as an Award of Excellence recipient, and was a New Horizons Fellow at the Aspen Music Festival and School (2013-2014, 2016-2017) where in 2016 he performed Richard Strauss’ 1st Horn Concerto as the winner of the brass concerto competition. In November 2017 he was awarded 1st Prize in the brass category of the Montreal Symphony’s Concours Manuvie 2017. In his free time, Brian likes to hike, bike, read books, and cook.

MARK OSTOICH -
Professor of Oboe at the University of Cincinnati’s College-Conservatory of Music. Dr. Ostoich performs extensively in solo and chamber music settings and, as a Yamaha Artist, he is in demand as a recitalist and clinician for master classes. Ostoich has an extensive orchestral background and is a member of the Cincinnati Chamber Orchestra and Collegium Cincinnati. He is frequently called upon to perform with the Cincinnati Symphony Orchestra, Cincinnati Ballet, Columbus Symphony, Columbus ProMusica, and Dayton Philharmonic. He has performed with the New York Philharmonic, the Pittsburgh Symphony Orchestra, the Cleveland Orchestra, and the Louisiana (New Orleans) Philharmonic. He has held the principal oboe position of the Santa Fe Opera, the Jacksonville Symphony for 12 seasons, and the Baton Rouge Symphony for 13 seasons. Ostoich was formerly professor of oboe at Louisiana State University and the University of Florida, the University of Texas, and Ohio University. He received the DMA degree from Louisiana State University where his primary teacher was Earnest Harrison.

BETSY STURDEVANT’S career began when she won the second bassoon position with the Binghamton (NY) Symphony Orchestra at age 15. While attending the Eastman School of Music studying with K. David Van Hoesen she won a contracted position with the Rochester Philharmonic Orchestra. During summers at Chautauqua (NY) and Aspen (CO) she studied with Ryohei Nakagawa. After receiving a Bachelor’s degree and Performer’s Certificate from Eastman, she won the principal bassoon position with the Columbus Symphony Orchestra. Betsy has performed with the summer festivals of Aspen and Boulder, Colorado and Spoleto, Italy and has been featured as bassoon soloist with orchestras in Ohio, Indiana and New York. Additionally, she maintains a private teaching studio of middle and high school aged bassoonists and regularly coaches Columbus Symphony Cadet and Youth Orchestra wind players. Betsy is professor of bassoon at the Capital University Conservatory of Music and regularly performs chamber music with colleagues from the Columbus Symphony and Capital University.
Principal Clarinetist of the Columbus Symphony since 1989, **DAVID H THOMAS** has had an outstanding career as a soloist as well as an orchestral player. During his previous position as Principal Clarinetist of the Kennedy Center Orchestra in Washington, DC, he was also well known in the Washington area for his numerous solo and chamber music recitals. Beyond his many appearances as soloist with the Columbus Symphony, Mr. Thomas has performed concertos with the Baltimore Symphony, the National Symphony and the National Chamber Orchestra. At age 18 he won First Prize in competitions sponsored by the International Clarinet Society and the Music Teacher National Association. Born into a Foreign Service family, David grew up as a world traveler, living in India and Iran as well as Washington D.C. In his spare time, he enjoys hiking, collecting antique quilts, cooking, gardening.

**NILES WATSON**, from Damascus, MD, joined the Columbus Symphony in February of 2019. He is a graduate of the Curtis Institute of Music, where he spent two seasons playing full time with the Philadelphia Orchestra. With Curtis on Tour, as well as with the Philadelphia Orchestra, he has played extensively across the US and abroad. As a winner of the Greenfield Competition, Niles made his solo debut with the Philadelphia Orchestra in 2011. He has also been a soloist with the National Symphony, the Valley Forge Orchestra, and the Amerita Chamber Players. Playing with the Qwinda Woodwind Quintet, Niles toured Colorado as part of the Bravo! Vail Young Professionals in Residence in 2016. He was also in residence with Qwinda at Music from Angel Fire, working at schools and playing local concerts. In his free time, Niles enjoys hiking, lifting weights, racing with go-karts and online in Gran Turismo, and fishing, though he is not very good at any of them.

**ETHEL RALPH FARRIS** (viola), **KIP JONES** (violin), **DOROTHY LAWSON** (cello), **CORIN LEE** (violin)

“In the hands of ETHEL, American music is alive and well.”

*(The Washington Post)*

Established in New York City in 1998, ETHEL quickly earned a reputation as one of America’s most adventurous string quartets. 20 years later, the band continues to set the standard for contemporary concert music. Known for its enlivened playing, blending uptown, conservatory musicianship with downtown genre-crossing, ETHEL has been described as “indefatigable and eclectic” (*The New York Times*), “vital and brilliant” (*The New Yorker*), and “infectiously visceral” (*Pitchfork*). Since its inception, ETHEL has released nine feature recordings (one of them nominated for a Native American Music Award), performed as guests on 40+ albums, won a GRAMMY® with jazz legend Kurt Elling, and performed in 14 countries, 45 states, and 250 cities.

At the heart of ETHEL is a collaborative ethos—a quest for a common creative expression that is forged in the celebration of community. The quartet creates and tours rich, often multimedia, productions including the evening-length *ETHEL’s Documerica*, inspired by the tens of thousands of images shot in the 1970’s as part of the Environmental Protection Agency’s decade-long *Project Documerica*; *The River*, a collaboration with Taos Pueblo flutist Robert Mirabal; *Ancient Airs and Dances*, a journey to European Middle Ages, Renaissance and Baroque eras; and *Circus – Wandering City*, which explores the phenomenon of circus through the eyes and insights of people who have created its special thrills and illusions. This season marks the fourth chapter of ETHEL’s HomeBaked Project, an initiative showcasing emerging composers, which will culminate with world premiere
Bobby, who grew up in the Cleveland area, earned his Bachelor of Music in Music Performance from Kent State University. He eventually moved to New York City and earned a master’s degree in jazz performance from the Manhattan School of Music. While in New York, Bobby studied with Joe Lovano, Bobby Watson, Dick Oatts, and Maria Schneider.

After living in New York City and gigging around town at places like the Vanguard, Smalls, and Birdland for four years, Bobby decided to move back to Cleveland with his family. Northeast Ohio has become his home base of operations where Bobby has toured extensively throughout the US and Canada with various working ensembles and musicians. He has dedicated himself to keeping jazz alive in Cleveland and his passion for jazz education has led him to serve as Director of Jazz Studies at Kent State University.

In addition to his work in jazz education, Bobby continues to expand his discography. His most recent recording is Quantum Man (Dot Time Records, 2016) which features a Jazz Quartet, String Quintet, Voice, and Percussion. As said by Downbeat (receiving 4 ½ stars): “Even at its most abstract, the highly textured, refreshingly unpredictable Quantum Man is persuasive and moving”. Quantum Man was also chosen “Best of 2017” by Downbeat. Follows is Short Stories (Origin Records, 2014) featuring Aaron Goldberg on the piano, Way of Being (Arabesque Records, 2013), Grass Roots Movement (Arabesque Records, 2011) featuring guitarist Nir Felder, and Modern Times (Arabesque Records, 2009). Modern Times featured Kenny Werner on piano and Sean Jones on trumpet. Bobby’s Unspoken Dialogue (Playscape Recordings, 2007) featured Kenny Werner, as well as Jamey Haddad on drums, Ben Street on bass, and Paul Tynan on trumpet; all musicians Bobby has actively performed and recorded with over the last 10 years. Bobby Selvaggio is an Eastman Saxophone Artist and a Jody Jazz Mouthpiece endorser.
CONCERT I

MUSEUM PORTRAITS

Wednesday, March 4, 2020
8:00 pm, Denison Museum

FEATURING

DANIEL BERNARD ROUMAIN
DOROTHY LAWSON
KIP JONES
CORY LEE
CAMERON LEACH
PETE MILLS
ANTHONY BRUNO
BEBE BLUMENTHAL
MEGAN HANCOCK
JAROD SMITH
MEMBERS OF SYBARITE5
. . . and others . . .

Denison University Museum’s exhibit, Say It Loud, includes the work of world-renowned contemporary black artists who document and challenge dominant historical perspectives and events.

From the collection of Hedy Fischer and Randy Shull, Say It Loud includes the work of world-renowned contemporary black artists who document and challenge dominant historical perspectives and events. The exhibition illustrates the struggles and achievements of African-Americans, with themes focused on ethnic identity, institutional racism, gender, and beauty. Works come from an array of Guggenheim, Whitney, and MoMA artists, including Kehinde Wiley (Obama’s official portraitist), Kerry James Marshall, Alison Saar, Trenton Doyle Hancock, Mickalene Thomas, Hank Willis Thomas, and Sanford Biggers.

This evening, guest performers will improvise responses to the exhibit.
CONCERT II

GUEST ARTISTS AND FACULTY

Thursday, March 5 2020,
3 pm, Burke Recital Hall

Urge
Justin GIARRUSSO
Hanna Hurwitz, violin

Un Joy
Bernard ROUMAIN
Sun Min Kim, piano

Prayers for Tranquility
Zachery MEIER
Hanna Hurwitz and Stephanie Price-Wong, violins
Deborah Price, viola, Cora Kuyvenhoven, violoncello

To Musique, To Becalme His Fever
Jaclyn BREEZE
Carolyn Redman, soprano
Hanna Hurwitz, violin, Sun Min Kim, piano

Epilogue, 1965
Daniel Bernard ROUMAIN
Kevin Wines, tenor
Hanna Hurwitz, violin

Whirligigs
Joseph KRYGIER

Sympatico Percussion Group
Scott Herring, Joseph Krygier, Juan Mendoza, Christopher Norton, Susan Powell
JUSTIN GIARRUSSO // Urge
Urge explores the angst and grit of human compulsion. Within each of us are base instincts we sometimes struggle to control. However, we sometimes succumb to those urges despite our effort to suppress our primal compulsions. Urge was composed at the 2014 Charlotte New Music Festival in collaboration with choreographer Kiera Sauter.

DAN ROUMAIN // Un Joy
This is a short work for solo piano, composed for my friend, the pianist Lara Downes. Imagine Prince could compose for the piano in a manner that would make him proud. This work attempts to do that. I suffer from bouts of depression and just pure sadness, so Un Joy refers to how I was feeling as I composed this piece. Sometimes, life just hurts, and inverts joy into something that feels like unjust.

ZACHERY S. MEIER // Prayer for Tranquility
On June 12, 2016, an attack was made on the LGBTQ+ community. As no amount of words could ever fully give justice or peace to the families and friends of those victims, this is my prayer dedicated to those who survived, to the heroes who risked their lives, and to the tragic loss of loved ones who will be remembered.

The piece was created through the contrasting ideas of instability and structure. In contrasting these ideas, I wanted to create an atmosphere that resembled the experience of the “unknown” within a familiar place. As I have never encountered something as traumatizing as being physically trapped in a seemingly inescapable, unknown place that was once so intimately familiar, I drew upon what feelings provoked me while reading and listening to the stories of these survivors. A hymn like melodic line surfaces above this atmosphere, weaving its way over and through the highly active and textually unstable material, resembling that of the shimmer of hope that will carry one through this traumatizing experience, praying for tranquility. As the piece comes to a close, the closing gesture is meant to resemble the human breath, realized in the dynamic swells of the ensemble, leading to the last statement of the opening material.

JACLYN BREEZE // To Musique, To Becalme His Fever
Robert Herrick’s famed poem “To Musique, to Becalme His Fever” is foremost about dying well, loving beauty, and the power that music has to bridge sorrow with joy. In this setting, composer Jaclyn Breeze highlights a single idea: that joy and suffering may exist side-by-side. This setting is subtle, choosing to allow the text to speak with only the barest text-painting, but is by no means timid. Listen for ways in which Breeze suggests the intensity of the poet’s suffering alongside his passion for music. Furthermore, observe how simple melodic motifs throughout accompany each stanza, calling the speaker back into his own thoughts at the close of specific phrases. Ultimately, if nothing else, enjoy the song for only the sake of beauty; which, for Herrick - and so often for us - is just the medicine we need.

DAN ROUMAIN // Epilogue, 1965
The actor and activist, Ossie Davis, wrote and delivered this Eulogy for El-Hajj Malik El-Shabazz (Malcolm X) at the Faith Temple Church of God, on February 27, 1965. I was teaching at the Harlem School of Arts at the time I composed this musical setting of Davis’s words, blocks from where Brother Malcolm was assassinated. I lived in Harlem for over 10 years, during some of the most productive and meaningful moments for me as a composer.
JOSEPH KRYGIER // Whirligigs

Whirligigs reflects my continued interest and fascination with the use of responsive digital delay effects combined with live acoustic percussion. My first foray into utilizing digital delay effects and percussion was my piece, Pattern Migration, written for solo xylophone. It was commissioned by Susan Powell for her performance at the 2011 Percussive Arts Society International Convention where she premiered several new works for accompanied and unaccompanied xylophone. Unlike my experience in crafting Pattern Migration with its fixed (static) delay settings, in composing Whirligigs I wanted to explore the possibilities of using various delay effects which would change over time while employing this concept for multiple performers. The inspiration for Whirligigs comes from an installation I viewed in December 2014 at the Abby Aldrich Rockefeller Folk Art Museum in Williamsburg, Virginia. Whirligigs are folk art pieces which date back centuries, and have been identified with numerous cultures from around the world. A whirligig is an object that spins or whirls, and is traditionally a type of kinetic garden ornament powered by the wind. Whirligigs was specifically composed for my chamber ensemble Sympatico Percussion Group for the multidisciplinary event Drums Downtown and premiered in April 2015. For this production Sympatico collaborated with student members from The Ohio State University Department of Dance and featured original movement by Danish choreographer Sofie Clemmensen.
CONCERT III

CHAMBER SINGERS, WIND ENSEMBLE, AND
SYMPHONY ORCHESTRA
AND DANIEL BERNARD ROUMAIN

Thursday, March 5, 2020
7:30 pm, Sharon Martin Hall

Life to Everything  James W. KNOX
The Suffering Servant  Ryan KEEBAUGH
At Toi Atrem  Timothy KRAMER
Remember  Evgeniya “Jane” KOZHEVNIKOVA
Nothing New Under the Sun  Ashi DAY

Denison Chamber Singers
Harris Ipock, director

Six Haiku*  Ken METZ

Voodoo Violin Concerto  Daniel Bernard ROUMAIN
Daniel Bernard Roumain, violin
Denison Wind Ensemble
Evan Lynch, director

Yet Still Night, a nocturne  Rain WORTHINGTON
Night Forest  Sameer A. RAMCHANDRAN
La, La, La, La  Daniel Bernard ROUMAIN
Denison Symphony Orchestra
Phillip Rudd, director

* World premiere
16

**PROGRAM NOTES**

**JAMES W. KNOX // Life to Everything**

“Music is a moral law. It gives a soul to the Universe, wings to the mind, flight to the imagination, a charm to sadness, gaiety and life to everything. It is the essence of order, and leads to all that is good and just and beautiful.” – Plato

The musical quote from Plato was his inspiration for writing the piece, *Life to Everything*. The interaction between the choir and the lively piano part provides an atmospheric feeling of soaring through the skies. Professor James W. Knox is the Director of Choral Activities at Central Oregon Community College and is also sought after as a guest clinician in the Northwest, Canada and Europe. Currently, he is the composer in residence for professional vocal ensemble, Bend Camerata. In the summer/fall of 2020, James will premiere his latest choral work, Asgard & Niflheim under the direction of Ivan Yohan and his group SWARA and Lassenne Vocale from Brussels, Belgium. www.knoxsheetmusic.com

**RYAN KEEBAUGH // The Suffering Servant**

_The Suffering Servant_

Yet it was our infirmities that he bore, our sufferings the he endured, while we thought of him as stricken, as one smitten by God and afflicted. But he was pierced for our offenses, crushed for our sins, upon him was the chastisement that makes us whole, by his stripes we are healed. We had all gone astray like sheep, each following his own way; But the Lord laid upon him the guilt of us all. Though he was harshly treated, he submitted and opened not his mouth. Oppressed and condemned, he was taken away, and who would have thought any more of his destiny? When he was cut off from the land of the living, and smitten for the sin of his people, A grave was assigned him among the wicked and a burial place with evildoers, though he had done no wrong nor spoken any falsehood. Because of his affliction he shall see the light in fullness of days; Through his sufferings, my servant shall justify many, and their guilt he shall bear.

