MUSIC + FESTIVAL 2018

THE UNIVERSITY OF ARIZONA
ELEVENTH ANNUAL COMPOSERS FESTIVAL
OCTOBER 10-16
TUCSON, ARIZONA

Claude Debussy & Daniel Asia
The 2018 Music+Festival: Debussy and Asia will present the lives and music of these two composers within a rich and broad intellectual framework. The festival consists of a conference, with leading scholars discussing the lives and work of the composers to be presented; a symposium providing the historical and artistic context in which these composers lived, as well as a presentation on what to listen for in this music; and seven concerts: five with chamber music, one for large ensembles, and a song and poetry concert. The festival features faculty members and major student ensembles of the Fred Fox School of Music, as well as guest artists and scholars.

Claude Debussy was certainly one of the most influential composers of the late 19th and early 20th centuries, and his music has remained highly influential throughout the 20th and into the 21st century. In particular, his attention to instrumental color, a lightness and ephemeral approach to texture, and his interest in scales other than the diatonic, are all matters that composers must consider in their own music. His interest in nature certainly has found compatriots in the realm of living composers, John Luther Adams being one of the most prominent.

I am rather familiar with Daniel Asia, as that would be I! As the festival is beginning its second decade, and I am celebrating both my 65th birthday and my 30th year at the University of Arizona, I decided to go ahead and be self-referential. Consider it a living artist’s retrospective, where both you and I will hear the arc of my compositional journey over the last forty years or so. And I might add that in some respects my music has been very much affected by my encounter with that of Debussy (and many others of course), so the pairing seems natural and appropriate. I also think you will find the hearing of these oeuvres in such close proximity provocative and engaging.

The festival includes a full day conference – only our second – with leading guest scholars and members of our own stellar musicology and theory faculty discussing the lives and work of the composers to be presented. The Amernet String Quartet has garnered recognition as one of today’s exceptional string quartets and are ensemble-in-residence at Florida International University in Miami. At the Music+Festival of two years ago they gave an overwhelming performance of the music of Schoenberg, Weill and Winterberg. Roy Howat, internationally known pianist and scholar, is the founding editor of the Paris-based Complete Debussy Edition (Œuvres complètes de Claude Debussy), for which he edited most of Debussy’s solo piano music. Robert Swensen is a world-renowned tenor, formerly on the University of Arizona faculty, who has recorded much of my music for tenor. Muller and Steigerwalt have been one of the leading four-hand piano teams over the last quarter of a century. In short, it is a stellar cast of participants, both local and from afar.

We are pleased and delighted that you are here to participate in this wonderful festival!

Cordially,

Daniel Asia, Festival Director
Festival Co-Sponsors

Thank you!

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Jason Carder, trumpet
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Music + Festival 2018: Claude Debussy and Daniel Asia

Eleventh Annual Composers Festival
The University of Arizona Fred Fox School of Music
October 10-16, 2018

WEDNESDAY, OCTOBER 10, 2018

7:00 p.m. – Holsclaw Hall – Concert I

The Amernet String Quartet
Misha Vitenson, violin
Franz Fenkl, violin
Michael Klotz, viola
Jason Calloway, cello

FRIDAY, OCTOBER 12, 2018

9:30-12:00 p.m. and 1:30-4:00 p.m. – Room 146 – Conference

Roy Howat
Keyboard Research Fellow, Royal Academy of Music, London
Senior Research Fellow, Royal Conservatoire of Scotland, Glasgow

Jan Swafford
Composer and Writer

Marianne Wheeldon
The University of Texas at Austin

Daniel Asia
The University of Arizona

Mathew Mugmon
The University of Arizona

Boyd Pomeroy
The University of Arizona

7:00 p.m. – Holsclaw Hall – Concert II

The Piano Music of Daniel Asia
Tannis Gibson, piano
Dan Linder, piano
Dana Muller and Gary Steigerwalt, piano four-hands
Jessica Daniel, piano
Eleni-Persefoni Stavrianou, piano
SATURDAY, OCTOBER 13, 2018

1:30-3:00 p.m. – Room 146 – Opening Symposium
Jan Swafford
Marianne Wheeldon
Daniel Asia
Boyd Pomeroy

4:00 p.m. – Holsclaw Hall – Concert III
Chamber Music
Arizona Wind Quintet
Flutefinity
Brian Luce, flute
Michelle Gott, harp
Jackie Glazier, clarinet
Tiezheng Shen, viola
Michael Dauphinais, piano

7:30 p.m. – Crowder Hall – Concert IV
The Piano Music of Claude Debussy
Roy Howat, piano

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SUNDAY, OCTOBER 14, 2018

1:00 p.m. – Holsclaw Hall – Concert V
Chamber Music
Timothy Kantor, violin
Edward Goodman, saxophone
Jacob Ginn, cello
Diana Yusupov, cello
Michael Dauphinais, piano
Minjun Dong, piano

4:30 p.m. – Crowder Hall – Concert VI
Ensembles
Arizona Symphony Orchestra – Chad Nicholson and Daniel Asia, conductors
UA Wind Ensemble – Daniel Asia, conductor
UA Symphonic Choir – Elizabeth Schauer, conductor

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TUESDAY OCTOBER 16, 2018

7:00 p.m. – Holsclaw Hall – Concert VII
The Poetry of Paul Pines Set by Daniel Asia – In Memorium Paul Pines
Robert Swensen, tenor
Tannis Gibson, piano
Charlotte Pines, reader
Daniel Asia, reader

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Music + Festival 2018: Claude Debussy and Daniel Asia

Eleventh Annual Composers Festival
The University of Arizona Fred Fox School of Music
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WEDNESDAY, OCTOBER 10, 2018

Concert I – Holsclaw Hall – 7:00 p.m.

The Amernet String Quartet
Misha Vitenson, violin
Franz Fenkl, violin
Michael Klotz, viola
Jason Calloway, cello

Daniel Asia (b. 1953)

String Quartet No. 1 (1975)

Claude Debussy (1862-1918)

Quartet for Strings in G minor, Op. 10 (1893)

Animé et très décidé
Assez vif et bien rythmé
Andantino, doucement expressif
Très modéré

INTERMISSION

Asia

String Quartet No. 3 (2006)

Vivace
Andante, pensif
Whimsical
With humor
Soulful
Playful and singing
Vivace

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Concert I Program Notes

String Quartet No. 1, Asia

String Quartet No. 1 was written while I was studying at the Yale School of Music. It is a relatively short work in five movements all played without pause. Any composer approaching this medium is sure to know the works of Beethoven, Bartók, Crumb, Penderecki, Rochberg, Lutosławski and Brown. While this is a youthful piece, and somewhat under the thrall of those voices, there is an energetic and unique voice found in the informal borrowings and combinings of those different perspectives, in its quick alternation of the macabre and frightening, to the quiet and serene. The full resources of the instruments are used, as the strings are bowed, plucked, and scraped; the bodies of the instruments are rapped and tapped; and the bow is used both normally and with the wood striking or being slid across the strings.

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Quartet in G Minor, Op. 10, Debussy

Claude Debussy composed only one string quartet during his lifetime. (Another quartet was begun but never finished.) The String Quartet in G Minor was completed in 1893, early in his career and shortly after L’Après-midi d’un faune. The style of this composition could be likened to the work of the Impressionist painters of the time – Manet, Monet, Degas, and Pissarro. However Debussy himself preferred to be associated with the Symbolist poets – Mallarmé, Verlaine, Rimbaud and Maeterlinck, whose play Pelléas et Mélisande he later used for an opera. The artists and authors of his time were trying to create works that would appeal more to the senses than to the intellect. Debussy fought against the conventional in music throughout his student days and developed a style of composition which used musical forms as aural light and color – new textures of sound, exotic scales, chords which did not resolve. In Debussy words, “I am more and more convinced that music, by its very nature, is something that cannot be cast into a traditional and fixed form. It is made up of colors and rhythms. The rest is a lot of humbug invented by frigid imbeciles riding on the backs of the Masters – who, for the most part, wrote almost nothing but period music. Bach alone had an idea of the truth.” Debussy’s music helped to prepare the way for the music of the twentieth century, in all of its new and varied forms.

The String Quartet in G Minor is based almost entirely on one motif which is stated in the first few bars of the first movement. The motif is cast in a minor key with a flattened second step, termed the Phrygian mode, a scale often heard in Russian folk music. An easily recognizable feature of this motif is the quick ornamental triplet in the middle of the motif. The rhythm and overall shape of the motif, and of the other melodies heard throughout the work, seem to be of more importance than the harmonic structure. In addition, rather than a classic exposition and development section in each movement, one hears a continuous variation or cyclic form – a mosaic of the germinal motif and altered versions of the same. This is particularly true of the first movement.

The second movement is scherzo-like but uses novel rhythmic and coloristic devices. Once again the movement is derived from the first motif of the quartet, heard initially in the viola, then in the first violin. Around the motif the other instruments weave cross-rhythms and pizzicato flourishes. In the third movement, all of the instrumentalists are instructed to place mutes on their bridges in order to produce gentler tone color. The movement begins in 6/8 meter, in a dreamy rocking mood much akin to a nocturne. False starts in the second violin and viola lead to a full statement of the theme by the first violin. Following a pause, a new variant is introduced by the viola and is later repeated in the second violin and cello playing an octave apart. The initial theme returns at the close. The fourth movement exhibits a rhapsodic use of the initial motif throughout, including a fugue-like passage, and concludes with a frantic race to the final chord.

© Margaret Bragg, July 2013

String Quartet No. 3 (“The Seer”), Asia

When I first discussed the possibility of doing a third string quartet with the Cypress Quartet, we spoke of the implications of working with their Call and Response series, and various possibilities of influences and works to consider “riffing off of.” I concluded that it would be most interesting to consider the ramifications of working in the context of Dvořák’s Op. 96, also called the “American Quartet.” I was drawn quite simply by its musical landscape, but also by the implications of Dvorák’s ties to the old world as well as his sojourns in the new. It seems to me that an American composer lives very much in this place and time, but is also strongly influenced by past associations and past music. Being American, in many respects, means integrating multiple influences and identities. Therefore, this new quartet, like Dvořák’s, and perhaps Ives, fuses various influences.
Titles always come after the fact for me. While working on this piece, I visited the Philips Gallery in Washington D.C. I have always been drawn to the visual arts, as they are another non-verbal means of expressing that which is deeper than words can describe. There were qualities of Adolph Gottlieb’s painting “The Seer” that seemed quite analogous to my quartet. The work is mosaic-like in its larger structure. Seemingly incongruous panels of shapes build up a pleasing and articulate form. Certain iconic shapes or patterns run through the work, while others stand in isolation. In other words, the form is complex, and has multiple layers of organization.

My quartet is structured somewhat similarly. Movements One and Seven are constructed on similar materials, yet have different processes of development. The First engages its materials in a process of deconstruction and then reconstitution, while the Seventh starts almost hesitantly and in dissolution, and gradually works its way towards unity and reconciliation. The music is highly rhythmic, almost motoric, and explores quite angular shifts of register and instrumentation.

Movements Three and Five are the other parts of structural importance, but are also quite independent of each other, or of movements One and Seven, for that matter. Movement Three is whimsical and quixotic. Thus, it is full of rapid mood swings, from its almost dance-like materials, to those which are of a breezy, more superficial nature. Movement Five is an adagio, a slow and somber musical utterance. It is clear and straightforward in almost all aspects, as its rhythms are simple and plain, and its melodies sharply defined. Its trajectory is defined by register, as it starts very low, rises to the heights, and at its conclusion, comes to rest in the lowest register yet again. The climax of the movement is arrived at somewhat suddenly, and sections of repose are also heard, providing textural respites on the journey.

Movements Two, Four, and Six, can be heard in relation to each other, a subsidiary stream in relationship to the ongoing larger structure. Two and Four are almost palette cleansers and are song-like. While movements One and Seven are deeply conversational, these are more transparent, and with a clear sense of melody and accompaniment.

Movement Six is the most extended of the three, and usually presents the instruments in simultaneous pairings. It is of a playful and singing nature, with a burbling rhythm that occurs just about throughout. At the same time, in its structure, and the similarity of its opening and closing, it imitates the structure of the entire work.

