A Bartók, Ligeti & Beaser

Music Festival

October 21-30, 2011

Béla Bartók (1881-1945)

György Ligeti (1923-2006)

Robert Beaser (b. 1954)

Fourth Annual Contemporary Composers Festival
Daniel Asia, director
Welcome!

For this fourth annual presentation of the University of Arizona Music + Festival, we are delighted to present Bartók, Ligeti and Beaser. The festival provides an extensive view of the music of these three luminaries of contemporary music. Their music has spanned the 20th century, traversed the realms of the folk-inspired as well as high modernism, and explored new terrain.

Beaser is one of the most accomplished composers of his generation. Since 1982, when the New York Times wrote that he possessed a “lyrical gift comparable to that of the late Samuel Barber,” his music has won international acclaim for its balance between dramatic sweep and architectural clarity. He is often cited as an important figure among the “New Tonalists,” composers who are adopting tonal materials to their own uses, and has established his own language as a synthesis of Western tradition and American vernacular.

Ligeti is one of the fathers of the European Post-war avant-garde generation. A man with a restless mind, he explored electronic music, sound-mass and micro-polyphony, the music of sub-Saharan Africa, minimalism, and much more. But the musical results were always his own, distinctive and individual.

Bartók is one of the towering figures of the early part of the 20th century; a pianist, composer, and ethnomusicologist. His compositions represent some of the landmarks of Western music. His incorporation of folk music, creation of ‘night music’, and use of exotic scales and new tonal resources, were pivotal to developments of recent music.

Ligeti’s and Bartok’s compositions are featured in the film portion of the festival. We are pleased to partner with the Hanson Institute for Film and the Fox Tucson Theatre in presenting Stanley Kubrick’s 2001: A Space Odyssey and The Shining.

As in previous years, we present an introductory symposium and four concerts. The symposium features Drs. Levy and Traut and composer Robert Beaser. Pianist Ju-Ping Song, guest artist, is among the leading proponents of new piano repertoire.

We hope you enjoy the festival!

Cordially,

Daniel Asia, festival director
A Bartók, Ligeti & Beaser Music + Festival

Fourth Annual Contemporary Composers Festival
The University of Arizona School of Music
October 21-30, 2011

Daniel Asia, festival director

FRIDAY, OCTOBER 21, 2011

7:30 p.m. – Fox Tucson Theatre – Film “2001: A Space Odyssey”
Directed by Stanley Kubrick, music by György Ligeti
Compositions appearing: Atmosphères, Lux Aeterna, Requiem (Kyrie), Aventures

SATURDAY, OCTOBER 22, 2011

1:00 p.m. – Room 146 – Opening Symposium
Benjamin Levy & Don Traut, music theorists
Robert Beaser, composer

4:00 p.m. – Holsclaw Hall – Concert I
Matthew Whitehouse, organ
John Milbauer, piano
Ian Houghton, piano

7:30 p.m. – Crowder Hall – Concert II
Introduction by Peter Smith, UA Lunar and Planetary Laboratory senior research scientist
Arizona Symphony Orchestra, Thomas Cockrell, conductor – Mark Rush, violin
John Milbauer & Michael Dauphinais, piano – Norm Weinberg & Kim Toscano, percussion

SUNDAY, OCTOBER 23, 2011

1:00 p.m. – Holsclaw Hall – Concert III
Guest artist Ju-Ping Song, piano

4:00 p.m. – Holsclaw Hall – Concert IV
Kristin Dauphinais, mezzo-soprano – Michael Dauphinais, piano
Lauren Rhyne, flute – Misael Barraza, guitar
Anton Faynberg, Aran Kim, Dylan Marney, Ian Houghton, Meily Mendez & Angela Owyang, piano

SATURDAY, OCTOBER 29, 2011

7:30 p.m. – Fox Tucson Theatre – Film: “The Shining”
Directed by Stanley Kubrick, music by György Ligeti & Béla Bartók
Compositions appearing: Lontano by Ligeti, Music for Strings, Percussion and Celesta by Bartók

SUNDAY, OCTOBER 30, 2011

7:30 p.m. – Fox Tucson Theatre
Film: “The Shining”
A Bartók, Ligeti & Beaser Music + Festival

Fourth Annual Contemporary Composers Festival
The University of Arizona School of Music
October 21-30, 2011

SATURDAY, OCTOBER 22

4:00 p.m. – Concert I – Holsclaw Hall
Matthew Whitehouse, organ • Ian Houghton, piano • John Milbauer, piano

Harmonies, Étude for Organ No. 1 ............................................................ György Ligeti (1923-2006)
Matthew Whitehouse

Landscape with Bells ............................................................................... Robert Beaser (b.1954)
Ian Houghton

Out of Doors (1926) .............................................................................. Béla Bartók (1881-1945)
1. With drums and pipes
2. Barcarolla
3. Musettes
4. The Night’s Music
5. The Chase
John Milbauer

Landscape with Bells .............................................................................. Beaser
Ian Houghton

Harmonies, Étude for Organ No. 1 ............................................................ Ligeti
Matthew Whitehouse

Classical
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ARIZONA PUBLIC MEDIA.

The Bartók, Ligeti & Beaser + Festival concerts are being recorded for future broadcast
Concert I Program Notes

Written in 1967, *Harmonies* carries out one of Ligeti’s most persistent fascinations – the fascination with exploring that moment “when good machines go bad.” In the case of *Harmonies*, Ligeti envisioned a “consumptive” organ, an organ with a severe pulmonary handicap. The technical translation of this condition was the wish to make the organ do something it shouldn’t be able to do – play microtones, “get in between the keys.” Working with the Hamburg organist Gerd Zacher, Ligeti decided that this odd end of deliberate debilitation would best be achieved by sabotaging the organ’s motor. Hence Zacher disconnected it and hooked a vacuum cleaner up to the wind chest. The resulting effects invert everything expected of the organ, transforming it from a polyphonic kingdom into a foul and frightening wind blowing through some impossibly macabre Romantic night scene, like incidental music for a nightmare. With cold, tinny chords (specific notes are almost impossible to decipher), the organ slowly wheezes up and down in ever-growing dynamic waves; in a fashion similar to Ligeti’s “micropolyphonic” music, all transitions happen with extreme subtlety, creating an even ghostlier sound surface. Eventually the sound fades into oblivion over a low pedal.

There’s something fascinatingly double-faced about this music: on the one hand, it testifies to Ligeti’s authentic experimental spirit, his lust for new sounds and new techniques to make those sounds, and in this sense one might acknowledge him as progressive. But, on the other hand, there’s a bit too much glee in Ligeti’s undoing of a fabulous machine...

– Seth Brodsky, “All Music Guide”

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*Landsape with Bells*, a ‘portrait in miniature,’ was composed in August of 1986 during an especially bucolic summer sojourn spent at ‘Les Oiseaux,’ a private country estate in Tarreytown, New York. There amongst the well-trimmed lawns, the duck ponds and wisteria, I began to enjoy an otherworldly mix of tranquility and euphoria experienced so rarely in one’s life. As a result, I began producing a series of “Bell” pieces, etching a semblance of my natural and manicured surroundings, drawing upon the distant yet ever-present aroma of bells, both real and imagined.

– Robert Beaser

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In his small piano suite *Out of Doors* (1926), Béla Bartók explored a number of elements that would become fundamental to his subsequent works. *Out of Doors* marks the composer’s first use of the arch principle, brought to fruition in the String Quartets Nos. 4 and 5 (1928, 1934) and the Concerto for Orchestra (1943/45); likewise, it represents the earliest manifestation of Bartók’s characteristic “night music,” in which nocturnal sounds – wind, insects, distant revelries – are heard in a setting of dark introspection.