*_Isaiah 53:4-9, 11*_

The Suffering Servant is a meditative tableau on the Suffering Servant text of Isaiah, chapter 53. The setting depicts the pain, anguish, oppression, spiritual path, and reckoning of the sacrificed “servant” of the world. Through diverse timbres, the text transcends an audible familiarity; hopefully, becoming an internal, reflective experience.

**TIMOTHY KRAMER // At Toi Atrem**

In 2004 I composed a _Lux aeterna_ for Scott MacPherson and the Trinity University choir. After hearing a performance in the Cologne Cathedral, I started to think about making a larger cycle that would address the subject of light from different religious perspectives. _Lux Caelestis_ (Celestial Light) is the final result of that process. There are five works in the cycle with texts drawn from Judaism, Zoroastrianism, Buddhism, Hinduism, and Christianity, and each work may be performed together or independently. The second piece in the cycle, sung on today’s program, is _At toi Atrem_ (By or Of Thy Fire). The text comes from the Zoroastrian scriptures and is sung in Avestan. These excerpts are some of the oldest texts in the cycle (about 3800 years old) and some are hymns attributed to Zoroaster himself. The piece sets different words for fire (Atrem, Atarsh, Athro) and uses the metrical lines of the hymns in rhythmic strophes. The translation is follows:
150 years these lyrics still sound up-to-date and fresh. The musical setting was premiered on June 1, 2019 by Celebris Ensemble (Kalamazoo, Michigan) directed by Joel Snyder.

ASHI DAY // Nothing New Under the Sun

Creativity can be considered the domain of lone geniuses: gifted individuals born with some higher ability than the rest of us. Nothing New Under the Sun takes playful aim at this concept, embracing a view of creativity not as a personal trait, but as something that is communal and universal when given the opportunity to develop. Nearly always, the breakthroughs of iconic “geniuses” come out of building on others’ previous work and developing ideas with colleagues and partners (including, all too often, uncredited wives). Today, our historic icons can cast imposing shadows. If our work doesn’t seem new or different enough, it can feel like it doesn’t matter even if it is true and important to us. This piece is inspired by the idea that creativity comes instead from community and environment. Having both an environment that gives us the freedom to take risks, and a community that lets our ideas bounce off each other sets us up to go further than we might on our own. The piece musically represents this concept by having the singers build something bigger out of very simple elements that are not much on their own. The phrase “nothing new under the sun” is broken down into individual phonemes that are each given a single note. Once introduced, the sounds are public property, free to be combined, eventually forming motifs, ostinati, and melodies as well as syllables, words, and finally the full phrase. The piece aims to take the pressure of “newness” off of creation, and instead to joyfully embrace the wild possibilities in what we already have. (ashi-day.com)

EVGENIYA “JANE” KOZHEVNIKOVA // Remember

Remember

Remember me when I am gone away,
Gone for away into the silent land;
When you can no more hold me by the hand,
Nor I half turn to go yet turning stay.
Remember me when no more day by day
You tell me of our future that you plann’d:
Only remember me; you understand
It will be late to counsel then or pray.
Yet if you should forget me for a while
And afterwards remember, do not grieve:
For if the darkness and courruption leave
A vestige of the thoughts that once I had,
Better by far you should forget and smile
Than that you should remember and be sad.

-Christina Rossetti (1830-1894)

Remember (2019) is a setting of the lyrics by Christina Rossetti for SATB and piano. Rossetti wrote this poem in 1849 and it was published in 1862. After more than
SAMEER A. RAMCHANDRAN // Night Forest
Night Forest was inspired by the various European tone poems and works for dance written in the late nineteenth and early twentieth centuries. As a manner of tone poem itself, it tries to inspire notions of storytelling without telling a particular tale in itself. By referencing film music and opera in a broad, schematic sense, there is the hope that it projects various fervent, but ambiguous, feelings of narrative and adventure. The work is formed through three separate and connected sections, where each section built around various contrasting melodic ideas.

DAN ROUMAIN // La, La, La, La
I asked my father to create a melody that I might set for a small chamber group. He immediately sang a few notes on “la la la la”, and I composed everything else in the score. My father passed away at 1:07pm on April 22, 2013, and this collaborative work with him has a deeper meaning now, for me, and for the musicians who play it and an audience who might hear it. The death of my father rendered him two-dimensional, reduced to pictures and videos. This score gives him a different life, a way of communicating the joy and immediacy of a human who found joy in the most simple—and most complex---aspects of our bound lives.

KEN METZ // Six Haiku
These six pieces are musical haiku. Most of the movements are between one and two minutes, unless the tempo taken is a lot faster or slower than indicated! As with a typical haiku, each movement is intended to be complete in and of itself. Each also possesses a different mood. Although they are not motivated by any specific haiku texts, these pieces are inspired by haiku’s aesthetic of a rule-bound economy of means that counterintuitively allows nearly boundless expression. These haiku are dedicated to Basho, one of the great masters of the form.

RAIN WORTHINGTON // Yet Still Night, a nocturne
Recurrent punctuations of an urban soundscape reverberate in the late hours and mix with an emotional insight suffused with sadness and clarity that dreams and conflict will continue, insistent and inconsolable.

“Yet Still Night for orchestra plays out the dichotomy of outward naiveté/underlying sophistication on a larger scale. You first think this is a lullaby, rocking back and forth between D-flat and B-flat in quarter notes that wander around the orchestra. But this is an urban lullaby, and the nocturnal world intrudes in growing chromatic lines and thickening textures.”

– Kyle Gann (Chamber Music magazine)

DAN ROUMAIN // Voodoo Violin Concerto
This is the first violin concerto I composed. I wrote it to celebrate my Haitian ancestry and my Catholic upbringing. I identify as a Black, Haitian-American composer, an artist who farms and frames ideas. This work allows me to express how I approach my own specialized brand of violin playing, and how these techniques are met by the members of a chamber group or large orchestra, as there are two versions of this work.
CONCERT IV                      FACULTY AND GUEST ARTISTS

Friday, March 6, 2020
9:30 am, Burke Recital Hall

String Quartet #2: ‘Fede’ (Faith)  Michael GREBLA
ETHEL                           

Juba                              Trevor WESTON
ETHEL                           

Prayer                            Daniel Bernard ROUMAIN
Hanna Hurwitz, violin
Sun Min Kim, piano

Nocturne                           Andrew DAVIS
ETHEL                           

Afterimages                        Joseph KRYGIER
ETHEL                           

employ traditional performance practices from the African American Musical tradition. Some of these musical gestures might sound familiar although they are not always associated with the Black community. This work highlights the musical contributions by African Americans and celebrates the lives of those who helped create our American economy, industry, and culture.

DAN ROUMAIN // Prayer
A simple tune, a simple setting of it. Sometimes, I just want to make music my mother enjoys and wants to listen to.

ANDREW DAVIS // Nocturne
The nocturne originated in the piano music of John Field during the early part of the nineteenth century and was later popularized by Chopin. The essence of the nocturne is not defined by form or harmony but by the vaguer concept of mood. Nocturne means "of the night," and many nocturnes are character pieces that evoke the night's spirit. Usually they have a singing melody tinged with melancholy. However, this is not exclusively true. Many of Chopin's nocturnes are diverse in character, ranging from exultant and agitato to tranquil, sometimes changing drastically by the moment. My nocturne has this transformative character and it was not until I finished the piece and looked at it as a whole that I realized its connection with these older pieces. Like the nocturnes of the nineteenth century, the essence of my piece evokes a particular and haunting mood.

MICHAEL GREBLA // String Quartet #2: 'Fede' (Faith)
I was reluctant to title this work as I felt the nature of the piece, in this particular composition was self-evident upon listening, or at least I was hoping for the work's significance to be determined from the listener's experience, rather than a title. In the most abstract sense though, this work might be considered an expression of faith (though not necessarily in the religious sense) set against grief, isolation and healing.

The majority of the melodic content in the work is created through the lyrical use of natural harmonics. These define very fragile, ethereal gestures in certain sections, which are then developed and contrasted with more strained vibrato in fully-stopped passages. Throughout the work the quartet always remains muted, even through the various extremes of register, creating a more sombre and at times strained quality - a concept of struggle hushed by inevitability.

TREVOR WESTON // Juba
Juba for String Quartet honors the lives and contributions of African and African American forced laborers who cultivated various crops during slavery. The work makes a musical journey from Africa to the United States through traditional African music and traditional folk music by African Americans: fiddle music, Long-meter hymns and Gullah music. The physical contributions by the aforementioned laborers are often forgotten. Similarly, the musical contributions of African Americans are often unmarked and forgotten although the world enjoys these contributions daily. Juba for String Quartet
JOSEPH KRYGIER // Afterimages
An afterimage is a visual illusion in which retinal impressions persist after the removal of a stimulus, believed to be caused by the continued activation of the visual system. The afterimage may be positive, corresponding in color or brightness to the original image, or negative, being less bright or of colors complementary to the original. This visual phenomenon served as the inspiration for my recent work, Afterimages for string quartet. Over the past few years I’ve created a number of compositions that utilize digital delay; the idea being that the individual soloists and/or ensemble members collaborate with the delay as a type of ‘additional member’. For this type of chamber music, performers are expected to immediately respond to and interact with the delay sounds they themselves create in real time. Commissioned in 2018 for the ensemble, Chamber Brews (Columbus, Ohio), Afterimages is in five parts which may be performed in a select suite of movements or as a whole entity.
### CONCERT V

**CAMERON LEACH, percussion**

**Friday, March 6, 2020,**

**1 pm, Martin Hall**

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<td>I Leave You the Real World I. True/False</td>
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<td>63 Across 81 Down</td>
<td>Ancel NEELEY</td>
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<td>Matt CURLEE</td>
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<td>Ceci n’est pas une balle</td>
<td>Alexandre ESPERET</td>
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**PROGRAM NOTES**

**STEPHEN KARUKAS // Elements**
The title “Elements” has multiple meanings in relation to this piece. In one sense, it refers to the many different materials used in the instrumentation (metal, wood, skin, and, optionally, glass). I attempted to create a piece which would highlight both the complementary nature of these materials as well as the possibility for sharp contrast between groups of instruments. “Elements” is also the title of an ancient mathematical treatise by Euclid, which includes instructions for dividing two integers in order to produce a quotient and a remainder. Most of the rhythmic structures in this piece are based upon this Euclidean division, especially division of the number 13, as it produces small remainders when divided by 3, 4, 5, or 6. This piece presents groups of these sizes like a sort of “broken metronome”, full of changes in beat length as well as skips caused by the small remainders. In addition, the number 13 is used in larger formal structures and in the numerator of time signatures.

**JONAH ELROD // Urban Sky Glow**
*Urban Sky Glow* explores how missing starlight returns to our lives as we reduce city lights. It acts as an interpretation of the levels of the starlight magnitude of one particular area of the night sky. The marimba musically represents the stars that are visible in the different magnitudes. After the first minute of the piece, four stars have been revealed: Sirius, Rigel, Betelgeuse, and the Hyades star cluster. As we move through the levels of magnitude, city light is reduced, more stars are revealed, and previously visible stars become brighter. The fixed media creates both a contrasting artificial light as well as extensions of the marimba’s starlight. As we travel through the magnitudes we also engage in two Dreams which are variations on the starlight materials.

**GEORGES APERGHIS // Le corps à corps**
*Le corps à corps* by Georges Aperghis is a violent, bloody tale of a race between two competitors, represented through several contexts: racer against racer, human voice against drum, and mortal against mortality. The percussionist is called upon to perform the roles of the racers, the car or chariot, commentators, and audience with the help of a zarb—a Persian hand drum with a cultural association for storytelling. The story is developed by juxtaposing linguistic gestures, percussive language, and spoken text in an additive fashion. While the gestures and drumming scenes last a progressively shorter period of time as the piece intensifies, the bits of text that compose the story additively reveal greater portions of the entire story. The musical gestures and voice crash against each other with increasing ferocity, all the way to the finish line of the piece. The numerous instructions for the performer’s physical movements and spoken text are in accordance with a great portion of Aperghis’ output, which blurs the already thin line between music and theater.