This quartet accepts certain influences from popular music which are absorbed into its more complex texture and language. The keen listener may hear the very occasional shard of material that may remind of something heard from a television show theme, or even the movie The Wizard of Oz. While these associations don’t leap out, they are present, even if only on a subterranean level. It is a way of raising the vernacular to the refined, the profane to the sacred, with the goal of creating a music of deep and true engagement.

© 2006 Daniel Asia

Claude Debussy, painting by Marcel Baschet, 1884 (Versailles Museum)

Daniel Asia, Boston Massachusetts, 1975
Photo by Carolee Asia
Music + Festival 2018: Claude Debussy and Daniel Asia

Eleventh Annual Composers Festival
The University of Arizona Fred Fox School of Music
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FRIDAY, OCTOBER 12, 2018

Conference – Room 146 – 9:30 a.m.-4:00 p.m.

9:30 a.m.
“Asia on Asia”– Daniel Asia

10:15 a.m.
“Debussy, Chopin and Chabrier”— Roy Howat

11:00 a.m.
Break

11:15 a.m.
“The Symphonies of Daniel Asia”— Matthew Mugmon

12:00-1:30 p.m.
Lunch Break

1:30 p.m.
“Tonality for a ‘Century of Airplanes’: Some Thoughts on Harmony and Tonal Coherence in the First Movement of Debussy’s Violin Sonata” – Boyd Pomeroy

2:15 p.m
“Defying Debussyism: the Trois Chansons de Charles d’Orléans” – Marianne Wheeldon

3:00-3:15 p.m.
Break

3:15 p.m.
“Dan’s Music from a Friend’s Viewpoint” – Jan Swafford

SATURDAY, OCTOBER 13, 2018

Symposium – Room 146 – 1:30- 3:00 p.m.

Panel I
Jan Swafford and Daniel Asia

Panel II
Boyd Pomeroy and Marianne Wheeldon
FRIDAY OCTOBER 12, 2018

Concert II – Holsclaw Hall – 7:00 p.m.

The Piano Music of Daniel Asia

Daniel Asia (b. 1953)

Piano Set I (1975)
Tensely energetic
Dreamlike, with much rubato
Exuberante!
As fast as possible
Nostalgic

Dan Linder, piano

Piano Variations (1999)
Majestic
Calm and Placid
Lively
Majestic

Tannis Gibson, piano

Iris (2017)
Jauntily
Slow and Ethereal
Impetuously

Dana Muller and Gary Steigerwalt, piano

Ragflections (2004)
Eleni-Persefoni Stavrianou, piano

No Time (2004)
Jessica Daniel, piano

HOLSCLAW HALL IS PROUD TO FEATURE THE
Peter & Debbie Coogan Steinway B
Concert II Program Notes

*Piano Set I* was written in 1975 for my good college friend Nicholas Underhill for his graduation recital at Hampshire College of that year. It was performed in a wonderful concert space, the Red Barn. The work is in five movements. The first is proto-minimalist with small cells being repeated a specified number of times. At the same time, it does develop and there is a brief second theme which interrupts the steady 16th note motion. The second movement presents a melancholic tune stated above an accompaniment made up of stacked perfect fifths with a tonic of A-flat, which is occasionally subverted with a flattened seventh (that found in a blues scale). The movement ends, like in the first, with a dying away. Movement three is all about energy and action spread over the entire keyboard with quicksilver changes of register and dynamics. Imagine a musical version of a Jackson Pollock painting.

Movement four is about waves of sound that form a continuum, but one broken by a much slower and contrasting figure, that upon each return is just a bit more lean or hollowed out. The music of the continuum works its way from a fairly wide registral spacing to one much more compact, until finding its most compact range and the tension thus produced, the music flies outward to the extreme registers of the keyboard, both high and low. The second theme closes out the movement, in a sparse two-part counterpoint. Movement five partakes of the melodic materials of the second movement and these are offset with a folk tune played over distant chords, which at the end fade into a hazy distance.

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*Piano Variations* is a work in four movements. The outer movements are linked by character and material, the latter being a simple variation on the first. The materials of these movements are alternately majestic and quiescent, yet both ideas are somewhat of a detached nature, more having to do with the physical world than the human. The second movement is both ethereal and ruminative, alternating materials suggestive of large spaces, open and cavernous, and simple melodies that are elegiac in character. The third movement is whimsical and playful; toccata-like, it is driven by continuous sixteenth note and eighth note combinations. Occasional intrusions of a more whimsical music occur, but these are never able to derail the prevailing onward rush of the piece. The piece was begun in the summer of 1998, and after a long hiatus, finished in August of 1999.

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*Iris*, for piano four-hands, is in three movements. The first is mostly lighthearted, but always threatening to grow darker, or fall off the tracks, as it were. There is a lyrical mid-section, followed by a return to the opening material that includes an almost metallic climax. The movement ends as it began, offhand and whimsically. The second movement is a bit darker in mood, ruminative perhaps. It moves slowly at the start, as it works to gain momentum. Episodic in nature, it features a cadenza-like section as well, before it returns to its opening bell-like sounds. The third movement is motoric in rhythm and sound. It is all about unbridled energy, but of a kind that is somewhat allusive. This material is occasionally interrupted by lyrical moments reminiscent of the first movement’s simplicity, while the ending also refers to that movement’s closing gesture, albeit with a final flourish that brings the entire work to a triumphant close. The work was commissioned by Dana Muller and Gary Steigerwalt and first performed by them in the summer of 2017.

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*Ragflection* and *No Time* – One might say that the rag was rediscovered in the ‘60s and ‘70s by the classical musicians William Bolcom, Albright and Gunther Schuller, particularly in the music of Scott Joplin. It was a time of exploration, particularly of various vernaculars, and an intermingling of jazz and classical. Rochberg was writing in the style of Beethoven and Mahler, and others were re-examining tonality. Ragflection is my playful contribution to, and my take on, the rag genre. It is a rather natural addition to my piano works as my music of the last forty years or so is increasingly tonal and interested in raising sparks from an interaction with the world of popular music. No Time might be considered a riff on an often found jazz/pop rhythm, but “frozen,” or very much slowed down.

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Music + Festival 2018: Claude Debussy and Daniel Asia

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SATURDAY, OCTOBER 13, 2018

Concert III – Holsclaw Hall – 4:00 p.m.
Chamber Music

Claude Debussy (1862-1918)

Syrinx (1913)
Brian Luce, flute

Daniel Asia (b. 1953)

Plum-DS II (1976)
Brian Luce, flute
Flutefinity:
Briana George
Zoey Guan
David Ramírez
Melissa Requist
Ivo Shin
Hallie Ward
Kaissy Yau

Debussy

Sonata for Flute, Viola and Harp (1915)
Pastorale
Interlude
Finale
Brian Luce, flute
Tiezheng Shen, viola
Michelle Gott, harp

INTERMISSION

Asia

Unicorns are Fireproof (2003)

Moderato
Playful
Fast and impetuous
Brian Luce, flute
Debussy

Première Rhapsodie for Clarinet and Piano (1910)

Jackie Glazier, clarinet
Michael Dauphinais, piano

Asia

Woodwind Quintet (1998)

Lively
Moderately
Fiery
Ruminative
Impetuous, darting
Fast and mercurial

Arizona Wind Quintet
Brian Luce, flute
Sara Fraker, oboe
Jackie Glazier, clarinet
Johanna Lundy, horn
Marissa Olegario, bassoon

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HOLSCLAW HALL IS PROUD TO FEATURE THE

Peter & Debbie Coogan Steinway B

Claude Debussy at the piano (1893)
Concert III Program Notes

_Syrinx, Debussy_ – Originally written as a piece of incidental music for the unfinished Gabriel Mourey drama, _Psyché_, Claude Debussy’s _Syrinx_ is a quintessential composition of the solo flute repertoire. The music narrates a scene of unrequited love, as the young nymph Syrinx flees the advances of the Greek god Pan. Syrinx disguises herself as hollow water reeds, which Pan soon cuts to make into the first set of panpipes. The act of cutting the reeds kills Syrinx – Mourey intended for Debussy’s melody to represent a sorrowful tune later played by Pan.

_Syrinx_ was first performed on December 13, 1913 by French flutist Louis Fleury. Debussy would later dedicate the composition to Fleury, who first championed the work as a solo performance. Debussy opens the piece with short, close ranged melodic phrases before drastically winding the flute into its upper register. The listener will then recognize the opening phrases, often repeated within the context of chromatic descending lines as Debussy slowly brings the flute to its lowest register and dynamic. With its open space for melodic interpretation and emotional content, _Syrinx_ has played a crucial part in the development of solo flute music in the twentieth century. The genre has since seen pivotal works by known composers such as Luciano Berio, Edgard Varèse, Karlheinz Stockhausen, Toru Takemitsu and many more.

– Neal Warner, 2018

_Plum-DSII, Asia_ – _Plum-DSII_ is the second of a dream sequence series. While the first, for trombone, suggests a dream of a fictional trombone player, with direct suggestions of practice arpeggios, excerpts from Tommy Dorsey tunes, sequencer passages, etc., this second dream sequence uses the imagery in a more metaphoric and poetic manner. Thus the materials are more integrated, and it is rather on the structural and programmatic level that the dream occurs.

The work is in eight major sections, with each section having a different character, for example, fast and furtive, episodic, quiescent, or drifting. While each of these sections is strictly written out, surrounding most of the sections is, what I have termed, derivative materials. These are materials of short length (like tape splices), that are in some manner derived from a main body of material, i.e. the numbered sections. They may be considered commentary, in almost the Talmudic sense. The player is allowed, or encouraged, to elide these secondary materials into the main narrative at his discretion. Thus, he is asked, to make quick, dreamlike connections between these materials at will. This process allows for the player (particularly in the multiple flute version) to take different pathways through the material at the same time, to comment, re-order, and elaborate on new connections. The player is asked to take a particular narrative, and move through it in different emotive states. It provides the possibility for a simultaneous presentation of these different emotive states, or for a confluence of narratives to move at the same time.

The work was written for my friend and colleague, Robert Dick.

– © 2005 Daniel Asia

_Sonata for Flute, Viola, and Harp, Debussy_ – In 1914, Claude Debussy was encouraged by his publisher, Jacques Durand, to compose a set of six sonatas for various combinations of instruments inspired by the French Baroque composers François Couperin and Jean-Philippe Rameau. These sonatas came at a time in Debussy’s creative life where he aimed to work in much stricter compositional forms than he had before. Upon completing the _Sonata for Flute, Viola, and Harp_, Debussy wrote to a friend: “[The music is] so terribly melancholy that I can’t say whether one should laugh or cry. Perhaps both at the same time?” This melancholy mood certainly stems from the compositional devices used by Debussy throughout the piece: improvisatory materials for all three musicians, ambiguous harmonies, drone-like sustained tones, musical ornamentation as opposed to development, and a sense of dissolving cadences; this is music that reaches past the Baroque era and into Antiquity.

The opening Pastorale movement is built of five themes that are recalled in various orders and guises to create a unified structural form. The second-movement Interlude is the most obvious tribute to the Baroque Era and is composed in a five-part Minuet form. Debussy strays from the structural importance of the number five in the Finale, a movement made up of three musical themes. These themes are presented and reintroduced in constantly changing guises alongside some reminiscences back to the opening Pastorale movement.

– Jared Aragón, 2018
**Unicorns are Fireproof, Asia** – *Unicorns are Fireproof* is a work in three movements for solo flute.

Movement one is marked moderato, and is to be played in a resolute, but somewhat discursive manner. The original motive is well marked and is developed during the course of the piece with more flexible and spoken rhythms. This material is interrupted twice with a new idea marked sotto voce, meant to be played very quietly, as if to one’s self. The climax of the movement comes toward the end, as the original motive is heard very loudly and in a high register. The music then trails off to a quiet close.

Movement two is short and playful. It is characterized by short, rapid bursts of sound, that are decidedly off balance. The movement finds its way back to its opening gesture at its conclusion.

Movement three is fast and impetuous. It is a virtuoso study in rhythmic combinations of twos and threes. It abounds in rhythmic and pitch palindromes, either simple and straightforward, or slightly off. Consider this a musical universe of sudden gravitational pulls and distortions, where glistening, fast darting, unicorns are in control.