At first glance, *Out of Doors* is a collection of five character pieces depicting various aspects of Hungarian peasant life. Indeed, the music is based on Hungarian folk elements, but their treatment represents Bartók at his most “modern.” The first piece, *With Drums and Pipes*, even now maintains its power to startle; deep bass notes hammer out a rude drumbeat as pipes are evoked in the middle register of the keyboard. The chromatic *Barcarolle*, marked by strands of irregularly rocking melody drifting from voice to voice, is sinuous and unsettling. *Musettes* was originally an episode in the finale of the composer’s *Piano Sonata* of the same year. Bartók removed it from that score, perhaps feeling that its moderate tempo was inappropriate to the finale’s motoric drive; in *Out of Doors*, it functions as the keystone of the overall arch structure. True to its title, *Musettes* is a graphic, burlesque caricature of a bagpiper and his instrument, from the creaking of the bag as it fills with air to the plangent skirling of the dual pipes, complete with cunning evocations of the instrument’s “out-of-tune-ness.” The *Night’s Music* is the longest of the pieces, evoking first a nocturnal silence, then the sounds of crickets and frogs via wisps of tone clusters and croaking figurations. The human element enters with a thoughtful, inward melody, followed by the sounds of distant music, as if from a tavern or encampment. The inward and distant melodies intertwine briefly before the tiny creatures of the night return and darkness subsumes the movement. The finale, *The Chase*, recalls the third movement of Bartók’s Suite, Op. 14 (1916), but here flight is more graphically depicted, with a suggestion of pursuers in the fierce, explosive chords that punctuate the pell-mell course of the music.

– Mark Satola, “All Music Guide”
SATURDAY, OCTOBER 22

7:30 p.m. – Concert II – Crowder Hall

John Milbauer & Michael Dauphinais, piano · Norman Weinberg & Kimberly Toscano, percussion
The Arizona Symphony Orchestra · Thomas Cockrell, conductor · Mark Rush, violin

Introduction & Welcome
Peter Smith

Sonata for Two Pianos and Percussion................................................................................................................. Béla Bartók (1881-1945)

I. Assai lento - Allegro molto
II. Lento, ma non troppo
III. Allegro non troppo

John Milbauer, Michael Dauphinais,
Norman Weinberg & Kimberly Toscano

INTERMISSION

Ground O ................................................................................................................................................ Robert Beaser (b.1954)
Arizona Symphony Orchestra

Concert Românesc ........................................................................................................................................ György Ligeti (1923-2006)

i. Andantino
ii. Allegro vivace
iii. Adagio ma non troppo
iv. Molto vivace - Presto

Arizona Symphony Orchestra

Two Portraits .......................................................................................................................................................... Bartók

1. One ideal
2. One grotesque

Mark Rush
Arizona Symphony Orchestra

Double Chorus ....................................................................................................................................................... Beaser

Arizona Symphony Orchestra
Concert II Program Notes

When he was a small child, Bartók played not only the piano, but also a drum. Decades later, the composer brought together his first two instruments in this work, *Sonata for Two Pianos and Percussion*, commissioned by the International Society for Contemporary Music. The first movement (quite slowly) at first features the two pianos on a twisting, chromatic theme, accompanied by subtle timpani and occasional, frightening percussion outbursts. Sometimes, the pianos provide trills and glissandos. The movement gradually speeds up to a harsh-sounding, but also somewhat playful, *Allegro*. The contrasting theme is less precise rhythmically, harmonically, and instrumentally. A march then appears in the unusual time signature of 9/8, which is followed by a closing, fugue-like version of the movement’s contrasting theme. The second movement (slowly, but not too much) is a nocturne (night music). It features sparse cymbals, triangle, and a soft drum sound. The pianos provide another chromatic theme, but this one is quite introspective in character. Later, the pianos contrast one another on divergent material, accompanied by xylophone. The third movement (quickly, but not too quickly) features an extremely elaborate interaction among the two pianists and the two percussionists. It is quite frenzied rhythmically, but it also has extremely strange harmonies and melodies. The work ends, however, on a very basic C major chord and quite subtle percussion taps.

— Durrell Bowman

*Ground O* (the letter O, not zero) was composed in October of 2001. It is simply impossible for anyone from around where I live not to have been profoundly affected by the events of the prior month. As we all hobbled around trying to make sense of it all, many of us resorted to the only thing we know how to do: compose. For the longest time I was uncomfortable referring to it literally, and left the song hanging with temporary working titles. Yet as time receded and worked its magic, I began to more readily accept things for what they were. And so sometime later I accepted the present title, albeit slightly skewed, for what it was as well.

— Robert Beaser
It’s difficult to imagine that this tuneful, vibrant music (Concert Românesc) was once banned. But it was banned. Ligeti was granted only a single rehearsal in Budapest in 1951 and the work didn’t receive a public performance until 1971. What harm did a communist government see in music such as this, based on genuine folk melodies and drawing on the spirit of village bands? Ligeti explains: “Under Stalin’s dictatorship, even folk music was allowed only in a ‘politically correct’ form, in other words, if forced into the straitjacket of the norms of socialist realism…” Major-minor harmonizations were welcome and modal orientalisms à la Khachaturian were allowed, but “Stravinsky was excommunicated.”

Ligeti’s problem was that he had transcribed folk songs and immersed himself in the authentic sounds and style of traditional music-making. But, he said, the “peculiar way in which village bands harmonized their music, often full of dissonances and ‘against the grain,’” was regarded by the authorities as incorrect. A single “wrong” note (a foreign F sharp heard in the context of F major in the fourth movement) was reason enough for the apparatchiks to ban the entire piece.

The concerto is in four movements, played without pause, that alternate between slower, vocally inspired music, as in the first movement, and lively (vivace) dance-inspired music, such as the second movement. In that contentious fourth movement you can hear a village fiddler in toe-tapping mode. In the plaintive third movement (slow but not too much) the horns play without the aid of their valves – using only lip pressure to change note, perhaps to evoke the sound of the alphorns Ligeti had heard in his childhood, echoing from mountain to mountain.

Two Portraits, one ‘ideal,’ the other ‘grotesque,’ shows Bartók at the outset. The two pieces use the same materials, rather as Berlioz and Liszt transformed themes to give them a ‘devilish’ character. The music is sensuous, then acridly mocking, and shows the limits of the contrasts available to Bartok at this stage. The actual way the portraits contrast is not very subtle, though individually they are rewarding, particularly the first, with its violin solo; this is indeed an ‘ideally’ beautiful piece of music.

Double Chorus was commissioned for the centennial of the Chicago Symphony Orchestra. The composer writes, “I find it somewhat perplexing to write about my own music. Words are so stubbornly referential, specific. Music, which is entirely self-referential, has the capacity to be numinous, universal. Still, there are questions to be answered. The obvious one here is Why Double Chorus? The title is a play on words. It literally means “two choirs in alternation,” from the Venetian School circa 1550, but in this case there in no chorus, nor is the orchestra divided into antiphonal choirs. Instead of attempting to mimic the polychoral style of Gabrieli, I am concerned with the juxtaposition of “psychological” opposites. The central argument of Double Chorus is achieved through the alternation of a chorale.
SUNDAY, OCTOBER 23

1:00 p.m. – Concert III – Holsclaw Hall

Guest Artist, Ju-Ping Song, piano

Winnsboro Cotton Mill Blues ................................................................. Frederic Rzewski (b.1938)

Sonate ........................................................................................................ Henri Dutilleux (b.1916)
1. Allegro con moto
2. Lied
3. Choral et variations

INTERMISSION

Études for piano, Book 1 ................................................................. György Ligeti (1923-2006)
1. Désordre
2. Cordes à vide
3. Touches bloques
4. Fanfares
5. Arc-en-ciel
6. Automne à Varsovie

Concert III Program Notes

According to Rzewski, Winnsboro Cotton Mill Blues dates from the 1930s but is of unknown origin. Its text reflects the exploitive working conditions in the textile mills of North Carolina. The rapid bass register clusters which open the work mirror the relentless hammering noises made by rivets in a textile machine to frightening effect. Soft, but no less intense blues-tinged episodes provide the only respite in this chillingly effective sounds portrait. More than anything, Frederic Rzewski’s piano music from the seventies cogently demonstrates that one could be a radical in the grand manner, that innovation and accessibility were plausible bedfellows.