**AARON GRAHAM // Manifesto**
It was my goal with this work to embody the kinds of evil that can be brought upon this world from the written and spoken word. So many watershed moments throughout history have been a direct result of either a revolutionary document, or public speech. The title “Manifesto” is an allusion to the kind of ideals that may start such a movement, whether a movement for positive change or terrible tragedy. The speech heard in the work is the final speech from Reverend Jim Jones. Jones was the leader of the “People’s Temple Agricultural Project” who after feeling alienated from Western societal priorities and values, formed a kind of utopian community in Guyana, Africa. The society fell apart, mainly due to Jones’ increasing paranoia and drug-induced rage. The entire
community of nearly 1000 people either committed suicide or was put to death at the hands of Jones and his fellow fanatics. This speech was recorded just minutes before Jones began this horrific act.

DAVID SKIDMORE // I Leave You the Real World I. True/False
This piece was composed only a few weeks before my daughter, Ida, was born. I was contemplating what it meant to bring someone new into this world which is so imperfect. It is an act of love, and a leap of faith on behalf of someone who has no choice in the matter.

ANCEL NEELEY // 63 Across 81 Down
63 Across 81 Down is written for Solo Drumset and Tape. The piece was translated from a crossword puzzle I spent time creating while home for the summer. The rhythmic and instrumental skeleton of the piece was generated by nothing more than the vowels and consonants that spelled the words and phrases used in the crossword, 144 to be exact, 63 across and 81 down. Beyond that are embellishments and a track that I wrote with clips of every word/phrase in the puzzle to emphasize and communicate with the sounds of the drumset. I have always been inspired by words and how equally mundane yet beautiful they can be in the right context, and I wrote this piece as a way, not only to capture that inspiration, but to explore a new rhythmic language that only the words themselves could have helped me discover.

Matt Curlee // Decay No. 2
Over about a 5-year period in the late ‘00s, I experienced something I think is familiar to most of us: that of pouring myself into a project that felt so personal, so important to get right that I couldn’t ever let myself release it. As individuals driven to create, the battle of our lives is sometimes between that powerful seed in our heads and the dark side of perfectionism: the loneliness of a vision that’s hard to share, the terror of being exposed, the ideas that both want to be born and refuse to be born.

As I was writing Decay No. 1 (percussion quintet, 2016), I was thinking about the creative power of decay, entropy and complexity, in the physical world. That made me want to examine the same forces in our strange artist brains, to understand how the detritus of what we experience as failures is, in a way, the only material we have available to build the next thing. And I wanted to think about how the network of confidences, insecurities, and obsessions that forms the fabric of our musical identities might be traced to the times in our childhood when we noticed we were wired a little differently (like the moment I realized that none of my friends spent hours playing the wooden stair spindles in their houses).

The unreleased project I mentioned involved many of my dearest friends, and long days spent recording with them in beautiful studios and tiny Brooklyn living rooms. I still feel longing and loss when I think about those times, and all the life people poured into something that never was to be. Some of these orphaned tracks are represented here, alongside the much older sounds of my childhood home in an attempt to process what I think might be a universal experience for us as artists – that of the many births and deaths that make up the creative process.

Alexandre Esperet // Ceci n’est pas une balle
Ceci n’est pas une balle (This is not a ball) is an entertaining, theatrical work for solo percussion, blurring the lines between performance art, theatre, and classical percussion. Throughout the piece, the performer plays with an “invisible “ bouncy ball, with highly choreographed motions that essentially mime along to an electronic audio track. The bouncy ball eventually takes on a life of its own, forcing the performer to embody different characters throughout the piece, all before one final reveal.
CONCERT VI  Bobby Selvaggio, Denison University Jazz Faculty
and the Denison University Jazz Ensemble
Directed by Pete Mills

Friday, March 6, 2020
4:00 pm, Burke Recital Hall

Winter’s Exit  Pete Mills
Mla  Ryan Hamilton
Love Within  Bobby Selvaggio

Hanna Hurwitz and Bebe Blumenthal, violins
Nicole Harris, Max Sternberg, and Daniel Seely, violas
Dana Phillips, violoncello

Times a Changin’  Bobby Selvaggio
Bobby Selvaggio, alto saxophone, Pete Mills, tenor saxophone
Ryan Hamilton, trombone, Paul Strawser, piano, George Delancey, bass, Seth Rogers, drums

brief pause

Bobby Selvaggio with the Denison University Jazz Ensemble

Dot Com  Pete Mills
arr. Miglia

Thaddeus  Ryan Hamilton

Concentric Circles  Bobby Selvaggio
This World Made Itself (2014) Created by Miwa Matreyek
Featuring Music by Steve Ellison (Flying Lotus)
Careful (aka Eric Lindley) and Mileece

This World Made Itself is a multimedia live performance work combining projected animation and the artist’s own shadow silhouette, as she interacts with the fantastical world of the video, merging film and theater to create a unique kind of spectacle. This World Made Itself is a visually and musically rich journey through the history of the earth, from the universe’s epic beginnings to the complex world of humanity. The piece is at once semi-scientific (like flipping through a children’s encyclopedia), and emotional, surreal, and dream-like.

Created with support from Creative Capital and a Special Projects Grant by Princess Grace Foundation

Infinitely Yours (2020) Created by Miwa Matreyek
Music by Morgan Sorne

Further pushing her signature technique of layered projections, Miwa Matreyek creates an emotional, dream-like meditation on climate catastrophe and the Anthropocene — the proposed current era where human influence has affected almost all realms of earth’s natural systems. Miwa’s shadow traverses macro and micro scales, as her silhouette shape-shifts to experience the world from various perspectives, the creator, destroyer, and the destroyed. An earth overflowing with trash. A person drowning in a plastic-filled ocean. A school of fish caught in a net. The work is an emotionally impactful, embodied illustration of the news headlines we see every day, and the complex harm humanity causes to the world — and what it might mean for all of us; humanity, as well as other life, and the earth itself — to be living in this changing world.

Created with support from Special Projects Grant by Princess Grace Foundation
PROGRAM NOTES

“Some of the inspiration for This World Came Itself came from the aerial views of landscapes I was seeing from the plane while touring, the Natural History Museums I visited in the cities I toured to, and Bill Bryson’s “A History of Nearly Everything”, that had me thinking about geological time, and how landscapes have morphed and shifted over billions of years, as life evolved and transformed, too. This World made Itself is my embodied exploration of earth history, and a way to create performed metaphors for scientific ideas, such as “we are all made of star-stuff”.

Much of the imagery in this Infinitely Yours come from my everyday life both recently and over the last few years, such as the plastic trash floating in the ocean (pulled out of my building’s blue bin) or the scenes inside my home, as well as footages and images of places around California, such as the oil field I came across and took video of a few years ago while driving through Bakersfield. I was thinking about this piece for a few years, collecting and cataloging articles, while being overwhelmed with the increasingly alarming news I was seeing every day, about pollution, contamination, extinctions, and destruction caused by both human greed and climate change and the feedback loop of the two.

A point of inspiration for me is the idea of “Greening of the Self” by Eco-philosopher, Joanna Macy, in her book World As Lover, World As Self – the idea that we need to expand our idea of “self” as beyond our skin encapsulated bodies, but rather to include the larger system that supports our life: from the trees that create the air we breathe, the microbiome both inside and outside our bodies, the clean water that comes from a whole system of the water cycle, etc. This idea means when we consider our health, it should include the holistic health of the world around us (which it truly does), and the destruction of the larger systems should feel like an injury or a sickness upon our personal bodies. I am very much interested in this idea in my work, where I attempt to embody consciousnesses of shifting scopes, from the experience of one person, to all of humanity, to the earth itself.

“The obvious choice, then, is to extend our notions of self-interest. For example, it would not occur to me to plead with you, “Don’t saw off your leg. That would be an act of violence.” It wouldn’t occur to me (or to you) because your leg is part of your body. Well, so are the trees in the Amazon rain basin. They are our external lungs. We are beginning to realize that the world is our body.”

– Joanna Macy
CONCERT VIII                      FACULTY AND GUEST ARTISTS

Saturday, March 7, 2020,
10 am, Thorsen

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<td>Christopher COOK</td>
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PROGRAM NOTES

TIANYI WANG // The Letter
The inspiration for The Letter occurred during the time I was scoring a short film about the important, unimportant, serious, casual signatures in people’s everyday life and how these signatures could influence people’s lives in dramatic ways. The idea of constructing an electro-acousmatic work using sampled sound of various writing implements, including ball pens, mechanical pencils, markers, and highlighters interacting with the surface of paper intrigued me. A few imperative controlled parameters of these recorded samples are speed, pressure, and orientation, which are expressed by making slow circles, random doodles, fast scratches back and forth, and etc. Later, recorded sound extended to rolling these writing implements at various speeds, dropping them from various heights, and even the spinning noise of a pencil sharpener. This work speaks to my fascination with how these samples are transformed and reborn as distinctively new materials so oddly different from their origins, which in turn shape the textural and gestural approaches of the piece.

JOO WON PARK // Elegy No. 2
A single note of a human performer can tell stories. I wanted to see if I could do the same thing with a computer sound in Elegy No. 2.

MARK PHILLIPS // Fake News
Fake News is a fixed media composition derived from a single sound source, albeit a rather large and complex sonic event -- a live performance recording of my composition for wind ensemble entitled Breaking News. That piece, with a duration of over 18 minutes is my idiosyncratic reflection on our modern era of media fragmentation, citizen journalism, and crowdsourced news; on the jarring, interrupting effect of headlines from all over the world intruding on our lives as we exercise our unalienable right to the pursuit of happiness; and on the prominent rhythms and themes that have emerged from several big news stories of the past few years. Sometimes the connection is obvious, sometimes more oblique, and sometimes downright obscure. With a duration of 6:44, Fake News compresses and distorts the original in a number of ways. At times the approach is one of heightened realism; at other times it’s more like covering it with graffiti -- all the while, maintaining a clear connection to the original.

ROBERT McCLURE // untangle my tongue
untangle my tongue (2011) is a piece for fixed media in collaboration with poet, Alix Anne Shaw. We sent each other small samples of new work for use as material to inspire new words or music. After months of trading work back and forth, the piece was realized. Some sounds in the piece are cicadas, cars/trains, text being read by Alix and whispered by Hilary Purrington, and various instrumental sounds.

The title is taken from Alix’s poem inspired by my sounds, Small Bang Theory. It directly references that there is text that is altered, distorted, and overlapped. However, a deeper statement is being made about the current pace of our lives. I am a culprit of this technology and social media-driven lifestyle. Yet, when I went on walks to record sounds for this piece, I was forced to slow down, listen, and be present and engaged in the sounds around me.

In 2019, the piece was reimagined with a new video component by media artist Mark Hirsch.
MONTE TAYLOR // Sigil II: Amistad

*Sigil II: Amistad* reflects on the themes of multiculturalism depicted in José Parlá’s *Amistad América*. Navigating various computer-generated soundscapes, the saxophone struggles to maintain its identity amongst the chaos of many competing spectra. Over time, the various spectra coalesce into a lush, harmonious texture composed of many complex grains of sound. Over the course of this transformation, the saxophonist’s role as a soloist begins to fade, as the saxophone dissolves into the various spectra.

Sigil II: Amistad is the second in a series of pieces inspired by the practice of sigil making. In chaos magic, sigils are symbols created by the magician to manifest a will or desire. This is usually accomplished by wiring down one’s will as a single sentence or phrase, deconstructing it into its individual glyphs, and then rearranging them into a symbol that holds meaning only to the magician.

JONAH ELROD // Ambalangoda

*Ambalangoda* was created for the Cities and Memory Global Collaborative Sound Project. The source recording was gathered by Stephane Marin of Espaces Sonores. The source recording features sounds from a busy roadway in Ambalangoda, Sri Lanka. These source sounds are reimagined into a kind of daydream, one that quickly focuses on particular sounds, changes the perception of the passage of time, and remixes foreground and background materials at the slightest whim.

CHRISTOPHER COOK // Gamaka

*Gamaka* is the collective term given to the various shakes, graces, ornaments and embellishments used in Indian music. A gamaka can further be defined as a graceful movement and fine pull of the string, which brings ‘happiness to the listener’. Gamaka is built from transformations of brief recordings of a voice, a cello note, and a drum. The structure of the piece is based on exaggerating and then resolving the implied opposition between the sources, two traditionally melodic, the other rhythmic. The samples are periodically woven into a raga-like pattern as the piece forms a set of variations.
CONCERT IX

WORDS AND MUSIC
Jennifer Hambrick and ETHEL

Saturday, March 7, 2020
1 pm, Sharon Martin Hall

The Never-ending Shore

Surround
ETHEL
electro-acoustic

The Journey
Corin Lee, violin
Sun Min Kim, piano

Travels Along the Never Ending Shore
Zachery Meier, flute
Sun Min Kim, piano

•••

spring thaw
seeping into the back yard
the sky

Spring Thaw
etho-acoustic

•••
crow
on a roadside cross
oppressive heat

Crow
Kip Jones, violin
Bebe Blumenthal, banjo

•••

this memory
out of nowhere
early morning rain

This Memory
Taylor Kern, soprano

ETHEL
Sleep
Jaden RICHESON
electro-acoustic

Hush
Oladipupo OGUNDIPE
electro-acoustic

Seeking More: A Tale of Insomniac Wishes
Teddy REEDY

In the No Man Sky
Olexiy TIAN
electro-acoustic

Sleep
Charlotte KOONCE
Charlotte Koonce, *soprano*

Mosaic
David HENNING
electro-acoustic

Baby Boogie
Brian CLARKE

Epic Soda
Dorothy LAWSON
Bebe Blumenthal // Crow
After reading this haiku, I pictured a scene as something out of a movie-- a crow walking along a dry, desert road during an intense heat wave. This picture in my head lead me to create a sound that is neither major nor minor sounding. I aimed to make it sound slow, dragging, and neutral, or how I might feel in that setting. I wanted to create a sound setting more like a soundtrack that accompanies the haiku rather than a piece that is meant to stand alone. I chose to use banjo because it is simply the sound I imagine when I think of a desert environment.

Jaden Richeson // Tide of Sky
This composition is an electronic piece inspired by Jennifer Hambrick's poem “Sleep.” I wanted to incorporate and manipulate natural sounds paired with electronic sounds to create an ambient piece communicating emotions of beauty, nostalgia, and peace that this poem gave me.

Oladipupo Ogundipe // Hush
My name is Oladipupo Ogundipe. This piece is not what I usually create. I tend to be more Hip-Hop inspired, rather than making classical music. I am really proud how the piece came out for my first classical piece and I hope you enjoy it just as much as I enjoyed making it.