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**Première Rhapsodie, Debussy** – In 1909, Paris Conservatoire director Gabriel Fauré asked Debussy to write a clarinet piece for the next year’s student performance exams. The result was the *First Rhapsody*, a vigorous test of the clarinetist’s ability to project a lyrical singing tone and demonstrate command of technical challenges ranging from quicksilver chromatic runs to chains of trills and rapid changes of articulation, all the while scrupulously following Debussy’s sometimes-fluid, sometimes-florid rhythmic patterning—without the aid of unseemly foot-tapping, of course. This work is far more than a simple étude, however. Its balanced sectional contrasts and ingenious construction around the opening motif announced by the clarinet, developed thorough a panoply of moods from dreamy reverie to scherzando friskiness, reveal how Debussy’s burgeoning interest in structure was replacing the pictorialism of his earlier works.

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**Woodwind Quintet, Asia** – *Woodwind Quintet* is a set of six short movements. Each is relatively brief and straightforward, and for the most part, presenting one idea and its development.

The first is rather jaunty, its main motive being a quick ascent, a hesitant wavering on a plateau, followed by a quick descent. It is developed with an alteration of meter that groups eighth notes in twos and threes.

The second piece, marked moderately, and inward, is relatively quiescent. Mantra-like, it declaims a gentle melodic phrase over a constantly changing harmonic landscape.

The third movement, marked presto, is all about speed. Daring quicksilver changes occur in all spheres – registral, dynamic, and textural.

The fourth piece is formed of a long, ruminative, melody repeated a number of times. On each repetition slight embellishments are added, as are additional contrapuntal, or supporting lines.

The fifth movement is the only one that could perhaps be viewed as presenting more than one idea; or maybe they are two halves of one idea. In any event, one is heard as rapid fire single note triplets, followed immediately by a two or three-part texture, played in eighth notes. Part of the playfulness of the piece is the seeming opposition of these materials and their ultimate reconciliation.

The sixth piece is certainly the most difficult and daring. Marked lively, it is a continuous development of a short phrase formed of asymmetrical groups of eighth and sixteenth notes. Each development becomes more elaborate, harmonically and registral. However, all is brought aright at the end, as what has been a constantly shifting universe is brought to a state of hard-won repose.

This work was commissioned by the Dorian Woodwind Quintet with generous funding provided by the National Endowment for the Arts and Charlene Sampson.

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Music + Festival 2018: Claude Debussy and Daniel Asia

Eleventh Annual Composers Festival
The University of Arizona Fred Fox School of Music
October 10-16, 2018

SATURDAY, OCTOBER 13, 2018

Concert IV – Crowder Hall – 7:30 p.m.
The Piano Music of Claude Debussy
Roy Howat, piano

Claude Debussy (1862-1918)

Lent, mélancolique et doux, from Images [oubliées], (1894)

Estampes (1903)
Pagodes
La soirée dans Grenade
Jardins sous la pluie

La plus que lente (1910)

La fille aux cheveux de lin’ (1910) – Clair de lune’ (1913) – L’isle joyeuse (1904)

INTERMISSION

Preludes, Book 2, complete (1911–1913)
(...Brouillards)
(...Feuilles mortes)
(...La puerta del Vino)
(...”Les fées sont d’exquises danseuses”)
(...Bruyères)
(...General Lavine – excentric)
(...La terrasse des audiences du clair de lune)
(...Ondine)
(...Hommage à S.Pickwick Esq. P.P.M.P.C.)
(...Canope)
(...Les tierces alternées)
(...Feux d’artifice)

Crowder Hall is proud to feature the
Peter & Debbie Coogan Steinway D
Concert IV Program Notes

‘Lent, mélancolique et doux’, from Images [oubliées] – Unpublished until 1977, Debussy’s early Images of 1894 survive in a manuscript he dedicated to the adolescent daughter of his painter friend Henry Lerolle. On the manuscript Debussy noted that the pieces could be treated as “conversations between the piano and oneself.” This applies particularly aptly to the first piece, headed just “Lent, mélancolique et doux,” and which gently echoes two of Debussy’s other projects at the time, the Prélude à l’après-midi d’un faune and the first draft of Pelléas et Mélisande. Nothing even in Debussy’s published output surpasses the plangent lyrical beauty of this opening piece. The first publication of the three pieces, by Theodore Presser Co. in 1977, retitled them Images [oubliées], to prevent confusion with Debussy’s two established sets of piano Images from 1905 and 1907.

Estampes – Pagodes; La soirée dans Grenade; Jardins sous la pluie – The three Estampes mark Debussy’s complete maturity as a composer for the piano, their title attesting also to his love of Japanese prints. “Pagodes” reflects a visual approach by the way its opening arabesques rise in layers, like the outlines of a pagoda roof. More broadly, the piece evokes rhythms and textures of Indonesian gamelan, which had enchanted Debussy at the Paris World Exhibitions of 1889 and 1900. Like something of a magic carpet, “La soirée dans Grenade” transports us to the south of Spain, in a piece that entranced the young Manuel de Falla, leading to a lifelong friendship between the two composers. “Jardins sous la pluie” takes inspiration from several sources nearer home. In summer 1902 Debussy was sitting for the painter Jacques-Emile Blanche (to whom he dedicated the Estampes): one day, with several guests present for a garden lunch, a sudden storm broke; Blanche recalled that “everyone took refuge in the house, except Claude, determined to savour to the full the scent of soaked earth and the soft patter of raindrops on the leaves.” To that Debussy added a return to sunshine at the end. Play this piece in France, and any children present will start singing along (so may the adults), because Debussy worked two popular French children’s songs into the piece’s toccata tapestry: “Do, do, l’enfant do” and “Nous n’irons plus au bois.”

La plus que lente – With his first book of piano preludes complete in 1910, Debussy relaxed over this witty piece, an affectionate send-up of the slow waltz craze. His immediate inspiration for it appears to have been the recently-installed Hungarian band at the Carlton Hotel in Paris (in their red suits), including the violinist Léoni, a cimbalom, a snappy bass and a vertiginously high soprano clarinet. In reality it’s not a very slow waltz: the title is a pun à la Rameau or Couperin, that can only be approximated in translation as something like “The slow waltz outwaltzed”, and the piece sometimes really moves along, marking out several episodes rather like a suite of waltzes. If the mood is that of the café waltz, the musical mastery is Debussy’s; he maintained a particular ironic fondness for the piece.

“La fille aux cheveux de lin” – “Clair de lune” – L’isle joyeuse – This provisional group, assembled for tonight’s concert, unites three of Debussy’s best known pieces with something of a linking thread. The title “La fille aux cheveux de lin” comes from a poem by Leconte de Lisle, which in turn derives from a song by Robert Burns, “Lassie with the lint white locks,” a shepherd’s love song to a shepherdess. Debussy’s prelude tracks Burns’s poem remarkably closely. “Clair de lune,” from Debussy’s Suite bergamasque, composed in 1890 but not published until 1905, is the most forward-looking piece in that suite. Its final D-flat chord effortlessly leads into the opening trill of L’isle joyeuse (1904), originally intended as the finale of a suite. Both these pieces link to the poetry of Verlaine and the world of bergamasque and fête galante from the time of Louis XIV; L’isle joyeuse, however, is thoroughly 20th century, Debussy’s most virtuoso and orchestral piano writing, with a few echoes of Balakirev’s brilliant Islamey, which Debussy much admired.

Préludes, 2e livre – Debussy started to assemble his second book of Preludes late in 1911, completing early in 1913. In an interview of 1911 he had mused. “The noise of the sea, the curve of the horizon, the wind in the leaves, the cry of a bird; all leave impressions on us. And suddenly, when one least wills it, one of those memories spills out of us and expresses itself in musical language.” This might epitomize the second prelude, “Feuilles mortes,” whose opening suggests “the wind in the leaves,” followed by leaves lazily falling to the ground. Most of the titles have some sort of literary, historic, visual or theatrical connection, from James Barrie’s Peter Pan (“Les fées sont d’exquises danseuses”) to the American clown Ed Lavine (“General Lavine,” set in cakewalk rhythm). Another caricature in the set uses a deliberately flatfooted saraband to depict Charles Dickens’s “Mr Pickwick.” “La Puerta del Vino” for its part took inspiration from a postcard of the Moorish gate at Granada’s Alhambra, while “Canope” refers to the ancient Egyptian city, evoked in Debussy’s imagination by two Canopic jar lids he had somehow acquired and kept on his work table. “La terrasse des audiences du clair de lune” was a phrase lifted from a newspaper report of coronation festivities in India. The music is also replete with humorous allusions, including several echoes of Stravinsky’s Petrushka and even Le sacre du printemps (in “Les tierces alternées”), Stephen Foster’s Camptown races, and two obvious national anthems.

– Roy Howat
**Music + Festival 2018: Claude Debussy and Daniel Asia**

**Eleventh Annual Composers Festival**

*The University of Arizona Fred Fox School of Music*

*October 10-16, 2018*

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**SUNDAY, OCTOBER 14, 2018**

**Concert V – Holsclaw Hall – 1:00 p.m.**

**Claude Debussy (1862-1918)**

*Sonata for Violin and Piano (1917)*

- Allegro vivo
- Intermède. Fantastique et léger
- Finale. Très animé

Timothy Kantor, violin

Michael Dauphinais, piano

**Daniel Asia (b. 1953)**

*A Lament (2001)*

Diana Yusupov, cello

Michael Dauphinais, piano

**Asia**

*The Jane Set (2011)*

- Misterioso
- Murmuring and ghostly
- Vivece
- Misterioso

Edward Goodman, saxophone

**INTERMISSION**

**Asia**

*The Semazen Partita (2016) – World Premiere*

- Adagio
- Leisurely; no cares
- Impetuous

Timothy Kantor, violin

**Debussy**

*Sonata for Cello and Piano (1915)*

- Prologue. Lent
- Sérénade. Modérément animé
- Finale. Animé

Jacob Ginn, cello

Minjun Dong, piano

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**HOLSCLAW HALL IS PROUD TO FEATURE THE**

*Peter & Debbie Coogan Steinway B*
Concert V Program Notes

**Sonata for Violin and Piano in G Minor, Debussy** – Debussy’s final years were wretched. He developed colon cancer in 1909 and underwent a painful operation, radiation therapy, and drug treatment. It was all to no avail, and the disease took its steady course. The onslaught of World War I in 1914 further depressed him, but it also sparked a wave of nationalistic fervor, and he set about writing a set of six sonatas for different combinations of instruments. It may seem strange that the iconoclastic Debussy would return in his final years to so structured a form as the sonata, but he specified that his model was the French sonata of the 18th century and not the classical German sonata. To make his point – and his nationalistic sympathies – even more clear, Debussy signed the scores of these works “Claude Debussy, musicien français.”

Debussy lived to complete only three of the projected six sonatas: a *Cello Sonata* (1915); a *Sonata for Flute, Viola, and Harp* (1916); and the *Violin Sonata*, completed in April 1917. It was to be his final work, and it gave him a great deal of difficulty. From the depths of his gloom, he wrote to a friend: “This sonata will be interesting from a documentary viewpoint and as an example of what may be produced by a sick man in time of war.” Debussy played the piano at the première on May 5, 1917, and performed it again in September at what proved to be his final public appearance. His deteriorating health confined him to his room thereafter, and he died the following March.

For all Debussy’s dark comments, the *Violin Sonata* is a brilliant work, alternating fantastic and exotic outbursts with more somber and reflective moments. In three concise movements, the sonata lasts only about thirteen minutes. Debussy deliberately obscures both meter and key over the first few measures of the Allegro vivo, and only gradually does the music settle into G minor. The haunting beginning of the movement feels subdued, almost ascetic, but the dancing middle section in E major is more animated. Debussy brings back the opening material and rounds off the movement with a con fuoco coda.

The second movement brings a sharp change of mood after the brutal close of the first. Debussy marks it fantastique et léger (“Fantastic [or fanciful] and light”), and the violin opens with a series of leaps, swirls, and trills before settling into the near-hypnotic main idea. The second subject, marked “sweet and expressive,” slides languorously on glissandos and arpeggios, and the movement comes to a quiet close. Over rippling chords, the finale offers a quick reminiscence of the very opening of the sonata, and then this theme disappears for good and the finale’s real theme leaps to life. It is a shower of triplet sixteenths that rockets upward and comes swirling back down: the composer described it as “a theme turning back on itself like a serpent biting its own tail.” There are some sultry interludes along the way, full of glissandos, broken chords, rubato, and trills, but finally the swirling energy of the main theme drives the music to its animated close.