– Jed Distler

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Written in 1947, this (Sonata) is an early, but transitional, piece. My aim was to express an inner vision that would be more intense, more abstract, than my first attempts to write for the medium, while retaining the austere framework of sonata form. Formally speaking, the sonata still reflects traditional models, with its division into three movements, the last of which, cast in the form of a theme and variations, itself adopts a structure not unrelated to that of a sonata. As such, it might be described as a sonata within a sonata. As for the language, it is far more modal than tonal. In writing this piece, I sought to create a certain sense of inner pulsation, a sort of lyrical tension but also a “proliferation of sound” of a kind that the piano can convey better than any other instrument thanks to its harmonic richness and its wide range of timbres. The music is presented above all as a vision, a dream, and one must listen to it by allowing oneself to be drawn along, without constraint and without worrying how to analyze it... The piece dates from 1947 and is dedicated to Geneviève Joy, who gave its first performance in Paris in 1948.

– Henri Dutilleux

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How did I get the idea of composing highly virtuosic piano études? The initial impetus was, above all, my own inadequate piano technique. The only musical instrument in my childhood home was the gramaphone. I devoured music from records. I was not able to convince my parents to let me take piano lessons until I was fourteen years old. Since we didn’t own a piano, I went to acquaintances to practice every day. When I was fifteen we finally rented a grand. I would love to be a fabulous pianist! I know a lot about nuances of attack, phrasing, rubato, formal structure. And I
absolutely love to play piano, but only for myself. To develop a clean technique one must begin practicing before puberty, but I was already hopelessly past this point. I lay my ten fingers on the keyboard and imagine music. My fingers copy this mental image as I press the keys, but this copy is very inexact: a feedback emerges between idea and tactile/motor execution. This feedback loop repeats itself many times, enriched by provisional sketches: a mill wheel turns between my inner ear, my fingers and the marks on the paper. The result sounds completely different from my initial conceptions: the anatomical reality of my hands and the configuration of the piano keyboard have transformed my imaginary constructs. In addition, all the details of the resulting music must fit together coherently, the gears must mesh. The criteria are only partly determined in my imagination; to some extent they also lie in the nature of the piano – I have to feel them out with my hand.

For a piece to be well-suited for the piano, tactile concepts are almost as important as acoustic ones; so I call for support upon the four great composers who thought pianistically: Scarlatti, Chopin, Schumann and Debussy. A Chopinesque melodic twist or accompaniment figure is not just heard; it is also felt as a tactile shape, as a succession of muscular exertions. A well-formed piano work produces physical pleasure.

A rich source of such acoustic/motor pleasure is to be found in the music of many sub-Saharan African cultures. The polyphonic ensemble playing of several musician on the xylophone – in Uganda, the Central African Republic, Malawi and other places – as well as the playing of a single performer on a lamellaphone (mbira, likembe, or sanza) in Zimbabwe, the Cameroon, and many other regions, led me to search for similar technical possibilities on the piano keys. Two insights were important to me: one was the way of thinking in terms of patterns of motion (independent of European metric notion); the other was the possibility of gleaning illusory melodic/rhythmic configurations – heard, but not played – from the combination of two or more real voices.

In Automne à Varsovie a single pianist, with only two hands, seems to play simultaneously at two, three, sometimes four different speeds. The piece is a sort of a fugue with diminutions and augmentations from 3 to 4 to 5 to 7. My knowledge of the super-fast “elementary pulse” in African musical thinking made the polyrhythm (and “polytempo”) in this Étude possible. But I am using only an idea from African notions of movement, not the music itself. In Africa cycles or periods of constantly equal length are supported by a regular beat (which is usually danced, not played). The individual beats can be divided into two, three, sometimes even four or five “elementary units” or fast pulses. I employ neither the cyclic form nor the beats, but use rather the elementary pulse as an underlying gridwork. I use the same principle in Désordre for accent shifting, which allows illusory pattern deformations to emerge: the pianist plays a steady rhythm, but the irregular distribution of accents leads to seemingly chaotic configurations.

Another fundamental characteristic of African music was significant to me: the simultaneity of symmetry and asymmetry. The cycles are always structured asymmetrically (e.g. twelve pulses in 7 + 5), although the beat, as conceived by the musician, proceeds in even pulses.

Further influences that enriched me come from the field of geometry (pattern deformation from topology and self-similar forms from fractal geometry) whereby I am indebted to Benoît Mandelbrot and Heinz-Otto Peitgen for vital stimulus. And then my admiration for Conlon Nancarrow! From his Studies for Player Piano I learned rhythmic and metric complexity. He showed that there were entire worlds of rhythmic-melodic subtleties that lay far beyond the limits that we had recognized in “modern music” until then.

Jazz pianism also played a big role for me, above all the poetry of Thelonious Monk and Bill Evans. Étude Arc-en-ciel is almost a jazz piece. Yet, for me, Études are neither jazz nor Chopinesque-Debussian music, neither African nor Nancarrow, and certainly not mathematical constructs. I have written of influences and approaches, but what I actually compose is difficult to categorize: it is neither “avant-garde” nor “traditional,” neither tonal nor atonal. And in no way post-modern, as the ironic theatricalizing of the past is quite foreign to me. These are virtuosic piano pieces, études in the pianistic and compositional sense. They proceed from a very simple core idea, and lead from simplicity to great complexity: they behave like growing organisms.

– György Ligeti
SUNDAY, OCTOBER 23

4:00 p.m. – Concert IV – Holsclaw Hall

Lauren E. Rhyne, flute & Misael Barraza, guitar
Anton Faynberg, Aran Kim, Dylan Marney, Ian Houghton, Meily Mendez & Angela Owyang, piano
Kristin Dauphinais, mezzo-soprano & Michael Dauphinais, piano

Mountain Songs ................................................................. Robert Beaser (b.1954)

1. He’s Gone Away
2. Hush You Bye
3. Cindy

Musica Ricercata .............................................................. György Ligeti (1923-2006)

2. Mesto, rigido e cerimoniale
3. Allegro con spirito
7. Cantabile, molto legato
8. Vivace. Energico
9. (B. Bartók in memoriam) Adagio. Mesto
10. Vivace. Capriccioso

Anton Faynberg, Aran Kim, Dylan Marney, Ian Houghton, Meily Mendez & Angela Owyang

Four Dickinson Songs .......................................................... Beaser

1. A Word is Dead
2. It Was Not Death
3. I Dwell in Possibility
4. We Never Know How High We Are

Kristin Dauphinais & Michael Dauphinais

Concert IV Program Notes

Beaser’s Mountain Songs are far more than mere arrangements of traditional Appalachian songs. The composer has written that during the research preceding the composition, “I found myself drawn again and again to tunes of the Appalachian region. Perhaps it was because so many of them reveal a luminous spirituality vitiated by an undercurrent of darkness.” Indeed, Beaser sometimes chooses to bring to the fore these darker undercurrents, using the melodies, and upon occasion their unarticulated words, as what he terms “points of departure for a variety of other architectures.”

The first seven of the eight Mountain Songs are derived from Appalachian tunes. “Each of the songs is treated completely differently,” Beaser explains. “There are no two that are handled the same way. I purposely didn’t listen to other people’s harmonizations when writing the songs. I tried to keep myself free of preconceptions unless I know the works from prior encounters earlier in life. Rather, I attempted to stay as open as possible to the essence of the music.” Because Appalachian songs were passed down through oral tradition, some exist in different versions. After discovering four or more settings of “Barbara Allen,” Beaser decided to heterophonically layer them on top of each other, superimposing one musical line upon another. The resultant effort underscores the emotional conflict at the heart of the song.

In some cases, Beaser turns songs on their heads. He explains that he gave “The House Carpenter” “...a sort of modal syncopation and a rather sinister Schubertian ‘Erlkönig’ walking bass, none of which was there. My choice was somewhat influenced by the unsettled quality of the text, something that was not expressed in the original melody.”
The final song, “Quicksilver,” derives from an original tenor and piano piece which a 23-year-old Beaser wrote in Rome in 15 minutes. One of a series of popular songs written for his own entertainment, the composer admits that the work “feels more like Scarlatti to me than Americana, but it works in this context.” Written in collaboration with the American poet Daniel Mark Epstein, the celebratory words end the cycle on an optimistic note.

