Records, Centaur Records, and the Society of Electro-Acoustic Music in the United States CD series. Craig Walsh studied at the Mannes College of Music and Brandeis University. He is currently associate professor of composition and theory at the University of Arizona.

Born in 1918, GEORGE ROCHBERG received a bachelor’s degree from Montclair State Teacher’s College and subsequently enrolled at the Mannes School of Music, where he worked with Georg Szell and Leopold Mannes himself. After serving in the military during World War II, Rochberg studied at the Curtis institute until 1947, when he received a Bachelor of Music degree. A year later he received a master’s degree from the University of Pennsylvania and returned to the Curtis Institute to teach. Impressed by the power of serial music during a 1950 stay at the American Academy in Rome, where he befriended 12-tone composer Luigi Dallapiccola, Rochberg began to explore twelve-tone procedure in his own music. By the early 1960s Rochberg was becoming increasingly frustrated with the limitations of strict serialism. With the Third String Quartet of 1972, Rochberg publicly rejected the musical status quo, returning instead to a thoroughly tonal idiom, juxtaposed with bitter, often violent atonal music. While the quartet was hailed by some as a masterpiece, and as the best hope for music in the future, others were less impressed. Subsequent works, often cast in staggeringly large molds, follow in much the same vein as the Third Quartet.

– Blair Johnston

DANIEL ASIA has been an eclectic and unique composer from the start. He recently received a Music Academy Award from the American Academy of Arts and Letters, and has received grants from Meet the Composer, a UK Fulbright award, a Guggenheim Fellowship, MacDowell and Tanglewood fellowships, a DAAD Fellowship, Copland Fund grants, the NEA (four times) and Koussevitsky Foundation, the Fromm Foundation, and numerous others. From 1991 to 1994 he was the Meet The Composer composer-in-residence of the Phoenix Symphony, and from 1977 to 1995 he served as music director of the New York-based contemporary ensemble Musical Elements. He has been professor of music at the University of Arizona since 1988 and director of the UA Center for American Culture and Ideas since its founding in 2008. His The Tin Angel Opera will be performed by the Florentine Opera (Milwaukee) in Spring 2018. His recorded works may be heard on the labels of Summit, New World, and Albany. For further information, visit www.danielasia.net, www.tinangel.com, and caci.arizona.edu.
**Arizona Contemporary Ensemble**

Daniel Asia, music director & conductor

**Program**

**Bugaboo** (2002) ....................................................... Craig Walsh (b. 1971)

Elsa Kate Nichols, flute; Rachel Kamradt, oboe
John De La Paz, clarinet; Matt Kowalczyk, bassoon
Mike Mesner, horn; Oscar Thorp, trumpet
Matt Varney, trombone; Joshua Tan, piano
Emily Nolan, violin; JoAnna Park, violin
Katie Painter, viola; Robert Marshall, cello
Dallas Carpenter, bass; Mike Royer, percussion


Meghan Davis, flute; John De La Paz, clarinet; Mike Mesner, horn
Paul Kohler, piano; Joanna Park, violin; Tiezheng Shen, viola
Jing Yuan, cello; Amit Sen, bass; Paul Kohler, piano

Nonet (2010) .............................................................. Daniel Asia (b. 1953)

I. Impetuous, contemplative
II. Moderato
III. Allegro, molto ritmico
IV. Semplice
V. Allegro

Meghan Davis, flute; Andrew Clark, oboe; John De La Paz, clarinet
Ethan Miller, bassoon; Mike Mesner, horn; Emily Nolan, violin
Jungeun Oh, viola; Jing Yuan, cello; Dallas Carpenter, bass

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**About the Music and the Composers**

**Bugaboo** (2002) was written for the Wellesley Composer’s Conference Chamber Orchestra and received its New York premiere by the New York New Music Ensemble under James Baker. The vibrant 13-minute work has a clear, symmetrical structure organized around an extensive marimba cadenza that occupies the center. This cadenza is surrounded by some extremely fluid, chromatic writing featuring the woodwind instruments and the brass; the second time around, this material is expanded and finally culminates in a powerful climax. The work starts with a characteristic pizzicato violin figure that returns in almost identical form at the end, creating a certain kind of “curtain” that opens and then closes this colorful and contrast-rich composition.

– Peter Laki

In his **Octet, A Grand Fantasia** of 1980, Rochberg adopted the mixed wind and string octet, an ensemble with a venerable tradition from the time of Schubert and Spohr. And in his designation of the work as a “Grand Fantasia,” Rochberg emphasized the work’s formal freedom as well as the premium placed upon gesture and the transformation of motivic content. Having recently completed his so-called **Concord String Quartets** (Nos. 3-6) in 1977-78, wherein he continued to investigate the possibility of coexistence between atonal chromaticism and tonal diatonicism, in his Octet Rochberg attempted to capture a musical diction that could promote “a fusion of atonal harmonic means with the directionality of tonal principles derived from the major-minor system”.

– Glenn Watkins (New World Records)

The **Nonet** (2010) is in six movements (the first five of which will be played tonight). Movements I, III, and V are all less than a minute long, and are three takes on the same materials, which are boisterous and then melancholic. The presentations are quite different in character, as appropriate for their positioning in the work, with the materials being reordered as well as varied. Movements II and IV are the main components of the work. Movement II is marked moderato, and is a set of variations. The mood is restrained, but optimistic. Movement IV is an adagio that is meditative and gently lyrical. Whereas other movements sparkle with quick and rapid changes of texture and color, this movement highlights different small groups that appear for extended periods of time. The piece was commissioned by the Barlow Endowment for Music, and the Arizona Friends of Chamber Music, with the support of Wesley Green, in memory of his wife, Pearl.

– Daniel Asia

The **Boston Globe** has described CRAIG WALSH’s music as “teemingly imaginative, from a composer whom we want to hear more,” and **Fanfare Magazine** remarked that his music’s energy “gives one a buzz.” He is the recipient of numerous awards including a Guggenheim Fellowship, Meet-The-Composer/ MetLife Creative Connection Grant, ASCAP’ grant, Jebedianh New Music Commission, Salvatore Martirano Award, and the Lee Ettelson Composer’s Award for chamber music, among others. Walsh’s music has been presented on five continents, performed by such groups as New York New Music Ensemble, Empyrean Ensemble, Lontano New Music, Indiana University New Music Ensemble, Oberlin Sinfonietta, Wellesley Composer’s Conference Chamber Orchestra, Mallarme Chamber Players, and his music is recorded on Albany.