**A Lament, Asia** – *A Lament* is based on the second movement of my *Cello Concerto*, written for Carter Brey and a consortium of orchestras. The movement is, for the most part, a soulful melody, in an adagio tempo. Starting quietly in the lowest range of the cello, by the conclusion of the movement, the cello has made its way to a searing restatement of this melody in its highest register, only to collapse upon itself in exhaustion and retreat back to the lower register. There are other themes of a more moderate speed that provide a sense of gentle rumination, as well as a chorale that leads back to the opening. The conclusion recalls the chorale music as the music fades into oblivion.

The work was first performed by cellist Steven Honigberg and pianist James Tocco, March 3, 2002, at the U.S. Memorial Holocaust Museum, Washington D.C.

**The Jane Set, Asia** – *The Jane Set*, for solo saxophone, is one of a series for solo instruments. Like its progenitor, *The Alex Set* (for solo oboe or saxophone), this work is evocative, idiomatic, virtuosic, and widely expressive. The four contrasting movements are marked Misterioso; Murmuring and ghostly; Vivace; and Misterioso. Playful, with the speed moving from slow, to moderato, to fast, and finally back to slow again- a completed journey.

Why the name? With the first set, in my youthful ebullience, I figured, hmm, a name? – if not sonata or study, perhaps a real name. I chose Alex, which was propitious, as the work, in its final form, was commissioned by the great oboist Alex Klein. I have decided to continue this playful approach with this set as well as the recent *Jack Set* for solo bassoon.
**The Semazen Partita, Asia** – *The Semazen Partita* is in three movements: Adagio; Leisurely, but getting faster; Motoric. Semazen is Turkish for whirling dervish which describes the image I had for the middle movement, as the dervish becomes more and deeply entranced and the musical line correspondingly opens and unfolds. I was influenced by a lovely sculpture of just such a character given to me by my former student Armagan Durdag. It is of a lovely deep blue hue and has elegant outstretched arms that seem to contain and emanate that swirling energy. The first movement is lyrical and supple, opening up in its own way. The final movement takes it material from the coda of the first, and then after taking this material through its double-stopped paces, concludes with a quiet reference to the very opening of the composition.

– ©2018 Daniel Asia

**Sonata for Cello and Piano in D Minor, Debussy** – Debussy’s compact little sonata for cello and piano was written in 1915 as part of a series of instrumental sonatas meant to assert the value of French culture during a depressingly long war that Debussy saw as threatening France’s very survival. The work comprises three movements, each successive movement shorter than the previous. The first movement, Prologue, announces its motivic foundations in the first bar: a quick triplet and long note, followed by a descending modal scale figure. Rhapsodic elaborations of the triplet figure form its first theme; tender ruminations on the descending scale figure its second. An animated middle section prepares for the triumphant return of the opening material and its serene farewell. The Sérénade that follows lives up to its title with ample pizzicato writing for the cello and a fair imitation of guitar strumming in the piano. Capriciously paced and leering with portamento slides, this movement pursues its evening entertainment goals with infinite delicacy.

In contrast to the spare scoring of the previous movements, the Finale simply bubbles over with running notes. This is a movement in a hurry to get somewhere, but the scamper is often rewardingly interrupted by – or superimposed with – long strands of lyrical melody.

– Donald Gislason
**Music + Festival 2018: Claude Debussy and Daniel Asia**

*Eleventh Annual Composers Festival*
*The University of Arizona Fred Fox School of Music*
*October 10-16, 2018*

**SUNDAY, OCTOBER 14, 2018**

Concert VI – Crowder Hall – 4:30 p.m.

Daniel Asia (b. 1953)

*Gateways* (1999)

The University of Arizona Wind Ensemble
Daniel Asia, conductor

**Debussy**

*from Trois chansons de Charles d’Orléans* (1908)

*Yver, vous n’estes qu’un villain*
*Quant j’ai oui le tabourin*

Lylah Field, soprano
Trish Marji, mezzo soprano
TJ Simon, tenor
David Ingram, baritone

The University of Arizona Symphonic Choir
Elizabeth Schauer, conductor

**Asia**

*Purer Than Purest Pure* (1998)

*Settings of e.e. cummings*
purer than purest pure (from purer than purest pure)
this is a rubbish of human rind (from summer is over)

The University of Arizona Symphonic Choir
Elizabeth Schauer, conductor

**Claude Debussy** (1862-1918)

*from Nocturnes* (1899)

*Fêtes*

Arizona Symphony Orchestra
Chad Nicholson, conductor

**INTERMISSION**
Asia

Symphony No. 4 (1993)
Adagio-Moderato-Adagio
Allegro (Scherzo)
Adagio (in memoriam Stephen Albert)
Allegro

Arizona Symphony Orchestra
Daniel Asia, conductor

• • •

Please join us for a reception in the Green Room following the performance.

Business card of Claude Debussy, child, ca. 1875
Municipal Museum of Saint-Germain-en-Laye (gift of Adele Debussy)
**The University of Arizona Wind Ensemble**  
*Chad R. Nicholson, conductor*

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<td>Marianne Cayer, <em>E-flat</em></td>
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<td>Nathan Ksiazek, <em>bass</em></td>
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<td>George Rosas</td>
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The Arizona Symphony Orchestra
Thomas Cockrell, conductor (sabbatical leave fall 2018)

Violin
Isabella Bryant
Lauren Carraaco
Laura Cáñez
Gabrielle Dietrich
Alexandra Fallgatter
Chiara Ferrero
Stella Kim*
Yvette Lanz
Jessica Muiske-Wilkison
Courtney Pinski
Carissa Powe
Rafael Reyes-Worman
Callum Robbins-Gennerich**
Daniel Worms

Viola
Katie Baird
Joseph Bingham**
Gabriella Cioca
Jenn Trần Đoàn
Xiaochen Dong
Angel Moreno
Tiezheng Shen

Cello
Caroline Bell
Rong Cao
Jacob Ginn
Victor Molina
Levi Powe
Maria Savarese
Diana Yusupov**

Bass
Matthew Carlyon
Dallas Carpenter**
Gareth Montanarelo
Bryce Putt
Jeffrey Sandberg

Flute
Alysson Hoffmann
David Ramirez
Ivo Shin

Oboe
Tad Biggs
Michaela Gauthier
Maya Griswold

Clarinet
Baiyu Li
Charles du Preez

Bassoon
Jacob Fernandez
Curtis Novak

Horn
Christopher Blanco
Anne Cotin
Quinn Jarecki
Michael Mesner

Trumpet
Connor Bagheri
Tony Belletti
Danny Saufley

Trombone
Rafael Marques
Neal Romberg
Katie Trent

Tuba
William Hammer

Percussion
Porter Ellerman
Marcus Hawkins
Zachary White

Harp
Yvonne Cox
Katie Damon
Victoria Gonzalez

Piano/Celeste
Milo Ratner

Assistant Conductor
Riddle Orchestral
Assistant
Sean Bressemann

* Concertmaster
** Principal
The University of Arizona Symphonic Choir
Elizabeth Schauer, conductor
Christian Hagedon, rehearsal pianist

Soprano
Hailey Butler
Kaitlyn Fahrendorf
Lylah Field
Lauren Jackson
Bridget Marlowe
Allison Rascon
Ashley Sova*
Juliette Young

Alto
Katrina Bley
Grace Bryars
Pauline Castro
Ashlee Davis
Emily Drum*
Abigail Eckert
Trish Marji
Abigail Prusinski

Tenor
Sebastian Alameda
Trevor Bourland

Peter Arriola
Joseph Campbell
Joshua Hill
Jinzhao Jia
Bennet Koh
Armando Ramirez
TJ Simon
Jake Walters*

Bass
David Asher*
David Condit
Michael Di Camillo
Joshua Elias
Simon Faddoul
Sean Finn
James Howerton
David Ingram*
Gerardo Molina
Jesus Quintero
Gabe Sulser

* Section leader
Concert VI Program Notes

Gateways, Asia – Gateways, the band version, was written in the summer of 1999. It is based on the orchestral version which was begun in the middle of May 1993, and finished on July 13, 1993.

The work – a fanfare-like piece – is kaleidoscopic and mercurial in nature. It rapidly moves back and forth between sections of strong contrast. At the same time, all of the musical materials are somewhat light hearted in character, as befits a fanfare. There is also liberal use of a fanfare’s traditional rhythmic motive, namely an eight-note and two sixteenth-notes, albeit used in often curious and humorous permutations. And of course the brass and percussion play a prominent role.

The orchestral version work was commissioned by the Cincinnati Symphony Orchestra and its music director Jesús López-Cobos. The wind ensemble version of Gateways was commissioned for the Baylor University Wind Ensemble by The David and Mitzi Scott Family of Houston, Texas as a gift to celebrate the new millennium. The Scott’s fervent support of the arts and young people is gratefully acknowledged.

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Nocturnes, Debussy – Debussy’s Nocturnes, for orchestra, were composed between 1898 and 1899 and published in 1899. The set of works is comprised of three movements: I. Nuages (Clouds), II. Fêtes (Festivals), and III. Sirènes (Sirens). Movements I and II were first performed in Paris in 1900, and again in 1901 with the addition of the third movement (which additionally requires a female chorus). The American premiere performance took place in Boston in 1904. While the title might seem to imply inspiration derived from the night or dreams, or harken back to an earlier form in music (such as the single-movement nocturne for piano), Debussy transforms the idea into something innovative. His approach is symbolic, rather than impressionistic, allowing each listener varied interpretations of the music. “Fêtes” is forceful and upbeat, and employs the use of rhythmic ostinatos and repetition which underlie several climaxes, eventually trailing off as the procession ends its journey.

Debussy provided insight into this work in the score. He wrote, “The title Nocturnes is to be interpreted here in a general and, more particularly, in a decorative sense. Therefore, it is not meant to designate the usual form of the Nocturne, but rather all the various impressions and the special effects of light that the word suggests. – ‘Nuages’ renders the immutable aspect of the sky and the slow, solemn motion of the clouds, fading away in grey tones lightly tinged with white. – Fêtes gives us the vibrating, dancing rhythm of the atmosphere with sudden flashes of light. There is also the episode of the procession (a dazzling fantastic vision), which passes through the festive scene and becomes merged in it. But the background remains resistantly the same; the festival with its blending of music and luminous dust participating in the cosmic rhythm. – ‘Sirènes’ depicts the sea and its countless rhythms and presently, amongst the waves silvered by the moonlight, is heard the mysterious song of the sirens as they laugh and pass on.”

Kari Kreiter, 2018

Trois Chansons, Debussy – At the beginning of the 20th century, Debussy's Trois Chansons began a trend that later would be embraced by Ravel, Poulenc, Hindemith and later the Dutch composers Henk Badings. Essentially the French art song of the middle ages, the chanson was largely defined by the particular text organization of formes fixes. This organization also dictated a congruent musical form for these mediaeval works. Although the term chanson in modern times can refer to a wide range of musical forms and poetic types, in Debussy’s case, the chansons actually feature original texts in formes fixes by the accomplished medieval poet, Charles, Duke of Orléans (1394-1465). Debussy has ably crafted delightful miniatures that marry his contemporary compositional signatures (chordal planing, fluid textures and a feeling of musical spontaneity) with nods to the archaic form (modal tendencies, musical “refrains” and, of course, the text itself). Symphonic Choir is performing the second and third chansons of the set today. In “Quant j'ai ouï le tabourin” the protagonist has been awoken by the drums of spring revelers, but responds to the “noise” with a sense of ennui and a desire for more sleep. Debussy contrasts a languid melody in the soprano voices with a persistent invitation in the other voices, musically representing the revelers and the sound of the drum. In “Yver,” the poet curses at the villian Winter, and Debussy provides a fitting and dramatic musical voice to the changing moods of the poem: condemnation of hail, wind, snow and rain; the poet’s preference for pleasant summer, and his desire to banish winter to exile.

Elizabeth Schauer, 2018
Quant j’ai oui le tabourin
When I heard the drum sound, calling people to go a-maying,
I neither stirred in my bed nor lifted my head from the pillow.
Instead, I yawned, “it’s much too early; I’ll go back to sleep for a while.”
Let the young people share their plunder;
I will become acquainted with Indifference and share myself with him;
I have found him to be my closest neighbor.