— Jason Serinus

**Musica Ricercata** is a set of eleven pieces for piano that were composed from 1951 to 1953, shortly after Ligeti began lecturing at the Budapest Academy of Music. Hungary was in a state of despotism at this time and artistic innovation was severely suppressed by the ruling government. Although Ligeti was producing several conservative choral songs at this time, he held on to some of his more “deviant” music that he knew would be censored. Musica ricercata was one of these “deviant” pieces that Ligeti kept hidden away.

The global structure of the piece is based around a simple restriction: the first movement only uses two pitches, the next movement three, and each subsequent movement having exactly one more pitch class than the last. By the final movement all twelve notes of the chromatic scale are present. Not long after finishing the composition, Ligeti took six of the movements and arranged them for wind quintet as Six Bagatelles for Wind Quintet (1953). This version of the piece was first performed in 1956, but the final movement was censored by the government for being too “dangerous”. The piano version of the work premiered on November 18, 1969 in Sundsvall, Sweden.

**Four Dickinson Songs** was commissioned by the Wolf Trap Opera Festival for the soprano Meagan Miller, and received its first performance in April 2002. I had originally composed *I dwell in possibility* in 1995 on a commission from Juilliard to honor its retiring Chairman of Trustees June Nobel Larkin. When Meagan Miller asked me to write a new cycle for her, I decided to add to the existing Dickinson poem and create a short collection around it. The four poems are bound by thematic unity as well as showing variety in tone and subject, and the music responds in kind.

— Robert Beaser

1. **A word is dead**
   A word is dead
   When it is said,
   Some say.
   I say it just
   Begins to live – that day.

2. **It was not death**
   It was not Death, for I stood up,
   And all the Dead, lie down –
   It was not Night, for all the Bells
   Put out their Tongues, for Noon.

   It was not Frost, for on my Flesh
   I felt Siroccos –crawl –
   Nor Fire – for just my Marble feet
   Could keep a Chancel, cool –

   And yet, it tasted, like them all,
   The Figures I have seen
   Set orderly, for Burial,
   Reminded me, of mine –

   As if my life were shaven,
   And fitted to a frame,
   And could not breathe without a key,
   And ‘twas like Midnight, some –

   When everything that ticked
   – has stopped –
   And Space stares all around –
   Or Grisly frosts – first Autumn morns,
   Repeal the Beating Ground –

   But, most, like Chaos - Stopless – cool –
   Without a Chance, or Spar–
   Or even a Report of Land –
   To justify –Despair.

3. **I dwell in possibility**
   I dwell in Possibility –
   A fairer House than Prose –
   More numerous of Windows –
   Superior – for Doors –

   Of Chambers as the Cedars –
   Impregnable of eye –
   And for an everlasting Roof
   The Gambrels of the Sky –

   Of Visitors – the fairest –
   For Occupation – This –
   The spreading wide my narrow Hands
   To gather Paradise –

4. **We never know how high we are**
   We never know how high we are
   Till we are called to rise;
   And then, if we are true to plan,
   Our statures touch the skies.

   The heroism we recite
   Would be a daily thing,
   Did not ourselves the cubits warp
   For fear to be a king.
Composer Biographies

Béla Bartók

Béla Viktor János Bartók was born March 25, 1881 in Nagyszentmiklós, Hungary (now Sânnicolau Mare, Romania). Regarded, along with Franz Liszt, as Hungary’s greatest composer, Bartók was also an excellent pianist and a father of the field of ethnomusicology.

His first public recital occurred at the age of eleven and among the pieces he performed was his own composition, a short waltz, The Course of the Danube. In 1899 Bartók became a student at the Academy of Music in Budapest where he began piano studies with the renowned Istvan Thoman (a pupil of Liszt), and composition with Hans Koessler (a devotee of Brahms). Then, in 1904, he heard for the first time a real Hungarian folksong; upon discovering peasant folk song, he began to incorporate folk songs into his own compositions, writing original folk-like tunes and rhythmic figures.

During the next few years he produced a steady stream of musical arrangements and scholarly articles based on the folksongs he was collecting, often in collaboration with his friend Zoltán Kodály. In 1907 the two men took appointments at the Budapest Academy, and, in the face of opposition, they set about bringing a new vitality and national pride into Hungarian musical life. His large scale orchestral works were still in the manner of Johannes Brahms or Richard Strauss, but he wrote a number of small piano pieces which show his growing interest in folk music. Probably the first piece to show clear signs of this new interest is the String Quartet No. 1 (1908), which has several folksy elements in it.

Bartók spent several years doing very little composing, preferring to concentrate on folk music collecting and arranging. Following the outbreak of World War I he returned to composing, writing the ballets The Wooden Prince (1914-16) and The Miraculous Mandarin (1918-24). He also focused on writing for strings with String Quartet No. 2 (1915-17) and his two violin sonatas which are harmonically and structurally some of his most complex pieces. He wrote his third and fourth string quartets, regarded as some of the finest string quartets ever written, in 1927-28. The works of this period also show a continuing interest in new sound resources. Bartók’s piano writing in the Piano Concerto No. 1 (1926) and the Piano Sonata (1926) is often stridently percussive. His string writing also called for a wide variety of textures and playing techniques as evidenced in Music for Strings, Percussion, and Celesta (1936). The Music for Strings also provides great examples of a development that was taking place in Bartók’s music toward a style of music clearer in harmony and more luminous in spirit. The change is already well advanced in the Second Violin Concerto (1937-8) and the Sixth Quartet (1939).

Under political pressure during World War II, Bartók moved to the USA, but never felt comfortable and found it difficult to write. He did complete several commissioned works, most notably Concerto for Orchestra (1943). Béla Bartók died of leukemia September 26, 1945 in the United States. He left a viola concerto unfinished at his death, which was later completed by his pupil, Tibor Serly.

György Ligeti

György Sándor Ligeti was born on May 28, 1923 as the son of Hungarian-Jewish parents in Dicsőszentmárton (now known as Tîrnăveni, in Transylvania, Romania). He is known for creating some of the most daring soundscapes to emerge from modern classical music in the latter half of the twentieth century.

Ligeti studied at the Conservatory in Klausenburg with Ferenc Farkas from 1941 to 1943 and from 1945 to 1949 at the Franz Liszt Academy in Budapest with Sándor Veress, Pál Járđányi and Lajos Bárdos. In 1956 Hungary exploded into political turmoil when a democratic uprising was brutally quashed by the Soviet military. Ligeti fled his native country and made his way to Cologne, Germany, where the avant-garde German composer Karlheinz Stockhausen helped him secure a job writing music for West German Radio. He undertook an intense study of the music of Stockhausen, Mauricio Kagel and Pierre Boulez. Always interested in musical experimentation, Ligeti did not write many electronic pieces of his own (Glissandi, 1957, and Artikulation, 1958, are two), but many of his instrumental works achieve some of the same effects. He developed a style based on clusters of chromatic chords, creating sonic textures that seem to grow and recede organically. He termed these overlapping timbres “micro-polyplyphony.” Two orchestral works from this period, Apparitions (1959) and Atmospheres (1961), helped firmly establish his reputation as a new European composer on the scene.
Another work, his Requiem for voices and orchestra, was hailed as a masterpiece when it debuted in Stockholm in 1965. Three years later, it was used by filmmaker Stanley Kubrick in 2001: A Space Odyssey, along with Atmospheres, Lux Aeterna and Aventures. Ligeti had not been contacted by Kubrick or anyone else involved with the film, and only learned that his music had been used when the movie was released in theaters. 2001 quickly emerged as a cult favorite. The studio that released Kubrick’s film eventually paid Ligeti a small fee, and the filmmaker went through the appropriate channels when he wanted to use his composition Lontano for The Shining, released in 1980. It is because of these films that Ligeti’s music has become known to a wide public audience.