Teddy Reedy // Seeking More: A Tale of Insomniac Wishes
Each night I lay in bed, contemplating the day ahead, and wishing it could just be upon me. Alongside this contemplation, I wonder about the times I am missing by sleeping, or the future times I will miss by not sleeping. Before I go to sleep, I always have a thought of wanting to do more: wanting to go talk to people in my classes; wanting to get started on future activities awaiting me; wanting to go back to a time that I miss. That last one really hits me. So, with all this in mind, I
The Neverending Shore

I will arise and go now
– William Butler Yeats

Mist rises on the lake
five geese take flight
into the breath of day
expansive as a clearing
in the soul’s cool glade –
Now is the time to leave
and wander
to bow to the mountain
and breathe the wisdom
of saints and sages
to savor the sweet lantern light
of the pear tree
to shadow the river’s bending banks
and bathe in the petals
of the weeping cherry
and when dusk lays itself
on a cradle of lamb’s ear
follow the map of stars
into the welcoming darkness
that sighs for you
embraces you
with low lulling sounds
and wraps you
in the never-ending shore
of your tomorrows

Sleep

Let’s not be asleep yet.
Let’s linger in the tide of sky,
that turning, darkening pull
that lures us to a place
of not knowing.
Let’s still be wide-eyed,

wrote this composition. The composition tells a story
of a person that seeks more from life at night (me).
The music has an interruptive nature to it, or at least
that’s what I was going for. The melody and rhythm
is attempting to give a push, paralleling the push my
brain gets each night to strive for more. Finally, the
combination of the two themes near the end, for me,
functions as a call back to a nostalgic past. Sleep by
Jennifer Hambrick influenced this composition’s story
and concept. The poem made me think of insomnia
and a push for more. I even interpret the end of
the poem in an ongoing way which you will hear in
the composition. Hope you enjoy! Thanks Ethel for
performing my composition! I am very grateful to have
a fantastic group play my compositions! Also, thanks
Jennifer Hambrick for writing the poem, “Sleep”,
which sparked my imagination, and for coming in to
read the poem to us!

Olexiy Tian // In the No Man Sky
Finally I could go to get to have a sweet sweet dream.
This was the first time that I could go to bed during
that week and the first dream after summer. It was
a really long dream, so long that I could not even
recognize if I was awake or still in the dream. I was
floating there, in the universe and watching the stars
shining and their vanish.

Charlotte Koonce // Sleep
Sleep is a musical narration and response to Jennifer
Hambrick’s poem of the same title. The piece employs
the juxtaposition of a solo voice and strings to explore
the relationship between the poem’s text and the
subsequent textual innuendos. Its anatomy is informed
by a linear interpretation of the narrator’s attitude
towards his or her options; sleep or the intrigue of the
unknown that takes its place.
your darkened brow
shadowing my whirling head
like a pinion, and I,
awake,
the flames of my thoughts
flickering in the nearness
of your whispers.
But when the time comes
to sleep, let’s be asleep
like this: with my skin
becoming yours, with the
shadows of our dreams floating,
ingling between us.

Mosaic
tesserae crumble away
blue tile tears from arching wave
missing pink square rips fish’s flesh
absent brown stone leaves the
boatman blind
details chip from the crag of memory
a story in pieces –
voices fragments
words
a few cling to the string
that garlands a moment, the next
moment, the next
dew drops rolling down spider’s silk

mothers leave daughters
cast off pieces of mind
carry this moment, the moment before, the
remembering
out to sea

Baby Buggy Boogie-Woogie
Homage to Piet Mondrian

Not dull cement squares
but red-yellow-blue bebop
beneath the mothersome beat of Nikes
twist and turn skinny-scat under Under Armour
under UPPAbaby gliding push-pull
pit bull
pretty girl
whirl around the block
noon o’clock
step by French-tipped tracts
in Stepford gridwork
Bumblere boogies by
baby boy
lobs his toy
shrieks with joy
no time to stop
hop around the corner
then once more
before back home
alone no one to phone
so clean the house
again again
the din of babyescent babble
long hours to go
go to the store once more
want more
than this
walk more
walk some more
beat heels on blue-yellow-red
walk more and more
still around the neighborhood
dead still
that never sleeps
Halftime at Woodstock

band geek trotting deep field
teachers in bleachers
crunching popcorn
cheering attaboys
thick-rimmed glasses
cool kids cutting classes
and your clarinet marches
to a different beat
knees-up double time
outta line cris-cross
trumpets trombones xylophones
cut loose on Purple Haze
daze the crowd
with groovy howls
animal growls
psychedelic trills
football grill turns
Yasgur’s farm
uniform goes funky fringe
Q-Tip hat wraps flat
around your head
marching band Jimi
smack that clarinet
behind your back
your Black Beauty
now a star singing
moaning groaning
over pompom frenzy
buzzing above
quarterback smack
shaking quaking
its dream song
with the coolest
badest-ass Aquarian cats
around.
CONCERT X    Columbus Symphony Orchestra Woodwind Quintet

Saturday, March 7, 2020,
3 pm, Burke Recital Hall

Five Chairs and One Table                     Daniel ROUMAIN

All the Small Things                         XY Mike ZHOU

Island Universe                              Andrew LIST

Elaine’s Imitation Dance                      Allen MOLINEUX

Five Bagatelles                              Kris MAGNUSON

Back in my day. . . . Whiteness               Spencer ARIAS
PROGRAM NOTES

DANIEL ROUMAIN // Five Chairs and One Table
This work was commissioned by Carnegie Hall at the suggestion of Jessye Norman for her HONOR! FESTIVAL. I wanted this work to be theatrical — a composer’s response to opera, musicals, and all of the avant-garde work Ms. Norman has done in her career. I was also wanting to create musical portraits of the South African singer and civil rights activist Miriam Makeba (1932-2008), Odetta (1930-2008), and the daughters of Barack and Michelle Obama, Malia and Sasha. In this, the work hopes to speak to a brief history of African, and African-American, song and struggle. I wanted to nudge the boundaries of what a traditional woodwind quintet usually performs by using a combination of traditional, numerical, prose-based, and graphic notation. I also wanted to hear the sounds of harmonicas, as I feel the harmonica represents a truly original and American sound and voice (though its history is European), and the instrument is often associated with story-telling, African-American timbres, and our collective American overtones. Finally, by asking the quintet to sit at a table and make music devoid of their instruments, I am suggesting those obvious, yet elusive, opportunities, for all of us to sit next to one another, break bread, and make music — if not conversation.

XY MIKE ZHOU // All the Small Things
I initially planned on writing this piece as a short compositional practice using unexploited fragments from my daily music sketchbook. Prior to this piece, I have always intentionally tried to filter out the pop-rock-punk styles that influenced me as a teenager and never truly embraced these elements into my music as they do not sound in sync with the overall serious-contemporary styles. After some encouraging advices from my teacher, Michael Gandolfi, I decided to fully unleash the leftover, cheesy materials from my daily sketches and not worry about the piece sounding un-classical - an experience that ended up being surprisingly pleasant. The title selection of “All the Small Things” came from a song by blink 182, a band I grew up listening to, and the materials of this work came from frivolous musical elements that are trivial and elusive individually but powerful and captivating when combined.

ANDREW LIST // Island Universe
My idea to write Island Universe was generated by two major streams of inspiration. The first after seeing a sculpture exhibition at the Institute of Contemporary Art in Boston created by artist Josiah McElheny in which he depicts five large mobile-like galaxies created from glass and wire suspended from the ceiling. Included in the written information about the exhibition were five quotations about the universe. The second stream of inspiration is from the fabulous photographs sent back to earth by the Hubble Telescope.

In writing Island Universe, I created five sound mosaics by combining a variety of musical materials, textural combinations and instrumental colors. My piece is an evolving tapestry of ideas that are tied in essence (or molecular makeup) but exist in a three-dimensional space. The repeated eighth-note gestures throughout the work serve as grounding and organizing feature and works as thread of connectedness between the voices that then spiral away.

1) Despite its everlastingness the universe of a moment ago is no longer that of today
2) Every celestial body has always existed, and will always exist in an infinite series of reproductions
3) The universe is a sphere whose center is everywhere and surface nowhere.
4) The role of the stars is to ignite, to shine brightly and finally to extinguish.
5) The eternity of the stars is melancholy, sadder even than the isolation of worlds separated by the inexorable barrier of space.
ALLEN MOLINEUX // Elaine’s Imitation Dance
On the American hit TV show, Seinfeld, the character Elaine once did a spastic dance that has since become iconic. This short work is a spasmodic dance with a number of different styles making brief appearances inspired by Elaine’s unintentionally comical moves. However, it also is an example of how to write imitative counterpoint that is far more light-hearted than somber.

KRIS MAGNUSON // Five Bagatelles
The bagatelle is defined by the Harvard Dictionary of Music as a “short, unpretentious piece... often presented in sets with contrasting tempos and moods.” Each piece of this collection is precisely that. And while the work is not traditionally tonal, the “tonic,” home notes of each movement comprise a simple descending fifth (the first movement related to B-minor, the second to A-minor, etc.) Quintal harmonies also feature prominently, as do harmonies and melodies constructed from chromatic tone clusters.

At the time of the work’s creation, I was in the throes of a minor obsession with Beethoven’s Third Symphony, the “Eroica.” As a result, the fifth bagatelle contains a few motivic quotations of the scherzo third movement.

SPENCER ARIAS // Back in my day. . . . Whiteness
While I was growing up, my parents used to tell me that when they were younger they had to walk so far in the elements. My mother would say she had to walk five in the snow (the punchline being that it was only 5 houses), my father would then chime in that he had to walk a mile in the smog (he grew up in LA). Growing up in Arizona, I never had to walk far distances in the elements. Even in New York City, it never snowed so bad that braving the elements was a major issue.

Recently I moved to Michigan, and live just over a mile from the building I primarily work in. I walk nearly every day, and on a cold late November morning I walked a mile in a half a foot of snow, that made me realize that if and when I have kids, I can actually say back in my day I had to walk a mile in the snow.

Upon thinking about this, it made me start to question the concept of nostalgia. Older individuals (particularly white male individuals) tend to look back on the past with fond memories. Many of these people look back and see a time that was much better than the world we live in now. A time when women were beholden to their husbands, and Jim Crow laws were still in effect. A time when I as a queer man could have been arrested for existing.

The music should reflect a sense of nostalgia of whiteness. A cold winter’s day, and the flurry of snow, taking influence from two quintessential American composers Samuel Barber and Aaron Copland. Both Gay, and in Copland’s case a Gay, first generation American, Jew, suspected communist.
CONCERT XI

The Vail Series presents

SYBARITE5

Saturday, March 7, 2020
7 pm, Swasey Chapel

Sami Merdinian, violin
Sarah Whitney, violin
Angela Pickett, viola
Laura Metcalf, cello
Louis Levitt, bass

Tonight’s program will be announced from the stage by Sybarite5, and will include the following world premieres: Ching-chu Hu’s ...and then, with a spark... and Paul Dice’s Gulls Circling a Bay. Also featured on their program for TUTTI 2020 are Dave Molk’s After; Jonathan Newmark’s String Trio (1st movement), A-ri-a-rang by HyeKyung Lee, and Daniel Bernard Roumain’s Kompa for Toussaint, a work composed for Sybarite5 and featured on their recent album OUTLIERS. Other selections will include music from their upcoming album, Live from New York, It’s Sybarite5, which includes works by John Coltrane, Marc Mellits, Brandon Ridenour, Steven Snowden, Aleksandra Vrebalov.

Setlists are available at sybarite5.org following the concert. Program subject to change.
PROGRAM NOTES

DANIEL ROUMAIN // Kompa for Toussaint
This was a work commissioned by the excellent Sybarite5 string quintet for their album Outliers. I chose to create a musical portrait of Toussaint L’Ouverture, a general and freedom fighter for the Haitian Revolution.

PAUL DICE // Gulls Circling a Bay
Gulls Circling a Bay was inspired by hours of watching and documenting the flight patterns and near collisions of seagulls soaring over Rowley’s Bay in Door County, Wisconsin - a picturesque Lake Michigan peninsula full of wildlife and dazzling scenery. The string quartet version was premiered in Novosibirsk, Russia in 1994 by the Filarmonica Quartet of Novosibirsk who also performed the U.S. premiere at Walker Art Center in Minneapolis. The piece was also chosen by the Arditti String Quartet from England for a reading session funded by the American Composers Forum. A revised version was premiered at the 2017 Carolina Chamber Music Festival. A version for Chinese pipa (lute) and string quartet became the first of three movements of Birds in Flight, a suite commissioned by the Central Conservatory of Music in Beijing that was premiered in Beijing by pipa soloist Gao Hong and the Leven String Quartet. It premiered in the U.S. at the 2017 Minnesota Orchestra Donor Party at Orchestra Hall, Minneapolis by Gao Hong on pipa and members of the Minnesota Orchestra.

JONATHAN NEWMARK // String Trio (1st Mvt)
The String Trio was written with the players of the Chamber Music Conference of the East at Bennington, Vermont in mind. Its composition was interrupted by a six-month deployment to Saudi Arabia in 1996, and was finished in 1997. The piece co-won the Southeastern Composers Symposium competition sponsored by Old Dominion University in 2000. It appears on a CD of the composer’s earlier chamber works released in 2009.

HYEKYUNG LEE // A-ri-a-rang
The title comes from “A-ri-rang”, which is the old Korean folk song that contains the sad stories and history of Korea. It tries to capture the beauty of suppressed sadness and energy.

CHING-CHU HU // ...and then, with a spark...
Out of chaos, strife, a world of confusion, there comes a moment of calm, of realization, a spark of clarity. ...and then, with a spark.. is about finding truth when inundated with too much (mis)information, and finding strength to build on that whether for oneself or for a revolution.

DAVE MOLK // After
It’s a jam.
COMPOSERS AND PERFORMERS

SPENCER ARIAS:
Spencer Arias (b.1990) is a composer and performer based in East Lansing, Michigan who creates highly evocative music oftentimes represented by lived experiences and social commentary. Having worked with Dancers, Musicians, Visual Artists, and Poets, he thoroughly enjoys collaboration, improvisation and community engagement.