Yver, vous n’estes qu’un villain
Winter, you are nothing but a villain;
Summer is pleasant and gentle,
As confirmed by May and April,
Who escort it evening and morning.
Summer clothes the fields, woods and flowers
With its garb of greenery and many other colors,
According to the laws of nature.
But you, Winter, are much too full of snow, wind, rain and hail.
Without mincing words, I’ll speak plainly:
Winter, you are nothing but a villain!

Settings of e.e. cummings – Choral music has occupied a small but distinguished place in Dan Asia’s catalogue, including a body of artful part song sets on the poetry of Paul Pines and E.E. Cummings. “Using [Cummings’] poetry was ubiquitous for other composers in the 1960s and 1970s, because the splinters and spatters of print reflected the pointillistic musical practices of the time.” By the mid-1990s that trend had ended and this is when Dan turned to Cummings as a source for three sets of part songs. Upon revisiting Cummings’ work, Dan was delighted to encounter several poems that were written in traditional stanzaic form, complete with rhymes and expressing what Asia calls “a deeply transcendent religious experience I had not confronted in his work before.”

In these sets Asia’s writing emphasizes clarity of text rather than polyphonic curlicues. The Cummings settings are mostly homophonic. “Listeners know certain texts well...With Cummings, it’s not clear at all what’s being said. He presents deconstructed texts. The music allows one to understand the content and its structure.” Composed in 1996, the set “purer than purest pure” comprises seven short movements for SATB chorus, of which the title movement is the last. This work was commissioned by the Ithaca College Chorus, Lawrence Doepler, director of choral activities. “This is a rubbish of human rind” is the second movement of seven that make up the set “Summer is Over,” which was composed in 1997. Dan writes “Cummings’ ideas run from the simple to the complex, from the mundane to the sublime, from the secular to the religious, from the serious to the fanciful. It is this rich gamut of thought, as well as the wondrous use of language, that has always attracted me to his work.”

– From the liner notes of Choral Works of Dan Asia, BBC Singers, Odaline de la Martinez, conductor, Summit Records, 550
In the 1990s, he turned to Cummings as a source for three sets of part songs.

*purer than purest pure*

purer than purest pure
whisper of a whisper
so (big with innocence)
forgivingly a once
of eager glory, no
more miracle may grow
- childfully serious
flower of holiness
a pilgrim from beyond the future’s future; and
immediate like some newly remembered dream –
flaming a coolly bell
touches most mere until
(eternealy) with (now)
luminous the shadow
of love himself: who’s we
- nor can you die or i
and every world, before
silence begins a star

*this is a rubbish of human rind*

this is a rubbish of human rind
with a photograph
clutched in the half
of a hand and the word
love underlined
this is a girl who died in her mind
with a warm thick scream
and a keen cold groan
while the gadgets purred
and the gangsters dined
this is a deaf dum church and blind
with an if in its soul
and a hole in its life
where the young bell tolled
and the old vine twined
this is a dog of no known kind
with one white eye
and one black eye
and the eyes of his eyes
are as lost as you’ll find
Symphony No. 4, Asia – This Symphony, in four movements, is my most “classical” in structure and sound. Also, after the more coloristic effects and ‘clouds of sound’ found in my previous orchestral works, in this piece I was rediscovering old formal ideas, and perhaps laying more bare the primary motivic ideas and their development. The movements are marked Adagio con rubato-Andante, Allegro scherzo, Adagio, and Allegro.

The opening movement begins with a light and delicate introduction, which gives way to a middle section of increasing momentum, followed by a return to the atmospheric opening. The second movement is a true scherzo. There are refractions of Beethoven scherzos, but sometimes a beat is chopped off, creating a skipping effect. Also everything is in threes in the trio-section; the harmony is three-voiced, and the instrumentation is also in threesomes. The slow movement begins and ends with the sounds of bells tolling, and is elegiac in character, having been written shortly after the death of Stephen Albert, a teacher and then colleague. The slightly bumptious finale is a classical rondo with a recurring section of full orchestration, and contrasting sections of a more delicate nature.

This work was commissioned by the Phoenix Symphony with funding from the National Endowment for the Arts.

– © 1993 Daniel Asia
Music + Festival 2018: Claude Debussy and Daniel Asia

Eleventh Annual Composers Festival
The University of Arizona Fred Fox School of Music
October 10-16, 2018

TUESDAY, OCTOBER 16, 2018

Concert VII – Holsclaw Hall – 7:00 p.m.

In memoriam Paul Pines:
the Poetry of Paul Pines set by Daniel Asia
Co-sponsored by the UA Poetry Center

Robert Swensen, tenor
Tannis Gibson, piano
Charlotte Pines and Daniel Asia, readers

Pines Songs
I’ll Never understand
Dear Frank
I walk out to the end
A little girl

Songs from the Page of Swords
Glyph/The Messenger
My Egyptian Sister
Mein Bruder
Reincarnation
New Years, 1979, Ending the Decade at Phebe’s
Glyph/The Message

Asia
Adrift on Blinding Light (2007)
Rama’s Dream
The Voice is Not the Word
If I Have Grown Hawk-like
On a Good Day
(See program notes for texts)

Ossabaw Island Dream (selections)
To say I’ve come back from the dead
As a child my dreams
Think of yourself as an idea
There are details I’ve loved so much
How the rain comes—insistent and slow
Divine Madness (selections)
The idea is to throw out a net of words
Citizen Tom Paine
Leonard Bernstein
Meanwhile
But shall we leave it here
I who have spoken the world

Asia
Breath In A Ram’s Horn (1996/2013)
What Do We Do Now
Old Medals, Prayer Shawls
Job Longed for the Grave
Yom Kippur
My Father’s Name Was
(See program notes for texts)

Charlotte’s Songs
Look Ma, no hands
“Maybe if we find three wishing stars”
The Man In The Moon
The Dualist
Amor and Psyche
Los Pájaros de Jalisco

HOLSCLAW HALL IS PROUD TO FEATURE THE
Peter & Debbie Coogan Steinway B

Paul Pines
Concert VII Program Notes

Adrift on Blinding Light – Astrobiology and the arts are interested in the implications of life beyond Earth. This suggests many questions. What does this mean regarding the view of ourselves in relationship to the cosmos, to ourselves, to God? How do we re-configure our relationship to others out there, and our relationships with those right here? How do we understand our place in time and space? How does this affect our everyday lives? What metaphors do we use to describe this situation, our (and their) human (?) condition? Paul Pines didn’t seek to ask or answer these questions in his poems in Adrift on Blinding Light – but he does. I have chosen a few poems that look at the relationship of living creatures, here and there, and the universe.

This work was commissioned by Astrobiology and the Arts, the University of Arizona, Richard Poss, director.

From “Adrift on Blinding Light”
Copyright © 2003 Paul Pines, Ikon Press

Rama’s Dream
I reach for you beneath the sheets.
The skin of time asleep
touches my limbs
and for an instant I believe it’s you,
as you were,
touching me
as I had been.

I will always love you in this peculiar way.

The Voice is Not the Word
The voice is not the word
though it shapes
and contains it
rising from a fire
that makes shadows dance
on the wall of our cranium.
There is another voice
beneath sound (such as
we hear in dreams
with an inner ear)
that grows so loud it
can move through us
with a force that makes
us speak in tongues.
At times we are aware
of a question
coiled in the silence
where breath begins
which can be answered
only with an inner voice
that will not speak
until we are dumbfounded.
To be found dumb is to
perish into what we hear.
If I Have Grown Hawk-like

If I have grown hawk-like
and hunt alone
zero in
from the heights
strike and re-ascend
with undiminished hunger
that’s how it feels to be touchy and always in need.

A child makes himself a promise
to preserve himself
the man forgets
but the word once given
persists
in the fear of death-
that one is dying
or already dead

On A Good Day

On a good day it’s most satisfying to be free
not to search…

especially for a fisherman
in a net shirt
on his way to the fishing ground

Should I be worried my shorts
don’t fit
(as if my fantasy
might find me unstylish)?

And if I held her
in my thought
would it affect the movement
of the waves?

I am a rower who has swallowed his oarlocks!

Breath in a Ram’s Horn, Asia – Breath in a Ram’s Horn is a song cycle of five poems. They range from the sublime to the mundane, from the sacred to the profane.

Paul and I first met at the MacDowell Colony, an artist’s retreat in Peterborough, New Hampshire, in the winter of 1978, just about forty years ago. We became close friends, partly as the result of a shared ferocity brought to the game of table tennis. I requested books of poetry. I have since written many works based on his writings.

His poems bring together very disparate worlds, uniting a wealth of emotional perspectives. The imagery ranges from Ecclesiastes to the Blues, stating something universal that is culled from the simple and earthy. At the core of the work is man’s uneasy place in the universe; that of a curious bystander to his own inner world, living in a physical world he also hardly understands. How these interior and exterior worlds meet and interact is the enigma at the center of these poems. However it is an enigma that is often imbued with a wry and delicate sense of humor.

The poems in this cycle are imbued with images of family and Judaism, and their intertwining. One finds memories of the poet’s father, mother, and grandfather; memories of prayer shawls, phylacteries, praying; imagery of the high holydays, Rosh Hashana and Yom Kippur, and the power of recollection; and a reflection on Job and David. And just like the lives of these two Biblical characters, the poems are not pretty or easy, but rather filled with the difficulties and anguish of a life as it is really lived.

© 1996 Daniel Asia
1. What Do We Know

What do we know
that we shall keep?
Does a housefly
have a heart?
A dragonfly?
A flea?

My father as a boy
sold apples
on the street
after his father
ran off as
later
in his heart
he ran from me

As a boy
I ran away
hoping he’d find me
(he never did)
and found instead
my grandfather Marcus
lost
in my heart
searching for him

2. Old Medals, Prayer Shawls

Old medals
prayer shawls
letters from Warsaw
locked behind a closet door
my father’s chipped phylacteries
he put on one morning
to show us

he was bound
by law

(no less
than Laius
killed by the son

he left out
to die)

that destiny
is not arbitrary
but what
we build
bound
hand and foot

my father
thus

swaying
as he prays
to a strange god
in a strange tongue
3. Job Longed for the Grave

Job longed for
the grave
would’ve
preferred it
to the lesson
David
learned
throughout
his life
as King
among
The Chosen...
that the Lord
whose
unmediated
suffering
flows through
Creation
requires
us
blossoms of
his sorrow
to
open in praise

4. Yom Kippur

at year’s end
we put all other things aside
to remember
our origins
Abba/ Eli
you
listening
to Jan Pierce sing Kol Nidre
the bitter sweet meal
sadness
of a people
I fled
finding their sorrow
too much in
my youth
breath in a ram’s horn
who calls?
elegies
echo in my throat
father father
dead at fifty five
as I approach
the age at which
you died
I listen for
your prayers

5. *My Father’s Name Was*

My father’s name was Bernard.
He screwed up in certain ways
but he was a good man,
gave me what he could.
My mother’s name was Charlotte.
She screwed up, too,
but carried me in her womb
and afterward tried to keep in touch.
These were my parents, Charlotte
and Bernard. They fought but never apologized,
died young and left me behind like a clue
at the scene of a crime. Bernard
and Charlotte a long time dead and buried
inside of me. I am their tomb.
Charlotte and Bernard. My mother
and father who laugh when I insist
I’m nobody’s baby now.
About the Composers

**DANIEL ASIA** (b. Seattle, Washington 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. He was recently honored with a Music Academy Award from the American Academy of Arts and Letters. 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 commissioned for the Tucson and Jerusalem symphony orchestras in celebration of Israel’s 60th anniversary. He is currently working on *Divine Madness: The Oratorio*, based on poetry from the eponymous book by his longtime colleague Paul Pines.

His various orchestral works have been performed by the Cincinnati Symphony, Seattle Symphony, Milwaukee Symphony, New Jersey 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 wrote a new work for The Czech Nonet. His most recent works are his opera, “The Tin Angel,” and secular oratorio, “Divine Madness.”


**CLAUDE DEBUSSY** was born on August 22, 1862 in St. Germain-en-Laye, and died in Paris on March 25, 1918. A highly influential composer of the late 19th and early 20th centuries, his music would inspire the works of many successful composers who followed, including Bartók, Messiaen, Hindemith, and Stravinsky, all of whom acknowledged his significance in innovating new compositional methods. Immersed in a world of vibrant instrumental colors and timbres, Debussy continually delivered inventive compositions that captured the beauty of poetry and pastoral images, which remain popular today.