Most of Ligeti’s music after the late 1950s involved radically new approaches to music composition. Specific musical intervals, rhythms, and harmonies are often not distinguishable but act together in a multiplicity of sound events to create music that communicates both serenity and dynamic anguished motion. In the 1980s and 1990s, complex polyrhythmic compositional techniques come to the foreground in Ligeti’s works. This development can be followed clearly in the piano etudes which were published in three volumes between 1985 and 2001. Ligeti expressed his musical philosophy as follows: “Throughout my life, I always found dogmas uninteresting. Pioneering undiscovered areas is what I consider my main challenge. Complex forms and structures built from extremely simple processes is the lesson we can draw from studying the structure of living organisms and of human and animal societies.”

Ligeti died at the age of 83 in Vienna, Austria, on June 12, 2006. Survivors include his wife and their son, Lukas, a composer and percussionist.

Robert Beaser

Robert Beaser has emerged as one of the most accomplished creative musicians of his generation. Since 1982, when the New York Times wrote that he possessed a “lyrical gift comparable to that of the late Samuel Barber,” his music has won international acclaim for its balance between dramatic sweep and architectural clarity. He is often cited as an important figure among the “New Tonalists,” composers who are adopting new tonal grammar to their own uses, and through a wide range of media has established his own language as a synthesis of Western tradition and American vernacular.

Beaser’s orchestral CD on London/Argo has garnered considerable attention prompting Gramophone magazine to call his music “Masterly...dazzlingly colorful, fearless of gesture...beautifully fashioned and ingeniously constructed.” The Baltimore Sun writes “Beaser is one of this country’s huge composing talents, with a gift for vocal writing that is perhaps unequalled.” Composed in 1999, his opera The Food of Love, with a libretto by Terrence McNally, is part of the Central Park trilogy, which opened to worldwide critical accolades at Glimmerglass and New York City Opera. The San Francisco Chronicle called his opera “gripping... and arresting... a masterful score with beautiful rhapsodic turns, canny pacing, pungent orchestral writing and magnificently shapely arias.” The Arizona Republic called it “a masterpiece” and USA-Today added, “Beaser’s glistening, percussion-tinged orchestral textures and utterly singable melodies are a joy to hear at every turn.” The opera’s nationally televised broadcast on PBS’s Great Performances received an Emmy nomination in 2000.

Born in Boston, Massachusetts, Beaser studied literature, political philosophy and music at Yale College, graduating summa cum laude, Phi Beta Kappa in 1976. He went on to earn his Master of Music, M.M.A. and Doctor of Musical Arts degrees from the Yale School of Music. His principal composition teachers have included Jacob Druckman, Earle Brown, Toru Takemitsu, Arnold Franchetti, Yehudi Wyner and Goffredo Petrassi. In addition, he studied conducting with Otto-Werner Mueller, and William Steinberg at Yale, and composition with Betsy Jolas on a Crofts Fellowship at Tanglewood in 1976. From 1978-1990 he served as co-music director and conductor of the innovative contemporary chamber ensemble Musical Elements at the 92nd Street Y, bringing premieres of over two hundred works to Manhattan. From 1988-1993 he was the Meet the Composer/Composer-in-Residence with the American Composers Orchestra at Carnegie Hall, and now serves as ACO’s artistic director. Since 1993, Beaser has been professor and chairman of the composition department at the Juilliard School in New York.

Beaser’s compositions have earned him numerous awards and honors. At the age of 16, his first orchestral work was performed by the Greater Boston Youth Symphony under his own direction at Jordan Hall in Boston. In 1977 he became the youngest composer to win the Prix de Rome from the American Academy in Rome. In 1986,
Beaser’s widely heard *Mountain Songs* was nominated for a Grammy Award in the category of Best Contemporary Composition. He has received fellowships from the Guggenheim and Fulbright Foundations, the National Endowment for the Arts, the Goddard Lieberson Fellowship from the American Academy of Arts and Letters, a Charles Ives Scholarship, an ASCAP Composers Award, a Nonesuch Commission Award and a Barlow Commission. In 1995, when the American Academy of Arts and Letters honored him with their Lifetime Achievement Award. Beaser’s music has been performed and commissioned with regularity both in America and abroad. He has received major commissions from the New York Philharmonic, the Chicago Symphony, the Saint Louis Symphony, The American Composers Orchestra, The Baltimore Symphony and Dawn Upshaw, The Minnesota Orchestra, Chanticleer, New York City Opera, Glimmerglass, and WNET/Great Performances among others. His music is featured on commercial recordings released on many record labels including London/Agro, Milken Archives, New World Records, EMI-Electrola, Koch, Siemens and Innova.

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*Henri Dutilleux*

Henri Dutilleux was born January 22, 1916 in Angers, Maine-et-Loire and is one of the most important French composers of the second half of the 20th century. Although his output is relatively small, its quality and originality have won international acclaim.

Dutilleux’s music extends the legacies of earlier French composers such as Debussy and Ravel but is also clearly influenced by Béla Bartók and Igor Stravinsky. As an independent composer, Dutilleux has always refused to be associated with any school. Rather, his works merge the traditions of earlier composers and post-World War II innovations and translate them into his own idiosyncratic style. His music also contains echoes of jazz as can be heard in the double bass introduction to his First Symphony and his frequent use of syncopated rhythms.

Dutilleux numbered as Opus 1 his Piano Sonata (1946–1948), written for pianist Geneviève Joy, whom he had married in 1946. He has renounced most of the works he composed before it because he did not believe them to be representative of his mature standards, considering many of them to be too derivative to have merit. A perfectionist with a strong sense of artistic integrity, he has allowed only a small number of his works to be published, and what he does publish he often revises and adjusts many times subsequently.

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*Frederic Anthony Rzewski*

Frederic Anthony Rzewski was born on April 13, 1938 in Westfield, Massachusetts. His compositions consist of mostly chamber, vocal and piano works that have been performed throughout the world. Many of Rzewski’s works are inspired by secular and socio-historical themes, show a deep political conscience and feature improvisational elements. Some of his better-known works include *The People United Will Never Be Defeated!* (36 variations on the Sergio Ortega song *El pueblo unido jamás será vencido*); and *Four North American Ballads*.

He is also a co-founder of Musica Elettronica Viva with Alvin Curran and Richard Teitelbaum. Musica Elettronica Viva conceived music as a collective, collaborative process, with improvisation and live electronic instruments prominently featured. An active pianist, he currently resides in Belgium where he served as professor of composition at the Conservatoire Royal de Musique in Liège from 1983-2003.
Performer & Lecturer Biographies

Festival Director

DANIEL ASIA, born in Seattle in 1953, has been an eclectic and unique composer from the start. He has enjoyed the usual grants from Meet the Composer, a UK Fulbright award, Guggeneheim Fellowship, MacDowell and Tanglewood fellowships, ASCAP and BMI prizes, Copland Fund grants, and numerous others. From 1991 to 1994 he was composer in residence of the Phoenix Symphony.

Asia’s five symphonies have received wide acclaim from live performance and their international recordings. The Fifth Symphony was recently finished for the Tucson and Jerusalem symphony orchestras in celebration of Israel’s 60th anniversary.

His various orchestral works have been performed by the Cincinnati Symphony, Seattle Symphony, Milwaukee Symphony, Phoenix Symphony, American Composers Orchestra, Columbus Symphony, Grand Rapids Symphony, Jacksonville Symphony, Chattanooga Symphony, Memphis Symphony, Tucson Symphony, Knoxville Symphony, Greensboro Symphony, Seattle Youth Symphony Orchestra, Colorado Philharmonic Orchestra, and many others.