He has had performances throughout the US and Europe having been performed by musicians such as the JACK Quartet, Quartetto Indaco, The Lotus Trio, and the PRISM Saxophone Quartet. He has won numerous awards some of which include the Music Now Competition, The Jere Hutcherson Large Ensemble Competition, and the Most Inspirational Performance Art Award at the 2020 Michigan State University Social Justice Art Festival. He is currently a Doctoral Student at Michigan State University and studies with Alexis Bacon.

GEORGES APERGHIS:
Of Athenian origin, Greek composer Georges Aperghis was born in 1945, and has lived and worked in Paris, France, since 1963. His father Achilles, a sculptor, and his mother Irene, a painter, gave him a rich artistic background providing the basis for what has become a highly original, independent career as a composer. Aperghis has spent much of his life in the field of experimental music theater, but has also composed non-programmatic chamber music, as well as decidedly unorthodox contemporary operas. His works are often relatable to those of composer Vinko Globokar, mixing aggression and playfulness in a way that breathes in an improvisatory fashion. In 1971, Aperghis composed La tragique histoire du nécromancien Hieronimo et de son miroir, for two women’s voices (speaking and singing), lute, and cello. It was the composer’s first attempt at musical theater, demonstrating a fascination with the relationship between music, words, and the stage – one he continues to explore today. A prolific and unfailingly inventive composer, Aperghis has produced over 100 works, highly personal and unclassifiable, serious but not lacking in humor, following tradition but free of institutional constraints. For interpreters of Aperghis, the composer allows vast horizons of vitality and ease; for audiences, he skillfully reconciles musical experience for the ear and the eye. He is married to actress Édith Scob.

BEBE BLUMENTHAL:
Bebe Blumenthal is a senior music performance and bluegrass major. She primarily plays violin and fiddle but also plays mandolin, banjo, and guitar in the bluegrass ensemble. She is a member of the Denison orchestra and bluegrass seminar band as well.

JACLYN BREEZE:
Jaclyn Breeze is an American composer and performer of art music, crafting music that bridges the gap between modern composition and classical jazz harmony. Her concert works and art songs have been commissioned by groups performing throughout the United States and in China. She is currently pursuing a bachelor’s degree in Flute Performance at Roberts Wesleyan College while studying composition with American Prize Finalist, Seth Wright. Jaclyn has been awarded the prestigious “Eastman Award” from the Eastman School of Music, as well as the “National School Choral Award” and the Churchville-Chili “Cicero Music Award.” She is also the music director at the United Methodist Church of North Chili, where she directs both the choir and chime ensemble.

ROBERT S. COHEN:
Robert S. Cohen has written music for chorus, orchestra, chamber ensemble, dance and theatre and has been the recipient of numerous awards and commissions, including a New Jersey State Council on the Arts Fellowship, an American Music Center Grant, a Meet the Composer Award, New York Composer’s Circle Award and several grants from the Geraldine R. Dodge Foundation. His works have been performed in such prestigious venues as Carnegie Hall, Severance Hall, Symphony Space, Bargemusic & the Sofia Opera House. Alzheimer’s Stories for soloists, chorus and large ensemble has been performed over 40 times in major cities throughout the U.S. His monodrama Edison Invents for baritone and orchestra was recently performed by New Opera West. Other works include Do Not Enter for tuba & piano; Calder’s Circus, Dream Journal and Under Blood Moon for woodwind quintet, A Day in the Life for string quartet, The Mysterious Transformation of Johann B., Five Nights in Sofia for violin & piano, Neptune’s Treasures for brass quintet, Homeland Security
interactions and the intuitive processes that unify composition, improvisation, and performance. This area of research has fed directly into his work at Eastman, where he has designed an advanced skills curriculum for the undergraduate honors program. Curlee has since extended and adapted the method to serve other populations of students - core undergraduates and those pursuing graduate conducting degrees.

As a composer, Curlee’s recent work has focused on the interplay between modern theoretical and experimental physics and the arts. Notable among these projects, Histories is a continuing set of collaborations between composer Matt Curlee and physicist Regina Demina, exploring the fundamental narratives, at various scales, that form the fabric of reality. Recent commissions include new music for the Eastman Percussion Ensemble’s 2016-17 season, a work premiered and recorded by percussionist Michael Burritt with The United States Air Force Band in 2018, music for the Strong National Museum of Play, a piece for the cutting-edge RPS Collective, a saxophone, piano, percussion trio, and a set of arrangements celebrating the 40th anniversary of the release of Stevie Wonder’s Songs in the Key of Life.

In 1995, at the age of 19, Curlee was one of the youngest organists ever to win the prestigious Grand Prix de Chartres. After several years of touring in the US and Europe, appearances with orchestras, inaugural performances on new instruments, and two releases as a solo artist, he began to gravitate towards artistic collaborations. In 2002, with four other Eastman alums, he founded Neos, a contemporary jazz chamber ensemble built around the pipe organ. Neos toured and recorded for several years, with Curlee serving as its artistic director and principal composer, and ran a commissioning program that generated new music from composers around the world. A native of Greensboro, North Carolina, Matt has lived in Rochester, New York since 1994, and holds two degrees and a performer’s certificate from Eastman.

Christopher Cook received the Doctor of Music degree from Indiana University where he served as assistant director of the Center for Electronic and Computer Music. He is a recent recipient of a Fromm Music Foundation commission from Harvard University and has received awards from the National Endowment for the Arts, the American Society of Composers, Authors and Publishers, the Music Teachers National Association, and the National Assembly of Local Arts Agencies. He has served as Composer-in-Residence at James Madison University, Amherst College, the University of Evansville, the Monroe County Community Schools Corporation (Indiana), and for the city of Somerset, Pennsylvania.

His compositions are widely performed in university and festival settings including: June in Buffalo, Music of Our Time, the Indiana State University Contemporary Music Festival, The Society of Composers Inc., the Annual American Music Week (Sofia, Bulgaria), and the Utrecht Music Festival (The Netherlands). His Electro-acoustic works have been presented at numerous conferences and festivals including: the International Computer Music Conference, the Society for Electro-acoustic Music in the United States, the New York City Electroacoustic Music Festival, the Florida Electro-acoustic Music Festival, Electronic Music Midwest, and the InterMedia Manifold TechArt exhibit. He is Assistant Professor of Music at Chowan University.

Andrew Davis is a composer and electric guitarist from Boston, MA who has written for a variety of media both acoustic and electroacoustic. Davis’ early experiences in music were in local concert bands where he played trombone and in rock bands where he played electric guitar. Fused with a strong background in popular music, his music seeks to explore a variety of different genres and musical aesthetics.
His works have been performed by groups such as the JACK Quartet, PRISM Quartet, Alarm Will Sound, Daedalus Quartet, the Argento Ensemble, loadbang, the Boston New Music Initiative, the Luna Nova Ensemble, the University of Texas Wind Ensemble, the Yale Concert Band, the Florida State Wind Ensemble, and the University of Texas New Music Ensemble. He has received honors from ASCAP, BMI, The Lyra Society of Philadelphia, and ISCM-Texas among others. Additionally, his music has been heard at a variety of festivals including the TUTTI Festival, RED NOTE Music Festival, Mizzou New Music International Composers Festival, New Music on the Point, and SEAMUS. He has held residencies at Atlantic Center for the Arts and ACRE. He earned a B.A. in music from Yale University, an M.M. in composition from the University of Texas at Austin in 2012, a PhD in composition from the University of Pennsylvania in 2017, and M.S. in computer science from Stanford University in 2018. He currently teaches at Wellesley College.

ASHI DAY:
Ashi Day is a composer and educator working in Washington, DC, interested in exploring unconventional intersections between music and theater, using the voice as a compositional tool, challenging what should be considered serious music, and rethinking roles for female performers. And animal songs. Ashi creates vocally driven works that consider the experience of the performer as well as the audience and the idea that high quality music can be created by people of all ability levels. Recently, she has been a festival artist at the NEO Voice Festival, New Music DC, Opera From Scratch, the Music by Women Festival, the Women Composers Festival of Hartford. Her art songs won calls for scores with Juventas New Music Ensemble, Calliope’s Call, and UNG ROCC. She has collaborated to co-create theatrical works for Cultural DC’s Source Festival and the Capital Fringe Festival. Pieces have been commissioned or performed by ensembles such as Whistling Hens, Metropolitan Master Chorale of Los Angeles, Cantate Chamber Singers, Cantilena Women’s Chorale, Connecticut Yankee Chorale, Mat-Su Community Chorus, and Anthology Quartet. She is also a past winner of the New York Treble Singers Composition Competition. Ashi studied composition at Bucknell University and Westminster Choir College and Arts in Education at Harvard. She currently serves as the Manager for Music and Washington National Opera Education at the Kennedy Center. As a singer, she is a professional church musician and sings with DC’s new composer/conductor collaborative ensemble, Artifice.

GEORGE DELANCEY:
A native of Cambridge, OH, and a student of such prestigious programs as the Columbus Youth Jazz Orchestra and the Michigan State University Jazz Studies Program, where he studied under Rodney Whitaker. He has worked with notable bandleaders Wynton Marsalis, Cécile McLorin Salvant, Larry Fuller, Philip and Winard Harper, Christian Howes, Richard Galliano, Willie Jones III, Johnny O’Neal, Ben Paterson, Houston Person, Bria Skonberg, Peter Bernstein, Steve Nelson, Bobby Broom, Tia Fuller, Wycliffe Gordon, Wessell Anderson, as well as many others in New York, along the East and West coasts and throughout the Midwest. He is active nationally as a bandleader and educator, and has worked with programs including Jazz at Lincoln Center’s Jazz for Young People, Christian Howes’ Creative Strings Workshop, and Keith Hall’s Summer Drum Intensive. He is also the director of the Midwestern arts initiative Appalachian Muse. His self-titled debut recording was released in 2016 to critical acclaim. georgedelancey.com

PAUL DICE:
Paul Dice studied composition at the Boston Conservatory of Music with Joel Kabakov, and privately in Boston with John Adams. He studied with his most influential teacher, Lou Harrison, at the Atlantic Center for the Arts in Florida and in California. Dice’s music has been performed throughout China, Russia, and the U.S. His commissions include those funded by the American Composer’s Forum, Jerome Foundation, McKnight Foundation, Central Conservatory of Music in Beijing, the experimental vocal ensemble, Listen; Southeastern Minnesota Arts Council (SEMAC); Fedogan and Bremer Publishing; and the Edina Concert Orchestra among others. Dice has also received funding on several occasions from the Minnesota State Arts Board, including 2019 and 2013 Artist Initiative Grants. His composition for guqin (ancient 7-string Chinese zither) and bass was awarded a Dunhuang Cup and performed at the 2017 Beijing Modern Music Festival and at an international guqin conference in China. His music has been published by the Central Conservatory of Music. Finding enjoyment in composing for foreign or unusual instruments, Dice has composed for Javanese gamelan, Philippine kulintang, metal sculpture, and traditional Chinese instruments in addition to Western instruments. His music is primarily inspired by
movement and sounds found in nature, and techniques and practices used in other art forms or cultural traditions that he adapts for composing his own brand of music.

JONAH ELROD:
Jonah Elrod is a composer who researches cycles and signals from the Earth and incorporates them into his music. His works are inspired by and engage with issues surrounding our environment and human perception of the natural world. His music has been performed at many new music festivals including the Society of Composers, Inc. National Conference, the John Donald Robb Composers Symposium, the New Music on the Bayou Festival, the Wisconsin Alliance for Composers Festival, the New Music Gathering, and the New Gallery Series in Cambridge, MA. He is currently a visiting assistant professor of music at Luther College, and is a board member of the Iowa Composers Forum. He earned his Ph.D. in music composition from the University of Iowa where he also served as an associate director of the electronic music studios.

ALEXANDRE ESPERET:
Alexandre studied percussion successively at the conservatories of Avignon, Créteil, and in the CNSMD of Lyon under the guidance of Jean Geoffroy. He also learned piano, composition, jazz and rock music. During his studies, he won several international competitions: 1st prize at the Marimba Competition in Cannes (2008); Audience Prize & Dr. Glatt Prize at the Geneva International Competition (2009); 1st Prize, Audience Prize and Press Prize at Tromp Percussion Competition in Eindhoven (2012). Alexandre is an eclectic percussionist, eager to collaborate with other artistic forms. Therefore he has worked with many choreographers and stage directors. Between 2011 and 2014, he performed more than a hundred times in Europe, USA and Japan the dance and music-theatre show Traverse with the Arcosm Cie. In 2010 he created the music-theatre company Kahlua with his friend Matthieu Benigno. Together, they wrote a show for children called Black Box, and a piece entitled Ceci n’est pas une balle published by Alfonce Productions Editions, and which is now being performed in more than 20 different countries. Moreover, Alexandre performs as a soloist worldwide (USA, Canada, Brazil, Japan, Russia, UK, The Netherlands, Belgium, Switzerland, Italy, Slovakia, Lithuania, Georgia) for recitals or with the following ensembles: Ensemble Contemporain, SO Percussion, Shlagwerk Den Haag, Ensemble Contrechamps, Asko Schoenberg Ensemble, Britten Sinfonia. He had the chance to share his experience during master classes and clinics at the Boston Conservatory, McGill University of Montréal, EMESP in Sao Paulo, Sensoku Gakuen in Kawasaki. He was guest teacher in the Royal Conservatory of The Hague (The Netherlands) in 2015. In 2018-2019 he is assistant teacher for the master degree of the CNSMD of Lyon.

JUSTIN GIARRUSSO:
Justin Giarrusso composes contemporary art music that appeals to diverse audiences, having written in chamber, operatic, choral, and orchestral genres. His music is characterized by light textures and is driven by formal structure. Giarrusso’s works frequently involve collaboration across artistic fields and incorporate interdisciplinary thought. Recently, NANOWorks Opera produced his opera, “A World Apart” and Juventas New Music Ensemble performed part of the opera in Boston. Giarrusso holds degrees from Florida State University, the University of Louisville, and Ohio Wesleyan University. For more information, please visit www.JustinGiarrusso.com.