Debussy began piano lessons around the age of ten, and entered the Paris Conservatory in 1872 where he studied piano and music theory. He began composition lessons in 1880, and in 1884 won the prestigious Prix de Rome with his cantata *L’enfant prodigue*. As a pianist for Nadezhda von Meck (a patron of Tchaikovsky), he spent time in Switzerland, Vienna, and Moscow, and later visited Bayreuth in 1888 after a return home. Debussy was captivated by the sounds of the Javanese gamelan at the Paris Exposition of 1889,
which would have a profound impact on compositional choices in his music. These visits greatly affected the emergence of his unique musical voice, which he used to write for a variety of classical genres.

In 1894, Debussy’s Prélude à l’après-midi d’un faune (Prelude to the Afternoon of a Faun, based on a poem by Mallarmé) was successfully premiered, followed by his only opera, Pelléas et Mélisande, in 1902. These two mature works brought wide acclaim to Debussy, as well as attacks from critics, but nonetheless established him as a formidable composer and leader in French music of the time. Other important works include Nocturnes (1899), La Mer (1905), Images (for piano, 1905-07), and Syrinx (1913), though he composed numerous works for orchestra, voice, chamber ensembles, and solo piano.

Debussy is often referred to as an “impressionist” composer, though he did not embrace the term. He did garner much of his musical inspiration from nature and Symbolist poetry, but sought to create soundscapes that were free from imitation and strict traditional tonality. His music often incorporates established Western musical elements with those of Eastern traditions (reflecting his love of gamelan instruments and melodies). Frequently included are pentatonic (five-note) scales, whole-tone scales (an octave divided into six equal intervals), parallel motions of chords in extended lines (planing), and modal tonality (scales used in medieval sacred music).

Working as a composer, performer, conductor, and critic, Debussy remained active throughout his life, though he was plagued by cancer in his last years. His work is regularly in the repertoire of performers around the world, speaking to the quality of the compositions, and to the creativity that drove him to reject the confines of tradition and instead compose pioneering music that reflected his passions.

– Kari Kreiter, ©2018
About the Festival Performers and Speakers

Conference and Symposium Speakers

DANIEL ASIA (Please see under About the Composers)

ROY HOWAT is internationally renowned as both pianist and scholar whose concerts, broadcasts and lectures regularly take him worldwide. As a graduate student at King’s College Cambridge, he undertook a close study of French repertoire, studying piano in Paris with Vlado Perlemuter, who had worked closely with Fauré and Ravel, and with Jacques Février, a close associate of Ravel and Poulenc. In 1983 he was one of the founding editors of the Paris-based Complete Debussy Edition (Œuvres complètes de Claude Debussy), for which he edited most of Debussy’s solo piano music. His other editions include a Dover volume of Chabrier piano music and numerous volumes for Peters Edition of Fauré piano and chamber music, along with Fauré’s complete songs (co-edited with Emily Kilpatrick). For the new Peters Edition Complete Chopin he is editing Chopin’s Œuvres.

In addition to numerous book chapters, Roy Howat is author of two seminal books, Debussy in proportion (which led to radical rethinking of Debussy as a composer), and The Art of French piano music, which received various accolades on its appearance in 2009. He has also conducted professionally and played violin in major London chamber orchestras. This Debussy centenary year has seen him perform in Paris (in a hall where Debussy performed in 1912), with two visits to Australia and three to North America; next week he plays Debussy’s Second Book of Preludes again in London. His recordings include the complete solo piano music of Debussy, piano solos, duets and duos by Chabrier and Fauré, numerous CDs of chamber music, and two recent discs accompanying Fauré’s songs. Roy Howat holds posts as keyboard research fellow at the Royal Academy of Music in London, senior Research Fellow at the Royal Conservatoire of Scotland in Glasgow, and as Visiting Professor at the University of Adelaide. www.royhowat.com

MATTHEW MUGMON is assistant professor of musicology at the University of Arizona, where he holds the Daveen Fox Endowed Chair for Music Studies. Dr. Mugmon served as the New York Philharmonic’s Leonard Bernstein Scholar-in-Residence for the 2015–16 season. His research has appeared in Music & Letters, the Journal of Musicological Research, and the edited collection Rethinking Mahler. Current projects include a monograph focusing on Aaron Copland’s relationship with Gustav Mahler’s music and a chapter on recent American symphonies in a forthcoming volume in the series The Symphonic Repertoire.

BOYD POMEROY holds degrees from the University of Edinburgh, Guildhall School of Music and Drama, and Cornell University, where he earned his Ph. D. (2000) for his dissertation Toward a New Tonal Practice: Chromaticism and Form in Debussy’s Orchestral Music. Before his career change to music theory, he started his musical life as a professional double bass player in symphony orchestras in Israel, the UK, and the USA. He has served on the faculties of the School of Music at Georgia State University and, since 2008, the University of Arizona Fred Fox School of Music. Over the years, his research has concentrated on Schenkerian analysis, form in Classical and Romantic music, and the music of Debussy. He is well-known as a veteran presenter at national meetings of the Society for Music Theory, as well as special conferences on Schenkerian analysis, Brahms, and Debussy. His work has been published in such journals as Music Theory Spectrum, the Journal of Schenkerian Studies, Music & Letters, 19th-century Music Review, and Min Ad (Israel Studies in Musicology), as well as book chapters in The Cambridge Companion to Debussy, Essays from the Fourth International Schenker Symposium, Johannes Brahms and Anton Bruckner im Speigel der Musiktheorie, Debussy’s Resonance, Bach to Brahms, and Explorations in Schenkerian Analysis. He recently contributed the annotated bibliography “Schenkerian Analysis” for the Oxford Bibliographies Online project. Current research projects include analytical studies of music by Schumann, Sibelius, and Rachmaninov. In 2016-17 he chaired the Society for Music Theory’s Publication Awards Committee. In recent years he has been an increasingly frequent invited guest for special lectures and summer courses in Israel (Hebrew University, Bar Ilan University) and Costa Rica (National University, San José).

MARIANNE WHEELDON is professor of music theory at the University of Texas at Austin. She received degrees in music theory from King’s College, University of London (B.Mus) and Yale University (Ph.D.). She is the author of Debussy’s Late Style (Indiana 2009), Debussy’s Legacy and the Construction of Reputation (OUP 2017), and co-editor with Elliott Antokoletz of Rethinking Debussy (Oxford 2011). Her research interests include the music of Claude Debussy and its posthumous reception, the analysis of twentieth-century French music, and interdisciplinary topics in music analysis, musicology, cultural history, and the sociology of culture.
Professor Wheeldon is currently serving as editor-in-chief of *Music Theory Spectrum* and has served in the past as SMT program chair (Vancouver 2016), on the SMT Program Committee (St. Louis 2015), AMS Council (2014-17), and on the Editorial Board of *Music Theory Spectrum* (2010-2013).

**JAN SWAFFORD** is a composer and writer. His musical works range from orchestral and chamber to film and theater music, including four pieces for orchestra, *Midsummer Variations* for piano quintet, *They That Mourn* for piano trio, *They Who Hunger* for piano quartet, and *From the Shadow of the Mountain* for string orchestra. His music has been played around the country and abroad by ensembles including the symphonies of Indianapolis, St. Louis, Harrisburg, Springfield, Jacksonville, Chattanooga, and the Dutch Radio. Among his honors are an NEA Composers Grant and two Massachusetts Artists Council Fellowships.

Swafford has degrees in music from Harvard and Yale; his composition teachers included Jacob Druckman, Earl Kim, and, at Tanglewood, Betsy Jolas. In 1988 he was a Mellon Faculty Fellow at Harvard. As a musical journalist and scholar, Mr. Swafford has written for *Slate*, *Guardian International*, *Gramophone*, *Symphony*, and *19th Century Music*. He is a longtime preconcert lecturer and program note writer for the Boston Symphony, and has also written program notes for the Chicago, Cleveland, Los Angeles, Detroit, and San Francisco Symphonies, for Chamber Music at Lincoln Center, for Carnegie Hall programs, and for the Metropolitan Opera. His books include the biographies *Charles Ives: A Life with Music* (nominated for a National Book Critics Circle award, winner of the PEN/Winship prize); *Johannes Brahms: A Biography*; and *Beethoven: Anguish and Triumph*. All these books were Critics’ Choices in the *New York Times*. Of late his Brahms and Beethoven biographies are being widely translated in Europe and China. His most recent book is *Language of the Spirit*, an introduction to classical music.

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**Concert I**

Praised for their “intelligence” and “immensely satisfying” playing by the *New York Times*, the **AMERNET STRING QUARTET** has garnered recognition as one of today’s exceptional string quartets and are Ensemble-in-Residence at Florida International University in Miami. Their sound has been called “complex” but with an “old world flavor.” *Strad Magazine* described the Amernet String Quartet as “…a group of exceptional technical ability.”

The Amernet’s performance schedule has taken the quartet across the Americas and to Asia, Europe and the Middle East. They have collaborated with many of today’s most prominent artists and ensembles including the Tokyo and Ying quartets as well as Shmuel Ashkenasi, Robert deMaine, Roberto Diaz, Gary Hoffman, Ida Kavafian, Anthony McGill, Sherrill Milnes and Michael Tree. Internationally, the quartet has appeared at major festivals around the world, including Cervantino, San Miguel de Allende, Aviv (Israel), and Colima (Mexico), while in Germany a critic commented that their playing was “fascinating, with flawless intonation, extraordinary beauty of sound, virtuosic brilliance and homogeneity of ensemble.” (*Nürnberger Nachrichten*). The Amernet’s U.S. engagements have included the Kennedy Center, the Tilles Center, Caramoor, Sunday Afternoons of Music in Miami, Ensemble Music Society, the Great Lakes Festival, Newport, Friends of Chamber Music in Arizona and Friends of Chamber Music in Syracuse, LPR in New York City, Chamber Music Society of Louisville, Music on the Edge in Pittsburgh, the University of Maine – Collins Center, and Market Square Concerts. The Amernet has also appeared as quartet soloist with the Cincinnati Symphony and Alan Gilbert. Earlier in their career, the Amernet won the gold medal at the Tokyo International Music Competition before being named first prize winners of the prestigious Banff International String Quartet Competition.

Prior to their current position at Florida International University, the Amernet held posts as Corbett String Quartet-in-Residence at Northern Kentucky University and at the University of Cincinnati College-Conservatory of Music. Additionally, the ensemble served as the Ernst Stiefel Quartet-in-Residence at the Caramoor Center for the Arts.

Performers: Misha Vitenson, violin; Franz Fenkl, violin; Michael Klotz, viola; Jason Calloway, cello.

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**Concert II**

**Daniel Linder** is a pianist and teaching artist based in Los Angeles, California and Tucson, Arizona. He has performed solo and collaborative recitals to high acclaim in venues across the United States and in France and Denmark, and recordings of his performances have aired on Arizona Public Media’s Classical 90.5. Recent accolades include the 2018 Fresno Musical Club Susan Torres Award (first prize), and prizes in the 2017 James Ramos International Video Competition, the 2015 Seattle International Piano Competition, the 2014 Los Angeles International Liszt Competition, and the 2014 Lois Trester Piano Competition at the University of Arizona. Equally dedicated to traditional repertoire and lesser-known 20th- and 21st-century works, his programs pairing contemporary repertoire with the older canon have been well-received in recitals and competitions. He recently presented a lecture recital on Maurice Ohana’s mature style and performed Ohana’s first book of etudes, the *Six Études d’Interprétation* at the University of Southern California. After presenting his research on Ohana at the 2018 USC Graduate Research Symposium, he was awarded first prize for research in the Humanities.

Daniel was recently named Outstanding Graduate-Class of 2018 by the Keyboard Studies Department of USC’s Thornton School of Music. Before moving to Los Angeles to complete his Doctor of Musical Arts degree in piano performance, he earned a Master of Music degree in piano performance from the University of Arizona and a Bachelor of Music degree in piano performance and a Bachelor of Arts in history from Northwestern University. His principal teachers are Bernadene Blaha, Dr. John Milbauer, Alan Chow, and Dr. Rose Chancler. In fall 2018, Daniel joined the faculty of the University of Arizona Fred Fox School of Music as assistant professor of piano, where he teaches applied lessons in piano and a seminar in piano literature. He has presented lectures on piano pedagogy and music teaching and learning at state and national conferences of the Music Teacher’s National Association (MTNA), and he recently published an article on memorization in *CAPMT Connect*, the e-journal of the California Association of Professional Music Teachers (CAPMT).