In the chamber music arena, Mr. Asia has written for, and been championed by, the Dorian Wind Quintet, American Brass Quintet, Meadowmount Trio, Cypress Quartet, Andre-Michel Schub (piano), Carter Brey (cello), Alex Klein (oboe), Benjamin Verdery (guitar), John Shirley-Quirk and Sara Watkins (baritone and oboe), Jonathan Shames (piano), violinists Curtis Macomber, Gregory Fulkerson, Mark Rush and Zina Schiff, and Robert Dick (flute). Under a Barlow Endowment grant, he is recently wrote for The Czech Nonet, the longest continuously performing chamber ensemble on the planet, founded in 1924.

The recorded works of Daniel Asia may be heard on the labels of Summit, New World, Attacca, Albany, Babel, and Mushkatweek. For further information, visit the Daniel Asia website at www.danielasia.net.

Symposium

BENJAMIN LEVY is an assistant professor of music theory at Arizona State University, specializing in contemporary music. He holds a Ph.D. from the University of Maryland where he received the Davis Award for Outstanding Graduate Research and a Dean’s Dissertation Fellowship. He holds a bachelor’s degree in music and Classics from Washington University in St. Louis, where he received the Antoinette Frances Dames Award in Music and the Eugene Tavenner Award for Excellence in the Study of Classics.

Dr. Levy has presented his research on György Ligeti at conferences in the United States, Canada, and Europe, including presentations at Annual Meetings of the Society for Music Theory, and at the 8th Congress of the Gesellschaft für Musiktheorie, in Graz. His dissertation, *The Electronic Works of György Ligeti and their Influence on his Later Style* was supported with the help of a grant from the Paul Sacher Foundation in Basel, Switzerland, and his article *Shades of the Studio: Electronic Influences on Ligeti’s Apparitions* appears in Perspectives of New Music. He is currently continuing his research on Ligeti, working towards a book on the composer’s radical change in style during the 1950s and ‘60s. This research is part of a greater investigation of composers who, following Schoenberg’s idea of *Klangfarbenmelodie*, use texture and timbre as primary elements in music. Before arriving at ASU he served on the faculties of Towson University, the University of Maryland, and the Peabody Conservatory of Music.

DON TRAUT is an assistant professor and coordinator of music theory at the University of Arizona. His research focuses primarily on Stravinsky and what we can learn from the composer’s compositional sketches. He has published articles on this and other topics in *Theory and Practice*, *Popular Music*, *Indiana Theory Review*, and *Journal of Music Theory Pedagogy*. Dr. Traut maintains an active presence at conferences as well, including recent presentations at the SMT National Conference, the CMS International Conference, and the European Music Analysis Conference. He recently travelled to Central America to give lectures stemming from invitations from the University of Costa Rica and the U.S. Embassy in Guatemala. He is currently the president of the Rocky Mountain Society for Music Theory. He is a past editor of Integral and currently serves on the editorial board of *Journal of Music Theory Pedagogy*. He holds degrees from the University of Wisconsin, La Crosse (BA), Louisiana State University (MM), and the Eastman School of Music (Ph.D.).
Concert I

Steinway Artist JOHN MILBAUER has performed frequently across the Americas, Europe and Asia, and his concerts have been broadcast on radio and television stations on four continents. He has released solo and collaborative recordings on the Eroica, Universal, and AUR labels, and is currently completing a solo CD for Fleur de Son Records featuring music by Crumb, Debussy, Bartok and Adams. In addition to appearances at important venues in Japan, Chile and Mexico, Milbauer has also been a guest at music festivals such as the Banff Centre, Ernen Musikdorf, the Chautauqua Music Festival, Sierra Summer Festival, and the Tucson Winter Chamber Music Festival. Having won prizes from the Institute for International Education, the Hungarian Ministry of Culture, and The Juilliard School, Milbauer was also awarded the Eastman Performer’s Certificate, the biennial Laird National Leader in Arts Award, and the Wolodarsky prize from the Banff Centre.

An enthusiastic performer of contemporary music as well as more traditional repertoire, he is a laureate of the Orléans (France) Concours for piano music of the 20th Century. He has given the Southwest premieres of works by such composers as Boucourechliev and Messiaen, and enjoys playing music that employs electronic sounds, prepared piano, extended techniques, chance elements, and graphic notation. Most of all, he enjoys combining new with old in provocative and compelling ways: Cage with Handel; Crumb with Debussy; Takemitsu with Chopin.

Dr. Milbauer spent two years as an undergraduate at Harvard College before earning degrees from the Eastman School of Music, The Juilliard School, Manhattan School of Music, and, as recipient of a Fulbright grant, the Liszt Academy in Budapest. His major teachers include Rebecca Penneys, Jerome Lowenthal, and Ferenc Rados. Currently on faculty of The University of Arizona School of Music, Milbauer also performs and teaches each summer at the Chautauqua Festival in New York.

Organist and composer MATTHEW WHITEHOUSE has appeared in recitals throughout the United States. His compositions have been performed in the United States and Europe. One of his major artistic interests is exploring connections between music and astronomy, an interest frequently reflected in his work as a composer and performer. His solo organ work Nebulae, a musical narrative on the process of star formation, has been performed in such venues as Notre Dame Cathedral and St. Sulpice in Paris. Fascinated by the creative possibilities of improvisation, Whitehouse has incorporated improvisations inspired by astronomical images into his recitals. He is also interested in relationships between the musical traditions and astronomical knowledge of indigenous peoples. A dedicated church musician, Whitehouse currently serves as director of music and organist at Christ the King Episcopal Church, Tucson, Arizona, where he oversees all aspects of the parish’s music program, including liturgical music planning. Whitehouse is a doctoral candidate in organ performance at the University of Arizona, Tucson, working with Dr. Pamela Decker. He completed undergraduate studies in organ performance at the University of South Carolina, and holds the Master of Music degree in organ performance from the University of Arizona.

Concert II

PETER SMITH is a senior research scientist at the Lunar and Planetary Laboratory of the University of Arizona, where he holds the inaugural Thomas R. Brown Distinguished Chair in Integrative Science. Dr. Smith received his bachelor’s degree in physics in 1969 from the University of California, Berkeley and his master’s (1977) and Ph.D. (2009) from the University of Arizona Optical Sciences Center. Since 1978, he has worked at the University of Arizona Lunar and Planetary Laboratory, initially as a research assistant up to his present position as a senior research scientist. Currently, Smith is the imaging scientist for the OSIRIS-REx asteroid sample return mission. Smith is the principal investigator for the Phoenix Mars Lander mission which returned data concerning the ice in the polar region of Mars for five months in 2008. In addition, as the principal investigator for the successful Imager for Mars Pathfinder in 1997, he is continuing the scientific analysis of the 16,600 images collected during the 83-day mission. He is a co-investigator on the DISR descent imager that parachuted into the dense atmosphere of Titan in January, 2005. These projects have evolved from his long term interest in optical sciences and radiative transfer in planetary atmospheres. In his spare time, he has been using the Hubble Space Telescope’s camera both to image Titan in the near-IR resolving surface features for the first time and to obtain multi-spectral images of Mars.
Dr. THOMAS COCKRELL is the director of the James E. Rogers Institute for Orchestral and Opera Conducting established at the University of Arizona School of Music in 2007. Cockrell has served as the Nelson Riddle Endowed Chair in Music, director of orchestral activities and music director of the UA Opera Theater since 2000. Cockrell is equally at home on the symphonic podium and in the opera pit, working with professionals or student musicians. In 2010 he was appointed artistic director of Opera in the Ozarks where he had previously served as music director from 2003-2005.

He has conducted the professional symphony orchestras of Dallas, Cincinnati, Phoenix, Tucson, Louisville and Boulder, as well as several in Romania, Italy, Mexico and South Korea. Operatic credits include productions for Dayton Opera, Opera Colorado, Opera Theatre of the Rockies and Washington D.C.’s Summer Opera Theatre. He served as the associate conductor of Cincinnati Opera, Opera Colorado, The Colorado Symphony Orchestra and the Spoleto Festivals and music director of Denver Young Artists Orchestra. He was a member of the conducting faculty of the Interlochen Arts Camp from 2006-2008. He has been a visiting professor at the National Academy of Music in Bucharest, Romania and a faculty artist at the Academie Internationale de Musique, Chateau de Rangiport.