Evan Gidley boasts an impressive resume as a bandleader, composer, and woodwind artist fluent in both classical and jazz performance. He has performed at a number of the United States’ most prestigious venues, including Carnegie Hall and Jazz at the Lincoln Center. As a soloist, Evan has appeared with the Marion Philharmonic Orchestra, Indiana University Fort Wayne Community Orchestra, and the University of Cincinnati Chamber Players, performing Darius Milhaud’s’ La creation du monde. As a freelance jazz, classical, and pit orchestra musician, Evan can be heard performing throughout the Midwest as both a sideman and as leader of the Evan Gidley Quartet, a group he formed in 2015. In addition to his active performance career, Evan serves as a private woodwind instructor for students grades 5-12. His students have earned Gold ratings at Indiana’s District and State Solo and Ensemble contests and have been selected to perform in regional honor bands. Evan has presented saxophone masterclasses at The Ohio State University, Purdue University, and Ohio Wesleyan University.
Adelaide and his first string-quartet at the Zodiac Festival in Nice, France where he was awarded the Composition Prize. In 2019 he presented works at the Connecticut Summerfest, Charlotte New Music and Atlantic Music Festivals.

RYAN HAMILTON:
Ryan is a former member of the Glenn Miller Orchestra and currently is a member and soloist with the Columbus Jazz Orchestra. He can be heard as a soloist on their latest recording, Come Together. He teaches low brass, brass ensemble and jazz trombone studies at Denison. He is also the director of the Columbus Youth Jazz Studio, an honors ensemble for young jazz musicians. In the summer he is on faculty at the annual Miami Valley Jazz Camp. Previous teaching positions include Otterbein University, Mount Vernon Nazarene University, and on faculty at Music For All’s Summer Symposium.

CHING-CHU HU:
Ching-chu Hu is professor and chair of music at Denison, loves to bring people together through TUTTI. The camaraderie among artists and the creative energy on campus is one he hopes his students will absorb and treasure. In addition to composing, teaching, and sweet-talking his amazing colleagues and departments into joining the festivities, he’s also chauffeur to four little ones, Xander (13) Elisabeth (12), Nicholas (8) and Mandy (5) who, think and behave as if they were the center of his universe, which they are. They also are great reminders for him to have balance in his life: family, music, teaching — it’s all good. The music he’s composing now are messages to them: about life, love, and the world we all live in, and he learns from them too: “Don’t ‘yuck’ my ‘yum.’” He feels fortunate that music has been performed around the world, has won awards, been recorded on CDs and he loves going to artist colonies. If you want to find out more, check out: chingchuhu.com, or go to: soundcloud.com/chingchuhu.

HARRIS IPOCK:
Harris Ipock serves as Director of Choral Activities at Denison University. He has previously served as conductor of the Conservatory Choir at Shenandoah Conservatory, the Harvard Glee Club at
RYAN KEEBAUGH:
As a composer, Ryan’s “innovative and hauntingly beautiful” music has established him as a prominent composer and collaborator of his generation. Praised for its “gorgeous canvases of sacred minimalism” his music has been heard in venues throughout the United States, Canada, Puerto Rico, Europe, and Russia. He has received commissions and performances by Joan Griffing, violinist; Terra Voce, R. Andrew Lee, pianist; Megan Ihnen, mezzo-soprano; Musica Harmonia, Western Michigan University Chorale, University of South Florida Chamber Singers, Holly Roadfeldt, pianist; Fresno State Concert Choir, Ethos Collective, the Great Noise Ensemble, among others. Ryan has participated in the Aspen Composers’ Conference, the Capital Fringe Festival, the Interlochen Summer Music Festival, and has held residencies at Wildacres Artist Colony, Factory 449 Theatre Collective, and the Composers & Schools in Concert (CSIC). His compositions have received awards and recognition from The Society of Composers, The American Choral Society, Analog Arts, ASCAP, the American Prize, the Raabe Music Prize, the Virginia Music Educators Association, and are exclusively published by MusicSpoke, Inc.

STEPHEN KARUKAS:
With work ranging in style from ambient to impressionistic to excitingly rhythmic, Stephen Karukas has composed music for ensembles such as the Fifth House Ensemble, Hutchens/Myers Duo, Indiana University Percussion Ensemble, and Definiens. His music has been performed at universities around the United States and at events such as RED NOTE Music Festival, the Midwest Composers Symposium, Frontwave New Music, and the Navy Band Saxophone Symposium. Recent highlights include a performance of his orchestral work “In a Breath, Ending” by the Indiana University Concert Orchestra and a performance of “Elements” by percussionist Cameron Leach at the TUTTI Festival at Denison University. Recently, his solo marimba piece “blue-gray” received the Honorable Mention in the 2019 PASIC Composition Contest. Other honors include Honorable Mention in the 2018 SCI/ASCAP Student Commission Competition and selection in calls for scores by ensembles in the United States and abroad.

Karukas is a recent graduate of the Indiana University Jacobs School of Music, where he received degrees in music composition and percussion performance, with minors in computer music and computer science. He has studied drumset with Steve Houghton, percussion with Kevin Bobo, John Tafoya, and Joseph Gramley, and composition with Claude Baker, P.Q. Phan, and Don Freund. His works are available from Tapspace and C. Alan Publications, as well as from his website, skarukas.com.

SUN MIN KIM:
South Korean pianist Sun Min Kim serves as Coordinator of Keyboard Studies and Visiting Assistant Professor of Music at Denison University. He made his début with the Ulsan Symphony Orchestra at age 13, performing Grieg’s Piano Concerto. He has been a prizewinner of national and international competitions such as the Maria Canals International Piano Competition, Bradshaw & Buono International Piano Competition, MTNA, International Crescendo Music Awards, Brevard Music Center Solo Piano Competition, Harold Protsman Piano Competition, Competition of the Society for American Musicians, and Lee Biennial Piano Competition. Sun Min Kim completed the Doctor of Musical Arts degree in Piano Performance and Literature with a minor in Collaborative Piano at the Eastman School of Music, where
Evgeniya “Jane” Kozhevnikova: Evgeniya “Jane” Kozhevnikova, a Fulbright Scholar, is a candidate for the Master of Music degree in Jazz Performance, currently studying at Western Michigan University. Evgeniya received her bachelor’s degree from the Russian State Professional Pedagogical University and her first master’s degree in Music Composition from Western Michigan University. She has been working as a musician in theatres, performing original music with her jazz band, and teaching piano. In 2019, Evgeniya received a DownBeat Magazine Outstanding Performance award in the Latin jazz category. She also became one of the six winners of “Music Now” contest, a part of ISU Contemporary Music Festival. Her works have been performed at regional, national, and international level music events. Though Evgeniya specializes in jazz composition, she writes classical chamber music, as well. Her compositions are often inspired by Rachmaninov, Chopin, Brahms, and Scriabin. Among her recent projects is a large choral cycle for mixed voices on the lyrics by Christina Rossetti and Edna St. Vincent Millay.

Timothy Kramer: Timothy Kramer’s works have been performed throughout the world by groups such as the Indianapolis, Detroit, Tacoma, and San Antonio Symphony Orchestrass, North/South Consonance, the SOLI Ensemble, the ONIX Ensemble, the Detroit Chamber Winds, Luna Nova, and Ensemble Mise-en. He has received grants from the Guggenheim Foundation, the NEA, the MacDowell Colony, Meet the Composer, BMI, ASCAP, and the AGO, and commissions from the Midwest Clinic, the Utah Arts Festival, the San Antonio International Piano Competition, and the Detroit Chamber Winds, among others. His degrees are from Pacific Lutheran University (B.M.) and the University of Michigan (M.M., D.M.A.), and he was a Fulbright Scholar to Germany. Originally from Washington State, he taught at Trinity University in San Antonio for 19 years, where he also founded CASA (Composers Alliance of San Antonio). In 2010 he became Chair of the Music Department at Illinois College in Jacksonville, Illinois, and was named the Edward Capps Professor of Humanities in 2013. His works are published by Southern Music, Earnestly Music, Hinshaw, and Selah and are recorded on Calcante, North/South, Capstone, and Parma.

James W. Knox: James W. Knox is a Professor of Music at Central Oregon Community College, baritone soloist and also a premiere Northwest Composer. Living in England and other parts of Europe, James has an extensive background in choral conducting and choral composition. Through James’ studies he has had the privilege of working with distinguished people such as Robert Sund, Frieder Bernius, Veljo Tormis, Fred Stoltzfus, Joseph Flummerfelt, Morna Edmundson, Yaccov Bergman, Maria Guinand, Hirvo Surva, Alice Parker, Charles Bruffy, Simon Carrington, Karen Kennedy, Josh Habermann, Hilary Apfelstad and Ysaye Barnwell. 2006-09, James was the ACDA Regional and State Representative for 2 Year Colleges. His music, in addition to commissioned work, has been performed locally in the United States of America, Canada, Chile, Argentina, Africa, Iceland, England, Germany and Italy. In 2018, he judged the prestigious festival in Jõgeva, Estonia, worked at the Miari Communal School of Music in Belluno, Italy and was guest clinician and conductor at the Conservatory of Vicenza, Italy. His compositions offer a unique style ranging from standard choral pieces to major choral works. The majority of his must is thematic, cinematic and epic. In addition to his busy music schedule, James is husband to Heather and has four children living in Bend, Oregon.

Charlotte Koonce: Charlotte is a sophomore studying Communication, Music Composition, and Vocal Performance at Denison.
and North America. Cora obtained her A.R.C.T. licentiate from the Royal Conservatory of Music in Toronto, and was a national finalist in the Canadian Music Competition. She received her MFA from the University of Wisconsin - Milwaukee, under the tutelage of the Fine Arts Quartet. Cora received a post master’s degree at University of Michigan-Ann Arbor. Her DMA is from the University of Iowa (2000) where she was the recipient of the Iowa Performance Fellowship, and the Peltzer Award.

**HYEKYUNG LEE:**
An active composer/pianist, HyeKyung Lee has written works for diverse genres and media: from toy piano to big concerto, from electronic music to children’s choir. Her commissions include the Bonnie McElveen Commission for Maestro Gerard Schwarz and Eastern Music Festival, Renée B. Fisher Piano Competition, and Meg Quigley Vivaldi Bassoon Competition. Lee’s music has been described as “virtuosic fantasy where continuous rhythmic motion smoothly joined contrasting moods and effectively propelled from one section to another….showing a penchant for colorful timbres, expressive lines, and lively rhythmic interaction of instruments”.

Born in Seoul, Korea, HyeKyung studied at YonSei University and University of Texas at Austin where she received DMA in composition and piano performance certificate. Her music has been supported by the National Endowment for the Arts, Meet the Composer Fund, and residencies at Yaddo and MacDowell Colony (among others). She is Associate Professor of Music at Denison University in Granville, Ohio.

**ANDREW LIST:**
Andrew List composes music in many different genres, including orchestral works, string quartet, vocal, choral music, opera, music for children, solo works, and a variety of chamber ensembles. He is a graduate of New England Conservatory of Music, with B.A. and M.A. degrees in music composition. He received his doctorate in music composition from Boston University, where he studied with Bernard Rands, Samuel Headrick, and Nicholas Maw. He also worked privately with Richard Danielpour. Selected premieres and performances for the 2018-20 seasons include: The Emerald Necklace commissioned by The Boston Symphony Orchestra, The Devil’s Last Challenge commissioned...
Robert McClure’s music attempts to discover beauty in unconventional places using non-traditional means. His work has been featured at festivals including NYCEMF, Beijing Modern Music Festival, ISCM, TIES, SEAMUS, and ICMC. His works may be found through ADJ·ective New Music, Bachovich Music Publications, Resolute Music Publications, and Tapspace Publications as well as on ABLAZE, Albany, and New Focus Record labels. Robert received his doctorate from Rice University’s Shepherd School of Music. Robert has previously held positions at the Shanghai Conservatory of Music and Soochow University in Suzhou, China. He serves as Assistant Professor of Composition/Theory at Ohio University.

Mark Hirsch describes himself as an InterArtist, communicating in languages of sound, visualization, code, and design to realize his ideas. His recent work covers diverse media including self-organizing mechatronic sculptures, experimental films, and co-fabrication with robotic systems. Hirsch is based in Santa Barbara, CA.

Zachery S. Meier is a composer, collaborator, and flutist whose work seeks to intermediate physical and sonic art forms to create aural sound sculptures. Much of his creative output resides in chamber ensembles and solo works, but in 2017 was recognized by the National Bandmaster’s Association for his wind ensemble work, Reigniere. Meier has received performances from the JACK Quartet, United States Air Force Band, Ho Chi Minh Ballet Orchestra, CCM Wind Symphony, George Mason Wind Symphony, Washington State University Wind Ensemble, and others.

Meier is pursuing a PhD at the University of Iowa in music theory, electronic media, and composition with David Gompper, Sivan Cohen Elias, and previously with Josh Levine. He holds degrees from Washington State University and the University of Minnesota where he studied with Ryan Hare, Scott Blasco, Gregory Yasinitsky, and Justin Rubin, respectively. Meier currently serves as visiting instructor at Denison University in Granville, OH in theory, composition, and queer studies.
KEN METZ:
Ken Metz is professor and assistant chair of music at the University of the Incarnate Word in San Antonio, Texas. His main scholarly focus is composition and his music has been performed across the United States. He is the co-author of a textbook with Dr. Robert Frank of Southern Methodist University: Fundamentals for the Aspiring Musician.

PETE MILLS:
Saxophonist and composer, Pete Mills is currently Coordinator of Jazz Activities at Denison University. His discography includes 4 releases as a leader with his most recent, Sweet Shadow, released on Vancouver’s Cellar Live Records. A native of Toronto Canada, Mills has received grants from The Canada Council and was a recipient of the North Carolina Arts Council Jazz Composer’s Fellowship. As a sideman he appears on over a dozen CDs and performs regularly throughout the U.S and Canada. He holds degrees from the Eastman School of Music and The University of North Texas and in addition to his duties at Denison, Mills is Program Director for the music series, ‘JAG Presents’ (through the Jazz Arts Group of Columbus) and is a member of the saxophone section of The Columbus Jazz Orchestra.

ALLEN MOLINEUX
Allen Molineux (b.1950) received a B.M. degree in composition from DePauw University, a M.M. in composition degree from the Eastman School of Music and a D.M. in composition from Florida State University. In addition, he attended the Lukas Foss Workshop at Indiana University in 1981, Gunther Schuller’s 1986 Atlantic Center for the Arts Workshop and Pierre Boulez’s Carnegie Hall Workshop in 1999. His orchestral work “Trifles” was the winner of the Tampa Bay Symphony’s first composition contest; receiving three performances by them in 2017. In addition, it is now released on the ABLAZE Records label and is published by Da Vinci Publications. His work “Zappy” for brass quintet and three percussionists was chosen as the winner of the Percussive Arts Society's 2017 composition contest. In 2019, his “Something Unsettled” for trumpet and piano was the winning submission in Catagory I for the McMurry New Music Project and his “Tears of Ramah” was the first place winner of the Hillcrest Wind Ensemble Composition Contest and was performed by the University of Louisville’s Wind Ensemble at the College Music Society’s National Conference.