**Tannis Gibson**’s performances have been described as “thoroughly captivating” (*The Washington Post*) and a recent review from *Fanfare* commended Gibson for her “stunning performance and powerhouse pianism.” Ms. Gibson has been heard in concert halls worldwide including Weill Recital Hall (Carnegie), the Kennedy Center, Merkin Hall, Corcoran Gallery, National Gallery of Art and the Gardner Museum. Ms. Gibson regularly performs and teaches in Asia and has concertized in Europe and South America. She has collaborated with many distinguished artists, as well as ensembles such as the Shanghai, Muir, American, Lark, Audubon and Calder String Quartets. Ms. Gibson has given live performances for WGBH Boston and WQXR New York, NPR’s *Performance Today* and the Today Show (NBC). Several of her CDs have received international recognition and prizes. Last year Gibson served as interim dean of the College of Fine Arts, and is professor of piano at the Fred Fox School of Music at the University of Arizona.

**Dana Muller** and **Gary Steigerwalt** have been performing as four-hand pianists for 34 years, appearing extensively in the United States, South America and Scotland. Orchestral collaborations include the Pennsylvania Sinfonia (North American premiere of Jan Mul’s *Concerto for Piano Four-Hands and Chamber Orchestra*), Orchestra New England, Mesquite Symphony Orchestra (Texas), and Pioneer Valley Symphony Orchestra (Massachusetts). Festival participation has ranged from presenting the complete four-hand works of Beethoven at the Beethoven Festival, Oyster Bay, Long Island, to performing at the Bethlehem Musikfest (Pennsylvania), Music at Penn Alps (Maryland), and on the concert series of Sevenars, Musicorda, and Mohawk Trail (Massachusetts). They performed regularly as members of the Wistaria Chamber Music Society (Massachusetts) and made their first appearance with the Arizona Friends of Chamber Music in 2018.

Concurrent with Music + Festival 2018, Navona Records has released Muller and Steigerwalt’s latest album, *In Your Head* (NV6190) featuring new works for piano four-hands commissioned by the couple and including Daniel Asia’s *Iris*. The couple’s other recordings include four compact discs for the Centaur label: four-hand works by early twentieth-century European composers (CRC2127), hailed “an outstanding disc” by Fanfare; nineteenth-century Romantic compositions by Anton Rubinstein, Josef Rheinberger and Frederick Shepherd Converse (CRC2390), praised for its “panache and conviction” (*www.allmusic.com*); and two volumes devoted to the four-hand works of Franz Schubert (CRC2272 and 2305), excerpted in the soundtrack of the critically acclaimed movie *Good Will Hunting*. Dr. Steigerwalt is professor emeritus of Mount Holyoke College where he was on the music faculty from 1981 to 2016. Dr. Muller’s teaching career encompasses both institutional (University of Houston, University of Southern California, University of Hartford, Amherst College, Mount Holyoke College) and private studio instruction (Berkeley, California; New York City; and South Hadley, Massachusetts). She also holds the Juris Doctor degree from the James E. Rogers College of Law at the University of Arizona.
Greek pianist **ELENI-PERSEFONI STAVRIANOU** received her Master of Music degree in 2016 from the University of Alaska-Fairbanks, where she studied piano performance with conductor and pianist Dr. Eduard Zilberkant. She also holds a Bachelor of Music degree in piano performance from the Ionian University (Corfu, Greece), where she studied with Prof. Lambis Vassiliadis. In addition, she holds a Piano Diploma from the Musical Horizons Conservatoire (Athens, Greece). During her master’s, Eleni worked as a teaching assistant at the Department of Music. In 2015, she won the 24th Annual Concerto Competition held by the Fairbanks Symphony Orchestra and performed Rachmaninoff’s first piano concerto with them. She was then recognized as the outstanding student of the year and was invited to join USA’s oldest honor society, Phi Kappa Phi.

Eleni has given recitals in Greece (Athens, Corfu, Thessaloniki, Xanthi, Florina, Rodos), Germany (Internationale Musiktage Brache) and the USA (Fairbanks, Anchorage) and has had master classes with renowned pianists such as Alexander Kobrin, Vladimir Viardo, Hideyo Harada, Bernadene Blaha, Eri Nakagawa, Gesa Lücker, Jurgis Karnavicius, Reinhard Becker, Park Heyoung, Robert Satterlee, Ann Chang, Paul Barnes and Christos Papageorghiou. After her graduation, Eleni returned to Athens, Greece, where she worked as a piano instructor at the Public Music School of Ilion, taught students privately, and held a part-time administrative and public relations position at Piano Plus Festival, organizing classical music events. She is currently pursuing a DMA in piano performance at the University of Arizona Fred Fox School of Music under the guidance of Dr. John Milbauer and is also a teaching assistant in group piano.

**JESSICA DANIEL** grew up in the beautiful Pacific Northwest, where from a very young age she cultivated a passion for the piano. She graduated summa cum laude with a Bachelor of Music degree in piano performance at the University of Oregon where she studied with Claire Wachter and Dean Kramer. An active musician, Jessica has given a number of recitals in Eugene, Oregon and at Western Oregon University. She performed chamber recitals in Vienna, Austria while studying with Ines Schüttengruber, and was a soloist in Eisenstadt, Austria in the 2017 Classical Music Festival. Her time at the festival included masterclasses with Alan Chow and Alvin Chow. Most recently, Jessica was named winner in the 2017 Oregon MTNA Young Artist Performance Competition and was awarded honorable mention in the MTNA Northwest Divisions for Young Artist Performance. Jessica is a student of Dr. John Milbauer as she pursues a master’s degree in piano performance at the University of Arizona, and holds a position as a graduate teaching assistant in class piano under Dr. Lisa Zdechlik.

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**Concert III**

**BRIAN LUCE** is the professor of flute at the University of Arizona and a Yamaha Performing Artist. Dr. Luce has performed as principal flute of the Champaign-Urbana, Midland-Odessa, and Johnstown symphony orchestras and has performed with the Dallas Chamber Orchestra, Dallas Bach Society, Dallas Wind Symphony, Abilene Philharmonic, Keystone Wind Ensemble, and the Tucson Chamber Orchestra. As a soloist, he has performed throughout the U.S., Europe, Korea, Japan, and China. He has been featured at music festivals sponsored by the National Flute Association, British Flute Society, Shanghai International Exposition, Soka International Harp Festival, Texas Flute Society, Florida Flute Association, Mid-South Flute Society, Las Vegas Flute Club, Albuquerque Flute Association, Flute Society of St. Louis, Arizona Flute Society, and Tucson Flute Club. His performances have been broadcast throughout the U.S. and his recordings are recommended references by music education associations including the A.B.R.S.M. He has given recitals and master classes throughout the U.S., Europe, and Korea. Editions BIM and IntegrityInk publish his compositions, arrangements, and realizations. His performance and pedagogy articles have appeared in *Flute Talk Magazine*, and his dissertation, *Light from Behind the Iron Curtain: Style and Structure in Edison Denisov’s Quatre Pièces pour flûte et piano*, earned the 2001 Morgan Outstanding Dissertation Award from the University of North Texas. He has previously taught at universities in Illinois, Texas and Pennsylvania and tutored numerous young flutists across the nation. Brian is a prizewinner of the National Flute Association Young Artist Competition, Myrna Brown Young Artist Competition, Mid-South Young Artist Competition, Kingsville International Young Artist Competition, and University of North Texas Concerto Competition. His principal teachers include Mary Karen Clardy, Kathleen Chastain, Jacob Berg, and David Etienne.

The University of Arizona **FLUTEFINITY** ensemble performs and records transcribed and original works on and off campus throughout the year. The ensemble has premiered original compositions at the 2007 National Flute Association Convention, the 2010 Chinese World Exposition in Shanghai, China, the 2016 National Flute Association...
Convention and throughout southern Arizona. This ensemble is open to any qualified flutist enrolled at the University of Arizona. In addition to the group’s performances, members record original works and arrangements in the Fox School of Music state of the art recording studio. Each performer learns the process of commercial recording from arranging and preproduction, to tracking as a recording artist, working behind the console as a producer, and postproduction editing and mastering.

TIEZHENG SHEN has been a winner of international competitions and as a result has debuted as soloist at Carnegie Hall in New York City and at the Wiener Saal Mozarteum in Salzburg. He premiered the Viola Concerto by Alfred Schnittke with the Arizona Symphony Orchestra after winning the University of Arizona Concerto Competition. He has appeared as guest artist at Universidad Nacional Autónoma de Mexico’s School of Music in Mexico City.

MICHELLE GOTT is an award-winning and versatile harpist active in the United States and Canada. An experienced orchestral musician, Ms. Gott has subbed extensively with the National Arts Centre Orchestra, including their Canada 150 Tour to the Atlantic Provinces. She has also worked with the major orchestras of New York, Boston, St. Louis, Toronto and Vancouver. She has been a featured soloist at the National Arts Centre and the National Art Gallery in Ottawa, as well as with the Newfoundland Symphony Orchestra and the Atlantic String Quartet. As winner of the 2009 Juilliard Concerto Competition, she made her Lincoln Center debut at Alice Tully Hall performing Mozart’s Concerto for Flute and Harp. Ms. Gott has also performed for productions on Broadway, including The Producers and The Fantastiks and for artists such as Diana Krall and Olivia Newton-John. An avid performer of contemporary music, Ms. Gott has worked closely with many composers including Andrew Staniland, Roddy Ellias, Virko Balej, Ursula Mamlok, Anthony Cheung, Nico Muhly and David Fulmer. Notable performances include the 2018 premiere of Ellias’ Sleeping Rough, a modern-day opera combining classical, jazz and popular music as well as puppetry.

A versatile artist, JACKIE GLAZIER is an active soloist, chamber musician, orchestral clarinetist, pedagogue, and advocate of new music. Dr. Glazier was appointed assistant professor of clarinet at the University of Arizona Fred Fox School of Music in 2016. Solo performances and chamber music performances have taken Jackie throughout the United States and Europe. Jackie gave the world premiere of Scott McAllister’s Concerto Americana, which led to subsequent performances, including the College Band Directors National Association Conference.

An accomplished chamber musician, Jackie was selected as a finalist in the prestigious international 2016 Chesapeake Chamber Music Competition with the Cerulean Trio. She has performed as a chamber musician in the Netherlands, Luxembourg, France, Carnegie Hall’s Weill Recital Hall, and numerous chamber music series throughout the United States. Jackie has performed with many orchestras including the Florida Orchestra, Orlando Philharmonic, and Tucson Symphony. Jackie was the first-prize winner of the International Clarinet Association Orchestral Competition at ClarinetFest 2014. Dr. Glazier has earned degrees from Cincinnati College-Conservatory of Music, University of Florida, and Florida State University. Her teachers include Richie Hawley, Karl Leister, Mitchell Estrin, Deborah Bish, Ixi Chen and Jonathan Gunn.

MICHAEL DAUPHINAIS 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 U.S. including Tulsa Opera, Sarasota Opera, Kentucky Opera, Arizona Opera, Opera Southwest, 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 ACE (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 earned degrees in music from Western Michigan University (BM) and Arizona State University (MM and DMA); his teachers have included Andrew Campbell, Eckart Sellheim, Sylvia Roederer and Phyllis Rappeport. 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. He currently serves as the principal pianist/coach at Opera Southwest (Albuquerque, New Mexico) and senior vocal coach at Opera in the Ozarks. Mr. Dauphinais can be heard on the Mark Records Classical label with tubist Kelly Thomas.

The ARIZONA WIND QUINTET is composed of faculty members from the University of Arizona Fred Fox School of Music. Members of the quintet are Brian Luce, flute; Sara Fraker, oboe; Jackie Glazier, clarinet; Johanna Lundy, horn; and Marissa Olegario, bassoon. Founded in 1975, the Arizona Wind Quintet performs regularly on campus and in the community, and has toured throughout the western states, including a recital at the national meeting of the Music Educators National Conference. The group has developed an educational focus in its performance schedule, traditionally inviting students from the Fred Fox School of Music at the University of Arizona to join it in performances of expanded wind ensemble works during its spring semester program. Members of the Arizona Wind Quintet performed and taught in Mexico City at Universidad Autónoma de México, Facultad de Música this spring. This tour was part of a partnership between the Fred Fox School of Music and Centro de Estudios Mexicanos – UNAM Tucson.