Cockrell earned his Doctor of Musical Arts and Master of Music degrees from the State University of New York at Stony Brook and a Bachelor of Arts from Yale University. He studied conducting with Franco Ferrara in Rome and at Accademia Musicale Chigiana in Siena, Italy. Additionally, he was an Aspen Conducting Fellow and completed advanced training at the Conservatoire Americain in Fontainebleau, France and the Tanglewood Music Center, where he worked with Gustav Meier, Leonard Bernstein and Seiji Ozawa.

MARK RUSH enjoys a diverse musical career encompassing many interests. He has performed extensively on the concert stage and for radio and television in the United States, China, Canada and Europe. Rush counts among his musical mentors many of the finest artists and teachers of the 20th century; he has studied with Ivan Galamian, Dorothy Delay, Itzhak Perlman, Szymon Goldberg, Nathan Milstein and Arthur Grumiaux. He is a graduate of the Yale School of Music (MM) and the University of Colorado (BM).

As a chamber musician, he has been a member of several successful chamber ensembles including the Rush-Gibson Duo, the Monticello Trio, the Lorenzo Trio and Coyote Concert. He has worked closely with many composers and performers premiering and performing numerous new works and has also participated in many summer festivals including the Bath International Music Festival, the Banff Festival for the Arts, the Killington Music Festival, Weekend of Chamber Music Festival, Bang on a Can Music Festival, Sunflower Music Festival, and the Sedona Chamber Music Festival. Concerto appearances include engagements with the Shanghai Radio Orchestra, the Tucson Symphony Orchestra, the Tucson Chamber Orchestra, and the Mesa Symphony Orchestra. He has toured China twice where he both performed and taught master classes in cities throughout the country. He has recorded for ASV, CRI and Albany Records and was nominated for a Gramophone Award in 1994. His most recent recording, Playing the Edge (2010), features music for violin and percussion instruments. Rush is a sought after violin teacher, currently as an associate professor at the University of Arizona. He is also an author and his recent book, Playing the Violin: An Illustrated Guide, enjoys brisk sales and critical acclaim.

MICHAEL DAUPHINAI S has been hailed in the press as “a marvelous collaborative pianist” (ITEA Journal), and has garnered praise for his “superbly realized continuo” (Arizona Republic) as well as his live renditions of orchestral reductions: “pianist Michael Dauphinais enables one to forget the lack of an orchestra almost immediately” (Newark Star-Ledger). His versatility has led to collaborations with several opera companies in the United States including Arizona Opera, Sarasota Opera, Opera Southwest, Kentucky Opera, Opera in the Ozarks and New Jersey Opera Theatre, and he has served as the music director for the Young Artists’ Ensemble at San Diego Opera. He has also performed duo, chamber, choral and vocal repertoire throughout the U.S., Mexico, Ireland and Austria. Dauphinais has also served as a staff pianist for both regional and international conferences held by ITEA (International Tuba Euphonium Association) as well as the American Institute for Musical Studies (AIMS) in Graz, Austria.

An advocate of contemporary music and multi-disciplinary collaboration, Mr. Dauphinais has played music by John Cage with the Merce Cunningham Dance Company, and has also collaborated with choreographer Yanira Castro, Art.If.Act Dance Project and ACME (Arizona Contemporary Music Ensemble). He has performed recent premieres of works for piano and live electronics by Stephan Moore and John King, and he recently played an evening of Moore’s works at Brown University in Providence, Rhode Island. He has also been featured in symposia at the University of Arizona celebrating the music of Charles Ives, Aaron Copland, Olivier Messiaen and George
Crumb. Mr. Dauphinais’s most recent collaborative project, the site-specific dance and sound installation Wilderness with sound artist/composer Stephan Moore and choreographer Yanira Castro and company, premiered at the 2010 Filament Festival at EMPAC (Troy, New York); further performances have taken place at Vanderbilt University, Franklin and Marshall College (Pennsylvania), The Invisible Dog Art Center (Brooklyn, New York) and at Brooklyn Botanic Garden.

Michael Dauphinais holds degrees in music from Western Michigan University and Arizona State University, and will complete his Doctor of Musical Arts degree from Arizona State University in late 2011; his teachers have included Andrew Campbell, Eckart Sellheim, Sylvia Roederer and Phyllis Rappaport. He currently serves on the music faculty at the University of Arizona, where he teaches solo and collaborative piano, and is the vocal coach for UA Opera Theater. Mr. Dauphinais can be heard on the Mark Records Classical label with tubist Kelly Thomas.

**NORMAN WEINBERG** is professor of music and the director of percussion studies at the University of Arizona. He has performed as the principal timpanist/principal percussionist with the Corpus Christi Symphony Orchestra and as principal timpanist with the Jerusalem Symphony Orchestra, the Evansville Philharmonic, the Spoleto Festival Orchestra, and the Leonard Bernstein Festival Orchestra. Currently he performs with the Arizona Opera and the Tucson Symphony Orchestra.

Dr. Weinberg has performed for many regional, national, and international conventions. He has published over 250 articles in journals including: *Drum!, Modern Drummer, Drums and Drumming, Rhythm, Percussive Notes, Percussive Notes Research Edition, Keyboard Magazine, Music and Computers, The Instrumentalist* and *Home Recording Newsletter*. In addition, he has several compositions published by Southern Music Corporation. His text, *The Electronic Drummer*, is a part of the *Modern Drummer Library* and is distributed by Hal Leonard Publishing. His most recent book, *Guide to Standardized Drumset Notation*, has set a world-wide standard and is published by the Percussive Arts Society. Both books are distributed by Hal Leonard Publications.

Educational achievements include the prestigious Performer’s Certificate from Indiana University, where Dr. Weinberg received the Master of Music degree in Percussion Performance with honors and the Doctor of Musical Arts degree. He has studied with several outstanding teachers during his career including George Boberg, Jerry Carlyss, George Gaber, Ben Udell, Gary Werdesheim, Charmaine Asher Wiley, and William Zickos. He is a Yamaha performing artist, a Vic Firth artist, a Zildjian educational clinician, a Grover Pro percussion artist, and a Remo gold level endorser. In 2002, Dr. Weinberg was honored to be the recipient of the Maestro Award from the University of Arizona School of Music, awarded in recognition of his students’ outstanding achievements.

**KIMBERLY TOSCANO** enjoys a varied career, having performed as percussionist and timpanist with a number of orchestras including the Pittsburgh Symphony Orchestra, Canton Symphony Orchestra, Boston Philharmonic, and Isabella Stewart Gardner Museum Chamber Orchestra of Boston. She was named principal timpanist with the Tucson Symphony Orchestra in May 2007.

A fellowship recipient of prestigious music festivals nationally and internationally, Ms. Toscano has attended the Pacific Music Festival in Sapporo, Japan and the National Orchestral Institute in College Park, Maryland where she shared the stage with such esteemed conductors as Riccardo Muti, Valéri Gergiev, and Andrey Boreyko and collaborated with the musicians of the Vienna and Berlin Philharmonic Orchestras, as well as the principal players of major orchestras throughout the United States. Ms. Toscano was featured in Golden Key International Honour Society’s April 2008 eNewsletter as an outstanding Alumna. The article highlighted her accomplishment as principal timpanist of an orchestra as a rarity among females.

A native of New York, Ms. Toscano holds a Bachelor of Science degree in education from Hofstra University. She then went on to attend the New England Conservatory where she received a Master of Music degree in percussion performance, graduating with academic honors. Upon completing her master’s degree, she continued her post-graduate studies at New England Conservatory. Ms. Toscano was then invited to attend Carnegie Mellon University’s Performance Residency Program, which she participated in for one year, before being hired by the Tucson Symphony Orchestra. A passionate educator, Ms. Toscano was thrilled to join the percussion faculty at University of Arizona in fall 2008 as adjunct professor of percussion. She was recently appointed to serve as acting director of percussion for fall 2011. Ms. Toscano can be heard on Analekta Records and is a proud Evans Drumheads concert artist.
Concert III

An avid proponent of contemporary music, **JU-PING SONG** was described by Richard Dyer of the *Boston Globe* as “an extraordinary pianist.” She performs in the United States, Asia and Europe, and has premiered works by Magnus Lindberg, Joji Yuasa, Andrea Cavallari, Per Nørgård, Pierre Boulez, James Mobberley, Heinz Holliger and others.