DAVE MOLK:
Coming from a rock guitar background, Dave Molk embarked on jazz performance before switching to composition full-time. He writes mainly for pitched and non-pitched percussion, combining an energized rhythmic propulsion with expressive timbres. Dave is a close friend of producer Olde Dirty Beethoven.

Dave is a board member of New Works Project and a founding member of District New Music Coalition and Living Room Music. His research focuses on inclusive pedagogy and dismantling structural racism, and he advocates for undocumented communities both in and outside of higher education.

Dave has a Ph.D in music composition from Princeton University and taught composition and theory at Georgetown University as an Assistant Teaching Professor (2016-2019). His music has been performed widely by groups such as So Percussion, Sandbox Percussion, Third Coast Percussion, Jack Quartet, and Decoda Ensemble. His writing has appeared in New Music Box, Sounding Out!, and Indiana Theory Review (forthcoming 2020).

FRANK NAWROT
Frank Nawrot’s style is inspired by Julia Wolfe, Meshuggah, Julius Eastman, Steve Martland, and Prince. His music has been performed in Chicago, New York City, Kansas City, Hong Kong, Croatia, Detroit, and Canada. He has earned a reputation for writing music that is both accessible and fresh. Nawrot is regularly commissioned to compose music for saxophone, voice, piano, concert band, and more.

Nawrot’s musical roots are in rock, R&B, and hip-hop. Classical music was on his periphery during his youth. It was in his first year in college that he heard and fell in love with the music of Maurice Ravel. By way of the so-called “impressionists” (Satie and Ravel in particular), Nawrot became increasingly interested in minimalism and post-minimalism. He presented his research on the recently re-discovered minimalist composer Julius Eastman at the Fifth International Conference of Minimalist Music in Finland. According to Paul Robeson,
artists must take sides: “Every artist...must decide now where [they stand]. [They] have no alternative. There is no standing above [conflict] on Olympian heights. There are no impartial observers...through the propagation of false ideas of racial and national superiority, the artist...is challenged. The battlefield is everywhere...” Nawrot’s mature style is a response to Robeson’s decree. This can be heard in pieces like Vaults of Silver for choir, What Democracy Looks Like for electric guitar and fixed media, and the one-act chamber opera, Don Henry.

NEBULAR BLUE:
Nebular Blue is a Kansas City-based trio committed to composing, performing, commissioning, and premiering new art music to educate and entertain communities in Kansas and abroad. Nebular Blue has been invited to perform at national and regional conferences across the US. Nebular Blue is composer/trombonist Nathan Brown, pianist Rachael Rule, and guitarist/composer Frank Nawrot.

Nathan, Rachael, and Frank met while studying music at Central Michigan University. Nathan returned to his native Kansas and Rachael and Frank soon followed to attend graduate school at the University of Missouri-Kansas City and the University of Kansas, respectively. Their love of contemporary classical music, minimalist and improvisatory works in particular, brought them together in 2016. Since then, Nebular Blue has performed in Illinois, South Dakota, Kansas, Ohio, and Missouri.

ANCEL NEELEY:
Ancel Neeley (b. 2000) is a composer, percussionist, performer who writes for percussion and occasionally other instruments; including but not limited to solo, chamber ensemble, winds, strings, and large wind ensembles. Ancel has had works performed/read by the Interlochen World Youth Wind Symphony, Videri String Quartet, Transient Canvas, and the University of Michigan Percussion Ensemble, and has had works commissioned by Danielle Gonzalez and The Michigan Music Teachers Association.
Ancel is currently earning a Bachelors of Music degree in composition and percussion performance at the University of Michigan, having studied with Professors Michael Daugherty and Jonathan Ovalle, and currently studying with Professors Erik Santos and Doug Perkins.
Ancel enjoys writing music as a means of storytelling, and loves focusing on the broad emotional relationships between people, places and things as opposed to any one specific narrative.
Ancel is inspired and influenced by a variety of sources including John Cage, Claude Debussy, Julie Giroux, Andy Akiho, Joseph Schwantner, Frank Ticheli, Amanda Harberg, James Blake, Dream Theater, miscellaneous mundane noises, cold colors, and all the composition majors at the University of Michigan.

JOHN NEWMARK:
Jonathan Newmark, born New York City in 1953, pianist, violist, and conductor, received his MM in composition from University of Cincinnati College-Conservatory of Music in 2015. His teachers have included Joel Hoffman, Douglas Knehans, and Michael Fiday, at CCM, as well as Jonathan Kolm, Gloria Wilson Swisher, and James McVoy. He has participated at the Chamber Music Conference of the East since 1981 and worked there with composers Allen Shawn, Martin Bresnick, Daniel Strong Godfrey, Kurt Rohde, Paul Moravec, Chen Yi, Pierre Jalbert, Jesse Jones, and Ted Hearne.
His bass clarinet trio Secret Atop the Bluff won the Juventas New Music score competition at the Boston New Music Festival in 2017. A CD of four chamber works was released in 2009 on the Music Unlimited label. His string quartet appears on a 2019 Navona CD by the Altius Quartet; his piano sonata appears on a 2019 PNoVA CD by British pianist Martin Jones. His works are published by TrevCo Varner and BrassArts.
A 1974 graduate of Harvard College, he earned his MD from Columbia University College of Physicians and Surgeons in 1978. He is a board-certified neurologist, staff neurologist at the Washington DC VA Medical Center, full professor of neurology at the Uniformed Services University of the Health Sciences, retired Colonel, US Army Medical Corps, former Chemical Casualty Care Consultant to the Army Surgeon General, consultant to the National Institutes of Health, and one of the nation’s leading authorities on medical response to chemical warfare and terrorism. He lives in Burke, Virginia.

JOON WON PARK:
Joo Won Park is an electronic music composer and performer. Using technology, he wants to make everyday sound beautiful and strange so that every day becomes beautiful and strange.
DEBORAH PRICE:
Violist Deborah Barrett Price is recognized throughout the country as an innovative pedagogue and versatile performer. She is the founder and artistic director of the Chamber Music Connection, Inc. (CMC), a nationally recognized program providing education, service and performance opportunities to students of all ages and skill levels.
In recognition of her work as a chamber music entrepreneur, pedagogue, and performer, Debbie has received numerous awards, including the Chamber Music Society of Lincoln Center Award for Extraordinary Service to Chamber Music, the Alumni Achievement Award from Baldwin Wallace Conservatory and the Columbus Symphony Orchestra Community Educator of the Year. She has also received multiple nominations for the Ohio Governor’s Award for Arts Education and Arts Administration. Chamber ensembles under her mentorship have won medals at WDAV Young Artists (NC), St. Paul String Quartet Competition (MN), Fischoff National Chamber Music Competition (IN), Coltman National Chamber Music Competition (TX), and Discover Chamber Music Competition (IL), as well as received several features on NPR's From the Top including Carnegie Hall and Alice Tully Hall.
A respected violist and conductor, Debbie serves as principal violist of the Opera Project Columbus and has directed and performed in festivals throughout Switzerland, Italy, Austria, and Czech Republic. For over a decade, Debbie served as co-conductor of the Cleveland Institute of Music Youth Camerata Strings and as music director of the Women-In-Music String Sinfonia. Debbie also serves on the faculty of Denison University teaching viola, violin, and chamber music.

SAMEER RAMCHANDRAN:
Composer Sameer Ramchandran writes music inspired by story-telling, color and the natural world. Collaborators include flutist Michael Avitabile, percussionist Cameron Leach, the Albany Symphony, Helix! New Music Ensemble, the Rutgers Symphony Orchestra, Volt Studios and Encompass New Opera Theatre. He music has been heard at music festivals such as the American Music Festival (Troy, NY), Space City New Music Festival (Houston) the Primavera Festival (Santa Barbara) and the SPLICE Institute. Ramchandran has provided music for on-line video branding.
content for companies such as Proofpoint, Communities in Schools and Ogilvy and Mather. He is a two-time winner of the Sherryl C. Corwin Metropolitan Theatres Awards for music composition. His work has been performed at (le) poisson rouge (NYC), the MATCH theater (Houston), the New York City Electroacoustic Music Festival (NYCEMF 2018), the Frederick Loewe Theatre and the National Opera Center. Films that he has scored have been featured at film festivals including the New Filmmakers at Anthology Film Archives (NY), Domani Vision Film Society Visionfest (NY), and the San Diego Asian Film Festival (CA). He is currently a doctoral candidate in composition at Rutgers University where he teaches courses in music theory, music technology and popular music.

TEDDY REEDY:
A Junior from Northbrook Illinois, Reedy will be majoring in Music Composition, and Minoring in, at the moment, French and Economics. He plays two instruments: the guitar and the lute and participates in four musical groups on campus: Guitar Ensemble, Early Music Ensemble, Composition Seminar, and DUwop Acapella.

JADEN RICHESON:
Jaden Richeson is a Senior Music Composition and Communication double major here at Denison. He is passionate about writing music that is inspired by his own personal experiences around identity and relationships. He enjoys creating music in many different genres, and has written in many different styles, such as chamber music, large ensemble, musical theatre, and electronic.

SETH ROGERS:
Originally from Cleveland, drummer Seth Rogers is now based in Columbus, OH. He actively performs around the Midwest in many genres and is best known as a jazz drummer. A member of the music faculty at Denison University in Granville, OH, Seth teaches Applied Percussion, Music Theory, directs the Latin Percussion Ensemble and the Balinese Gamelan Dwara Udyani. Seth holds degrees in Music, Economics, and Jazz Studies respectively from Denison University and Youngstown State University.

JAROD SMITH:
Jarod Barton Smith is an American Composer and Music Composition major at Denison University. His primary instrument is the Saxophone and he composes many electronic works as well as orchestral. Over Smith’s musical career he has performed in a variety of ensembles ranging from concert bands, orchestras, and jazz ensembles. His ultimate goal as a composer is to score for media -- be it video games, film, or other similar mediums.

CAROLYN REDMAN:
Carolyn Redman, mezzo-soprano, is originally from Bellevue, Ohio and received a MM and DMA in vocal performance from the Ohio State University. She has performed operatic roles as well as musical theater roles with various professional companies including Des Moines Metro Opera, Opera/Columbus, Opera Project Columbus, Columbus Light Opera, Cincinnati Opera, Weathervane Playhouse, and Lyric Opera Cleveland. She was selected as an apprentice artist with both Des Moines Metro Opera and Cincinnati Opera Young Artists programs and was also chosen to perform in masterclasses and performances at the Instituto Superior de Arte of the Teatro Colon in Buenos Aires, Argentina. She has been a winner or finalist in four competitions, including a first place finish in the Opera/Columbus vocal competition. Recent roles include La Badessa in Suor Angelica, Berta in Il Barbiere di Siviglia, Miss Todd in The Old Maid and the Thief, Zita in Gianni Schicchi, Gertrude in Roméo et Juliette, Martha/Ayah in The Secret Garden, Golde in Fiddler on the Roof, Jo in Mark Adamo’s Little Women, Second Lady in The Magic Flute, and Countess Charlotte Malcolm in A Little Night Music. She has also been a featured soloist in oratorios and other concert works with groups such as Cantari Singers, Denison University, Columbus Bach Ensemble, Marion Civic Chorus, Master Singers, Inc. Chorale, New Albany Symphony, Saint Joseph Cathedral, Westerville Symphony, and the American Institute of Musical Studies in Graz, Austria. In addition to performing, she serves on the voice faculties of Kenyon College and Denison University.
MONTE TAYLOR: Monte Taylor (b.1991) is a composer, guitarist, and improviser based in Austin, TX. Taylor’s works have been performed on festivals including Australian Percussion Gathering, Charlotte New Music Festival, Electric LaTeX Festival, Electronic Music Midwest, Florida Electro-Acoustic Student Festival, Florida International Toy Piano Festival, Kansas City Art Institute’s ArtSounds, National Student Electronic Music Event, New York City Electroacoustic Music Festival, SCI National Student Conference, SPLICE Institute, TUTTI Festival, and UTEMS Electro-Acoustic Recital Series, by ensembles including Bent Frequency, Compositum Musicae Novae, Frost Electronic Music Ensemble, Passepartout Duo, and the University of Texas New Music Ensemble. As an improvisor, Taylor works primarily with the electric guitar, as well as live signal processing and generative electronics. He has worked with Brian Horton, Anne Lanzilotti, Paul Rudy, Mark Southerland, The Tipping Point Ensemble, Unbound Ensemble, and the UMKC IMP Ensemble, and been featured on Subtropics Marathon, Miami Buskerfest, Stanford CCRMA Teleconcert, and International Workshop Struer. Taylor is currently pursuing a D.M.A in Composition at the University of Texas at Austin, where he is a staff member for the University of Texas Electronic Music Studios.

OLEXIY TIAN (JIAXI TIAN) used to be an international student in Denison University music composition major. He focuses on the combination of classical composition and electric dance music production. He believes that using electric sound synthesizers can create something different than using classical musical instruments. For most of his pieces, he believes the emotional atmosphere, the duration of the whole piece, and the progress with smooth change are three of the keys of a good piece. He respected theories in classical music, but always try to break the rules.
Composers Orchestra, was described as having, “…episodes of hurtling energy, the music certainly suggested wondrous aquatic feats.” (New York Times). The Boston Landmarks Orchestra commissioned Griot Legacies for choir and orchestra, a work created with four innovative arrangements of African American Spirituals. Griot Legacies demonstrates Weston’s “knack for piquant harmonies, evocative textures, and effective vocal writing.” (Boston Globe) The Grammy-nominated Choir of Trinity Church Wall Street, under the direction of Julian Wachner, recorded Trevor Weston’s choral compositions Dig It, commissioned by the group for the Ecstatic Music Festival in NYC. Dr. Weston is currently a Professor of Music and Chair of the Music Department at Drew University in Madison, NJ.