Ms. Song has been a guest at the Darmstadt Contemporary Music Workshop, Bogotá New Music Festival, Tanglewood Music Center, Florence Youth Orchestra Festival in Italy and Akyoshidai New Music Festival in Japan, and in July 2011 she co-directed Prestissimo!, Lancaster’s International Chamber Music Festival.

Ms. Song is a founding member of FLAMEnsemble, an eclectic contemporary music group who host and perform in the annual FLAME festival in Florence, Italy, and is the founder and director of NakedEye, a contemporary music ensemble based in Lancaster, Pennsylvania, whose latest commission for toy piano and cell phones won the Fourth Toy Piano Composition Competition in NYC this year.

Ms. Song has served on the faculties of Hunter College, New York University, and Pennsylvania Academy of Music, where she was dean from 2010 to 2011. She holds degrees from Jacobs School of Music at Indiana University, Manhattan School of Music and a Ph.D. from New York University.

Concert IV

**Mezzo-soprano KIRSTIN DAUPHINAIAS** is highly regarded for her artistry and versatility. She has worked in a variety of genres including musical theatre, opera, concert, oratorio, chamber music and solo recitals. Her performing career has taken her throughout United States as well as internationally with orchestras such as Orchestra Sinfonica Nova Amadeus in Rome and Florence, Orchestra Accademia Vivaldiana in Venice, Australia’s Royal Melbourne Philharmonic and The Canberra Choral Society. Recent concert performances for Dr. Dauphinais include Manuel de Falla’s *Siete canciones populares Españolas* and *El amor brujo* with the Tucson Symphony, *El sombrero de tres picos* and *El amor brujo* with the Phoenix Symphony, Alban Berg’s *Sieben frühe Lieder* with the Arizona Symphony Orchestra, *El amor brujo* with the Catalina Chamber Orchestra, as well Mozart’s *Coronation Mass* and *Requiem*, Mendelssohn’s *St. Paul* and Haydn’s *The Creation*. On the operatic stage, her recent roles include Dorabella in *Cosi fan Tutte*, Hansel in *Hansel und Gretel*, Zweite Dame in *Die Zauberflöte*, the title role in Handel’s *Xerxes* and the role of Ottone in the American professional premiere of Vivaldi’s *Ottone in Villa* for the 2007 Arizona Vivaldi Festival. Dr. Dauphinais holds a BFA from Western Michigan University and MM and DMA degrees from Arizona State University. She recently served on the voice faculty of the American Institute of Musical Studies (AIMS) in Graz, Austria.
Administration
Rex A. Woods, director
Bruce Chamberlain, assistant director for academic student services
Edward Reid, assistant director for advancement and development
John Brobeck, director of graduate studies

Camerata Career Development Program
Patrick Neher, coordinator

Honors Program
Janet Sturman

Critical Studies
Daniel Asia, composition
John Brobeck, musicology
Boyd Pomeroy, theory
Pamela Decker, theory, composition
Stephen Keyl, musicology
Brian Moon, music in general studies, musicology
Edward Murphy, theory
Jay Rosenblatt, musicology
Janet Sturman, ethnomusicology, music in general studies
Don Traut, theory
Craig Walsh, theory, composition

Ensembles & Conducting
Daniel Asia, contemporary ensemble
Bruce Chamberlain, director of choral activities
Thomas Cockrell, director of orchestral activities
   director of the James E. Rogers Orchestra & Opera Conducting Institute
   Nelson Riddle Endowed Chair in Music
Gregg Hanson, director of bands
Jeffrey Haskell, jazz ensembles
Moisés Paiewonsky, jazz ensembles
Jay Rees, associate director of bands, director of athletic bands
Charles Roe, director of opera theater
Elizabeth Schauer, associate director of choral activities
Kelly Thomas, athletic bands
Gilbert Vélez, mariachi ensembles

Jazz Studies
Jeffrey Haskell
Robin Horn
Moisés Paiewonsky
Keith Pawlak
Kelland Thomas

Keyboard
Michael Dauphinais, collaborative piano
Pamela Decker, organ, harpsichord
Paula Fan, collaborative piano
Tannis Gibson, piano
Jeffrey Haskell, jazz piano
Suzanne Knosp, dance accompaniment
John Milbauer, piano
Rex Woods, piano
Lisa Zdechlik, piano pedagogy, class piano

Music Education
Shelly Cooper
Tami Draves
Don Hamann

Degrees Offered

Bachelor of Music Degree
B.M. Composition, Jazz Studies, Performance,
Instrumental Music Education, Vocal Music Education
B.A. Music

Master of Music and Doctoral Degrees
M.M. Composition, Conducting, Musicology,
Music Education, Music Theory, Performance
D.M.A. Composition, Conducting, Performance
Ph.D. Music Education, Music Theory

Wind & Percussion
William Dietz, bassoon
Robin Horn, percussion
Daniel Katzen, horn
Jerry Kirkbride, clarinet
Brian Luce, flute
Moisés Paiewonsky, trombone
Edward Reid, trumpet
Neil Tatman, oboe
Kelland Thomas, saxophone
Kelly Thomas, tuba, euphonium
Kimberly Toscano, percussion
Norman Weinberg, percussion

Recording Studio
Wiley Ross, recording engineer

2011-2012
Schott/EAM salutes the University of Arizona School of Music and is proud to publish the music of Robert Beaser and György Ligeti great composers of music of our time

The music is challenging, but these are challenging times.
- Robert Beaser

First of all I listen to music. I like music.
- György Ligeti
FRIDAY, OCTOBER 21, 2011
7:30 p.m. – Fox Tucson Theatre – Film “2001: A Space Odyssey”
directed by Stanley Kubrick, music by Györgi Ligeti

SATURDAY, OCTOBER 22, 2011
1:00 p.m. – Room 146 – Opening Symposium
Benjamin Levy & Don Traut, music theorists
Robert Beaser, composer

4:00 p.m. – Holsclaw Hall – Concert I
John Milbauer, piano; Matthew Whitehouse, organ; Ian Houghton, piano
Ligeti: Étude for Organ No. 1, Harmonies
Beaser: Landscape With Bells
Bartók: Out of Doors Suite

7:30 p.m. – Crowder Hall – Concert II
Introduction by Peter Smith, UA Lunar and Planetary Laboratory
Arizona Symphony Orchestra, Thomas Cockrell, conductor
Mark Rush, violin
John Milbauer & Michael Dauphinais, piano
Norman Weinberg & Kimberly Toscano, percussion
Bartók: Sonata for Two Pianos and Percussion
Beaser: Ground 0
Ligeti: Concert Românesc
Bartók: Two Portraits
Beaser: Double Chorus

SUNDAY, OCTOBER 23, 2011
1:00 p.m. – Holsclaw Hall – Concert III
Guest artist Ju-Ping Song, piano
Dutilleux: Sonata
Ligeti: Études, Book I
Rzewski: Winnsboro Cotton Mill Blues

4:00 p.m. – Holsclaw Hall – Concert IV
Kristin Dauphinais, mezzo-soprano; Michael Dauphinais, piano
Lauren Rhyne, flute; Misael Barraza, guitar
& many pianists
Beaser: Mountain Songs
Ligeti: Musica Ricercata
Beaser: Four Dickinson Songs

SATURDAY, OCTOBER 29, 2011
7:30 p.m. – Tucson Fox Theatre – Film: “The Shining”
directed by Stanley Kubrick, music by Györgi Ligeti & Béla Bartók

SUNDAY, OCTOBER 30, 2011
7:30 p.m. – Tucson Fox Theatre – Film: “The Shining”