KEVIN WINES:
Kevin N. Wines is on the music faculty of Denison University teaching private voice lessons and classes in world music. He serves as conductor and pianist for many university events including Singer’s Theatre Workshop. He also has music directed a number of productions for the Denison Theatre Department. Serving as Resident Music Director for Weathervane Playhouse in Newark, he has music-directed nearly 30 productions for the semi-professional regional theatre company. Kevin has sung locally with the Newark-Granville Symphony, and appeared in many Opera/Columbus and Columbus Light Opera productions. He also was featured in numerous productions at Virginia Opera as well as appearing in principle roles with Dayton Opera, Chautauqua (New York) Opera, and Lyric Opera Cleveland, among others. A graduate of The Ohio State University, Kevin holds master’s degrees in voice performance, choral conducting and piano pedagogy. He is also director of music for Trinity Episcopal Church in downtown Columbus.

TIANYI WANG:
Born in China, Tianyi Wang is an award-winning composer, conductor, and pianist, whose music vocabulary is diverse and much inspired by subjects beyond music. Tianyi’s repertoire spans over solo, chamber, choral, orchestral, electronic, as well as film scoring, his works have been performed both nationally and internationally, including Boston Modern Orchestra Project, impuls Festival (Austria), Festival Mixtur (Spain), CEME (Israel), INEnsemble (Russia), Audiograft Festival (UK), Ashmolean Museum (UK), MISE-EN New Music Festival, Boston New Music Initiative, New Music on the Bayou, Electronic Music Midwest, and many others. Mr. Wang is a National Finalist of the 2019 American Prize, Honorable Mention of the 2019 Minnesota Orchestra Composer Institute. He is the winner of 2018-19 NEC Honors Composition Competition, 2018 BMOP/NEC Composition Competition, 2017 Longy Orchestral Composition Competition, and a recipient of China National Arts Fund. Tianyi is a member of Millennium Composers Initiative, his recent commissions include VIPA (Spain), Meitar (Israel), Alea III, Atlantic Music Festival, and Northeast Normal University (China). A semifinalist of the Symphony Number One Call for Score 4, Tianyi has also won Gold Award at 2016 Sanya International Choral Festival, his music was released by ABLAZE Records in 2018. Tianyi is continuing his musical journey as a Doctor of Musical Arts candidate at New England Conservatory of Music.

TREVOR WESTON:
Trevor Weston’s music has been called a “gently syncopated marriage of intellect and feeling” (Detroit Free Press) Weston’s honors include the George Ladd Prix de Paris from the University of California, Berkeley, a Goddard Lieberson Fellowship from the American Academy of Arts and Letters, and residencies from the Virginia Center for the Creative Arts and the MacDowell Colony. Weston co-authored with Olly Wilson, chapter 5 in the Cambridge Companion to Duke Ellington, “Duke Ellington as a Cultural Icon” published by Cambridge University Press. Weston’s work, Juba for Strings won the 2019 Sonori/New Orleans Chamber Orchestra Composition Competition. Weston’s Flying Fish, co-commissioned by Carnegie Hall for its 125 Commission Project and the American Composers Orchestra, was described as having, “...episodes of hurtling energy, the music certainly suggested wondrous aquatic feats.” (New York Times). The Boston Landmarks Orchestra commissioned Griot Legacies for choir and orchestra, a work created with four innovative arrangements of African American Spirituals. Griot Legacies demonstrates Weston’s “knack for piquant harmonies, evocative textures, and effective vocal writing.” (Boston Globe) The Grammy-nominated Choir of Trinity Church Wall Street, under the direction of Julian Wachner, recorded Trevor Weston’s choral works. The Bang on a Can All-Stars premiered Weston’s composition Dig It, commissioned by the group for the Ecstatic Music Festival in NYC. Dr. Weston is currently a Professor of Music and Chair of the Music Department at Drew University in Madison, NJ.

RAIN WORTHINGTON:
“There is a deep interiority to this music . . . a composer of considerable imagination, emotional expressiveness, and poetic sensibility.” – American Record Guide Self-taught in composition, Rain Worthington’s catalog includes works for orchestra, chamber ensembles, duos,
XY MIKE ZHOU:
XY Mike Zhou (aka. Xiangyu Zhou) is a New York based composer who incorporates jazz and pop in his concert music. He graduated from the New England Conservatory in Boston with additional studies at Manhattan School of Music. Zhou studied composition with Michael Gandolfi, John Mallia and Dan Bar-Hava; saxophone with Kenneth Radnofsky and Paul Cohen; and Jazz with Brian Levy.

Zhou’s music has been performed in Europe, Asia, and North America. Recent events include a commission and performance at the 2019 soundSCAPE festival (Italy); a prize from the 2019 Luna Nova Composition Contest and a finalist at the 1st International Eduardas Balsys Young Composers Competition (Lithuania). Upcoming events include Tutti 2020 festival and a call for score performance for N.E.O. Sounds.

SHERRY XU:
Sherry Xu is from Guangzhou, China. She is a Vocal Performance major. She started singing in a local choir when she was 7 and has traveled to several countries in Europe for choir festivals before college. She joins the Chamber Singers at Denison and is currently doing a semester-long studying of music in Vienna, Austria.
**ENSEMBLE ROSTERS AND STUDENT ARTISTS**

**DENISON UNIVERSITY CHAMBER SINGERS**  
Harris Ipock, conductor  
Philip Everingham, piano

- **Soprano**  
  Katherine Barbour  
  Hannah Gilson  
  Sophie Gilson  
  Taylor Kern  
  Anne Marie McCombs  
  Lanie Rogers  
  Olivia Strasburg

- **Alto**  
  Annika Kanuckel-Wolfe  
  Charlotte Koonce  
  Katie Lauck  
  Clara Logan  
  Tovey Nederveld  
  Bree Phillips  
  Sarah Wilson

- **Tenor**  
  Ben Bonebrake  
  Harrison DeChant  
  Nicholas DeChant  
  Grey McCarthy  
  Devin Milton  
  Drew Nederveld  
  Ramon Ortega

- **Bass**  
  Sam Carter  
  Billy Hoffman  
  Nick Meyers  
  Benjamin Rayhill  
  Nicholas Reichert  
  Liam Watters

**DENISON UNIVERSITY JAZZ ENSEMBLE**  
Directed by Pete Mills

- **Saxophones**  
  Jarod Smith  
  Nengkuan, Chen  
  Matt Marmon  
  Maya Barlow  
  Sawyer Muir

- **Trumpets**  
  Sophie Gilson  
  Hannah Gilson  
  Sam Carter  
  Carter Patton  
  Elliot Hayne

- **Trombones**  
  Josh Hamrick  
  Anel Sosa  
  Daniel McPherson

**DENISON UNIVERSITY WIND ENSEMBLE**  
Dr. Evan T. Lynch, conductor

- **Flute/Piccolo**  
  Moriah Aberle  
  Scotia McMullen  
  Madeleine Murphy  
  Anna Parkinson  
  Yelim Shin

- **Oboe**  
  Samara Benza  
  Charlie Smith

- **Bassoon**  
  Hannah Hendrickson  
  Bennett Van Horn

- **Clarinet**  
  Angelica Jang, bass  
  Quinn Plaga  
  Lacey Purvis  
  Anika Schwingel  
  Wesley Zhang

- **Saxophone**  
  Sawyer Muir, alto  
  Sophia Yager-Motl, tenor

- **Trumpet**  
  Peter Macchiarulo  
  Carter Patton  
  Calynn Rosenbaum  
  Isaac Schieble

- **Horn**  
  Grace Battersby  
  Allyson Krupa  
  Devan Plaga  
  Jocelyn Standley*

- **Euphonium/Trombone**  
  Zachary Broeren  
  Ryan Hamilton†  
  Evan Lang  
  Anel Sosa

- **Tuba**  
  Nichole Sherrick

- **Percussion**  
  Orson Abram  
  Cameron Leach*  
  Seth Rogers†  
  Huihao Wang

- **Piano**  
  Yelim Shin

*denotes Denison faculty  
†denotes guest artist
Flute
Scotia McMullen
Moria Aberle

Oboe
Charles Smith
Samara Benza

Clarinet
Angie Jang
Anika Schwingel

Bassoon
Erik Malmer*
Ashton Lyons*

Horn
Allyson Krupa
Grace Battersby
Jocelyn Standley*
Travis Damicone*

Trumpet
Carter Patton
Isaac Schieble
Calynn Rosenbaum

Trombone/Euphonium
Anel Sosa
Evan Lang
Zachary Broeren

Tuba
Nicole Sherrick

Percussion
Orson Abram
Huihao Wang
Seth Rogers*

Harp
Olivia Reynolds

Piano
Ellie Blasko

Violin I
Bebe Blumenthal
Clem Pearson
Katherine Ji
Ben Ernest
Liam Jeanette
Corinne Keefer
Wanling Baker
Kira Barr

Violin II
Eli Gee
Emma Proe
Charles Ziegert
Amelia Keefer
Jaelyn Roth
Yanni Guo

Viola
Nicole Harris
Audrey Kirkley
Daniel Seely
Kate Zimmerman
Simone Williams
Clarine Larsen
Emily Muckle
Kenzie Mick
Talia Ferguson-Nieves

Cello
Griffin Jeanette
Emily Ji
Dana Phillips
Joanne Lee
Emma Margo

Bass
Angela Sommerer
Haoyue Liang
Maya Doskocil

*denotes Guest Artists
Fostering the TUTTI spirit of collaboration across disciplines, throughout the walls of the Eisner Center are works of art inspired by the compositions of this year’s TUTTI composers.

Nine Studio Art Seniors and four printmaking students working with Studio Art Professor Ron Abram have taken a piece of original music from a TUTTI composer and reflected on it through their own artwork.

The Seniors in Studio Art have taken the project one step forward with the experience of a workshop with Vail Visiting Artist Elizabeth Leister. While the printmaking students have created large scale etchings, the seniors have created paintings that incorporate video and music through the use of Artivive, a state of the art augmented reality tool for artists.

Independent Printmakers
Lilia Chesser ’20
Dana Phillips ’20
Henry Selden ’22
Rachel Weavers ’20

Senior Studio Art Practicum
Fyodor Badkhen ’20
Hannah Gohl ’20
Ciara Harriague ’20
Delaney McRitchie ’20

Brendan Murphy ’20
Anna Newman ’20
Rebecca Wetklow ’20
Zoe Whelan ’20
Zixuan Yang ’20
“Shaking, Moving & Drawing: Conjuring the Spirit of Black Mountain College at Denison”

This Denison Seminar taught by Abram and Dance Professor Sandra Mathern also worked with Leister to create a 360 Virtual Reality piece with Tutti composition Unjoy by ......... that will be on display in Eisner via a VR headset.
ACKNOWLEDGEMENTS AND THANKS!

TO President Adam Weinberg and Provost Kim Coplin for their encouragement and support;
TO Michael Morris, who seems to be my twin in thinking about items that need attention;
TO Kathy Peter, Andy Johns, and Owen Beamer, the amazing EISNER team that makes sure we can do what we want to do;
TO Christine Montgomery, who has been keeping me on top of all that needs to be done;
TO Marcos Arnett and Hannah Gilson, who have put in hours and hours getting all the materials ready for everyone;
TO Marla Krak, and the UComm team for bringing TUTTI out to the world;
TO Laurie MacKenzie-Crane for designing these fantastic programs and materials;
TO Chris Breck, our recording engineer, and Jon Sullivan, for stepping in and supporting our concerts;
TO HyeKyoung Lee, a fantastic colleague and co-host;
TO Bob Ghiloni, Sara Lee, and the Men’s and Women’s Basketball Teams, for your willingness and adventurous spirit;
TO Erik Farley, Joshua Litz, Fareeda Griffith, Trinity Jeter, and the students of the Men of Color Support Group, Sisters in Dialogue, and Paving the Way, for building another community connection across the campus;
TO Christian Faur, for guiding his students and all the help behind and in front of the scenes;
TO Ron Abram and the Studio Art Department for their collaboration;
TO Megan Hancock and the Denison Museum for their coordination and collaboration;
TO Steve Krak and the Red Frame Lab for their participation;
TO Tony Reimer and Mike McFerron, the good folks at New Music Engine for helping our entire festival by setting up our submission needs;
TO Mark Bryan and the Department of Theatre for arranging their schedules so that we can invade all the various performing spaces in Eisner;
TO Dylan Price, Jennifer Pugh, and Bon Appétit, for all the food and receptions;
TO the Department Fellows - you are true ambassadors to our department;
TO all the student composers who helped throughout the festival - this festival is for you and by you - thank you.

AND TO OUR ARTISTS:

TO Daniel Bernard Roumain, fantastic composer, violinist, activist, friend, and colleague; for your beautiful music, your time, and your ideas;
TO Sybarite5—amazing artists and new friends—so grateful that you were able to join us and share your artistry with our community—thank you for your willingness, your feedback, and openness to go along for this crazy TUTTI ride;
TO ETHEL - our family, our Ensemble-in-Residence —we treasure every visit, every collaboration, and we are so grateful how you jump into every unknown with great abandon and amazing artistry;
TO Columbus Symphony Orchestra Woodwind Quintet, for working in a concert of new music during a very busy time for the Symphony;
TO Miwa Matreyek, a spectacular artist and friend from MacDowell - your work brings to life the imagination we all wish we had;
TO Cameron Leach, for collaborations with us and amazing spirit and willingness to engage with all, thank you for bringing your energy to TUTTI;
TO Jennifer Hambrick, for your beautiful words and letting us showcase them in a special Words and Music concert;
TO Bobby Selvaggio for bringing your artistry to our students;
TO Phil Rudd, Evan Lynch, Harris Ipock, and Pete Mills conductors of our Orchestra,Wind Ensemble, Chamber Singers, and Jazz Ensemble respectively, for taking on new works this semester so willingly into an already busy semester;
TO Sun Min Kim, our rockstar pianist, whose amazing energy is the epitome of professionalism;
TO Hanna Hurwitz, our amazing violinist, for jumping into her first TUTTI with both feet and playing so many pieces;

AND TO OUR PERFORMERS: A big thank you to all who performed. Without you, we would be sitting in an empty hall, waiting to filled with music. Thank you for your hard work, dedication, and adding more performances to your already full schedules.

Thank you! – Ching-chu
Art in response to Jaclyn Breeze’s *To Musique, To Becalme His Fever*
by Studio Art Senior Mel Wetklow ’20