Concert IV

ROY HOWAT (see Conference and Symposium Speakers biographies)

Concert V

Violinist TIMOTHY KANTOR enjoys performing around the globe at some of the world’s greatest concert halls and music series. As a member of the Afiara Quartet in Toronto, Mr. Kantor has performed hundreds of concerts and helped to develop several innovative projects. One of the quartet’s most recent projects, Spin Cycle with DJ Skratch Bastid, culminated with a Juno Award-nominated album and a solo performance with the Toronto Symphony. Collaborations include those with such varied artists as scratch DJ Kid Koala, Academy Award-nominated producer KK Barrett, and jazz virtuoso Uri Caine.

Before joining the Afiara Quartet, Mr. Kantor was concertmaster of the Evansville (Indiana) Philharmonic and a founding member of the Larchmere String Quartet, in residence at the University of Evansville. He has performed as a member of the Kuttner String Quartet in residence at Indiana University, the chamber music and Quartet in the Community residencies at the Banff Centre, the Juilliard String Quartet Seminar and the St. Lawrence String Quartet Chamber Music Seminar. He has also performed chamber works with many of today’s leading musicians, including Joshua Bell, Jaime Laredo, Sharon Robinson, Atar Arad, William Preucil, Alexander Kerr, and the Pacifica Quartet. Mr. Kantor has been featured as an artist on American Public Media’s Performance Today, CBC Radio, and local classical radio stations in both Cleveland and Toronto. He is devoted to the performance of new music and has participated as soloist, concertmaster and chamber musician with the new music ensembles at the Cleveland Institute of Music and Indiana University.

A dedicated teacher and coach, Mr. Kantor is the Assistant Professor of Violin at the University of Arizona’s Fred Fox School of Music. Mr. Kantor also teaches at the Kinhaven Music School in Vermont and the Programa Gabriel del Orbe in Santo Domingo (Dominican Republic). Mr. Kantor graduated with honors from Bowdoin College, earned a Master of Music degree from the Cleveland Institute of Music, and pursued doctoral studies at Indiana University. His former teachers include Jaime Laredo, Paul Kantor, Stephen Kecskemethy, Andrew Jennings, and Mark Kaplan. Off the clock, Mr. Kantor enjoys auto racing and basketball.
MICHAEL DAUPHINAIS (see Concert III biographies)

DIANA YUSUPOV graduated from Queensland Conservatorium of Music in 2009 with bachelor of music and advanced performance degree. Whilst at the conservatorium she studied cello with a renowned cellist and teacher Markus Stocker. She has won a number of competitions including Piatti competition, Sonata prize, Bach competition and was awarded Academic Excellence awards for every year academic year. Diana participated in masterclasses with Peter Burns, Steven Isserlis and Jian Wang. In 2008 Diana won Queensland Conservatorium Concerto Competition, gaining an opportunity to perform solo with the Conservatorium orchestra. Diana obtained a graduate diploma in education in 2010 and has since been teaching music to high school students in classroom, instrumental and ensemble settings. In 2016 Diana was accepted into the studio of Professor Theodore Buchholz to complete her master’s degree in cello performance at the University of Arizona Fred Fox School of Music, where she is now pursuing a doctoral degree. She is a member of the University of Arizona Graduate String Quartet.

EDWARD GOODMAN is assistant professor of saxophone at the University of Arizona Fred Fox School of Music. He holds degrees from Michigan State University and the University of Michigan where his primary teachers were Joseph Lulloff, Diego Rivera, Donald Sinta, Andrew Bishop, and Timothy McAllister. Prestigious venues performed at around the world include the Kennedy Center, and in eight performances at the SaxOpen Festival in Strasbourg 2016 with his saxophone sextet, The Moanin’ Frogs. Edward was the winner of the NASA National Solo Competition in 2008 and has since then won numerous other competitions. Edward has been invited to perform with the Detroit Symphony Orchestra, Music Academy of the West Orchestra, New World Symphony, Tucson Symphony Orchestra, and in ensembles such as the PRISM Saxophone Quartet and the Donald Sinta Saxophone Quartet. He has given masterclasses and recitals at the University of Michigan, Michigan State University, Eastern Michigan University, Oakland University (Michigan), University of Nevada Las Vegas, New Mexico State University, and the University of Massachusetts Amherst. Edward serves on the summer faculty of both Interlochen Center of the Arts and Blue Lake Fine Arts Camp in Michigan. Edward is a Yamaha Performing Artist and D’Addario Performing Artist.

JACOB GINN is an undergraduate student at the University of Arizona Fred Fox School of Music where he studies cello performance with Dr. Theodore Buchholz. A native of Chandler, Arizona, Jacob began playing cello at age 10. Currently, he is a member of the West Valley Symphony and frequently performs with the Tucson Symphony Orchestra and Grammy-nominated True Concord. Jacob has participated in master classes with Matt Haimovitz, Philippe Muller, Sharon Robinson, Sergey Antonov, and members of the Juilliard String Quartet and St. Lawrence String Quartet. Summer festival appearances include Round Top, Texas Music Festival, and Britt, the latter as a James Collier Orchestra Fellow. Jacob was recently named a Presser Foundation Scholar, an award given for achievement in music and academics. When not performing, Jacob can be found teaching young musicians through the UA String Project, reading, biking, or trying out new restaurants around Tucson.

MINJUN DONG is a second-year DMA student in piano performance who studies with Dr. John Milbauer. Minjun Dong started playing piano at the age of 4. He studied with Professor Hanguo Yang at the secondary middle school of Sichuan Conservatory until the age of 18. During this time, Mr. Dong won numerous prizes in regional and national piano competitions. Mr. Dong then attended the Cleveland Institute of Music for his BM degree, studying with Prof. Paul Schenly and Dr. Daniel Shapiro. He earned his MM degree at the San Francisco Conservatory of Music with Mr. Jon Nakamatsu. Mr. Dong worked in masterclasses with Leon Fleisher, Garrick Ohlsson, Jon Kimura Parker, Yoheved Kaplinsky, Boris Berman, and James Giles, and also received numerous scholarships during his study in the U.S. Minjun Dong enjoys cooking in different cuisines from different countries.

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Concert VI

CHAD R. NICHOLSON is the director of bands at the University of Arizona Fred Fox School of Music, where he conducts the University of Arizona Wind Ensemble, the Chamber Winds, and instructs the undergraduate and graduate wind conducting students. Dr. Nicholson is an active author and pedagogue; he has published a book designed to aid conductors in repertoire selection and concert programming titled Great Music for Wind Band, and he is a contributing author for the recently published sourcebook for music educators, Engaging Musical Practices. Additionally, he has published articles in The Instrumentalist and in eight volumes of Teaching Music through Performance in Band. He has conducted many regional and All-State groups in addition to international bands. In 2014 Nicholson was the first conductor invited to lead the Shanghai International School Honor Band, and in 2015 he was a member of the distinguished international panel of adjudicators for the All-Chinese Wind Band Contest. Nicholson is a frequent presenter and performer at regional, national, and international conferences, including CBDNA, NAfME, and numerous stated conventions.

Previous to his appointment at the University of Arizona, Dr. Nicholson served as a conductor at the University of Delaware, Indiana University-Purdue University Fort Wayne, and Colorado State University; he was a public school educator in Beaverton, Oregon and Lawton, Oklahoma. Nicholson holds degrees from the University of Oklahoma (BME), New Mexico State University (MM), and Indiana University (DM).

ELIZABETH SCHAUER accepted an appointment as associate director of choral activities at the University of Arizona in fall 2004. An award-winning educator, Dr. Schauer directs Symphonic Choir and teaches undergraduate and graduate courses in conducting, literature and methods. She is in demand as an adjudicator, clinician, presenter and conductor throughout the United States, including recently for 2016 performances with the National High School Women’s Honor Choir at Carnegie Hall, and the 2016 New Mexico All-State Mixed Choir. Choirs under her direction have been selected by audition and invited to perform on local, state and regional conferences of American Choral Directors Association (ACDA), National Association for Music Education (NAfME), College Music Society (CMS) and American Guild of Organists. In addition, her choirs have been featured on the ACDA National YouTube Channel and the Community Concerts Series of KUAT-FM Classical Radio, and are regularly invited to collaborate, notably with the Tucson Symphony Orchestra and Chorus, Arizona Symphony and the UA Wind Ensemble. She has presented sessions at the national conferences of ACDA, Presbyterian Association of Musicians and CMS; regional conferences of ACDA, and state conferences of ACDA and NAfME. Dr. Schauer just completed her term as President of Arizona ACDA, and holds degrees from University of Cincinnati College-Conservatory of Music, Westminster Choir College and University of Michigan.

DANIEL ASIA (see About the Composers)

Concert VII

PAUL PINES grew up in Brooklyn around the corner from Ebbet’s Field and passed the early ‘60s on the Lower East Side of New York. He shipped out as a Merchant Seaman, spending August ‘65 to February ‘66 in Vietnam, after which he drove a cab until opening his Bowery jazz club, which became the setting for his novel, The Tin Angel (Morrow, 1983). Redemption (Editions du Rocher, 1997), a second novel, is set against the genocide of Guatemalan Mayans. His memoir, My Brother’s Madness, (Curbstone Press, 2007) explores the unfolding of intertwined lives and the nature of delusion. Pines has published 12 books of poetry: Onion, Hotel Madden Poems, Pines Songs, Breath, Adrift on Blinding Light, Taxidancing, Last Call at the Tin Palace, Reflections in a Smoking Mirror, Divine Madness and New Orleans Variations & Paris Ouroboros, Fishing on the Pole Star and Charlotte Songs. His final book of selected poems, A Furnace in the Shadows, has just been released by Dos Madres Press. His eleventh collection, Fishing On The Pole Star, will be out from Dos Madres in May. Poems set by composer Daniel Asia appear on the Summit label. He is the editor of Juan Gelman’s selected poems translated by Hardie St. Martin, Dark Times/ Filled with Light (Open Letters Press, 2012). Pines has conducted workshops for the National Writers Voice program and lectured for the National Endowment for the Humanities.

Paul Pines lived with his wife, Carol, in Glens Falls, New York, where he practiced as a psychotherapist and hosted the Lake George Jazz Weekend. He died on June 27, 2018.
High praise for Pines’ work includes: *The Tin Angel*, “This swift tale of murder and revenge...fulfills all our expectations” (NYT); *My Brother’s Madness*, “great writing, no doubt about it” (NPR commentator Andre Codrescu); *Hotel Madden Poems*, “brilliant and compelling...” *(American Book Review)*; *Adrift on Blinding Light* “navigates the conscious and subconscious worlds with fluid, imaginative, and fascinating energy” *(Multicultural Review)*; *Last Call at the Tin Palace* cited on “Poetry Picks — The Best Books of 2009”; *Divine Madness* “an empathic scatting to the music of the spheres that seems to sound simultaneously from both the deepest interior of human consciousness and the farthest reach of the celestial dome” *(Notre Dame Review)*; *New Orleans Variations & Paris Ouroboros* “carefully wrought, thoughtful poems in this book...achieve their elegance in the small details that tell us big things” *(Golden Handcuffs Review)*. For further information: www.paulpines.com, www.versedaily.org/2013/aboutpaulpines.shtml, www.tinangelopera.com.

**ROBERT SWENSEN** received his BM from the University of Arizona and graduated MM cum laude from the University of Southern California. He went on to participate in the San Francisco Opera’s Merola program and to have contracts with the Gaertnerplatz theatre in Munich, the Bayerische Staatsoper in Munich and with the Staatsoper Unter den Linden in Berlin. He won first prize in the Concert Artists Guild International Competition and presented his New York debut recital in 1987. He has received prizes in other contests that include the Premio Giuseppe Borgati Concorso, Italy, the ARD Munich Competition, Walter Naumberg competition, the S’Hertogenbosch in the Netherlands, the Puccini Foundation and the George London Foundation. Swensen has been professor of voice at the Eastman School of Music since 2001.

Swensen made his Carnegie Hall debut as George Brown in Boildieu’s *La Dame Blanche* with Renee Fleming and Opera Orchestra of New York under the direction of Eve Queler. In the United States, Swensen has appeared in *Così Fan Tutte* for Santa Fe Opera and Opera Pacific, *Turandot* for Arizona and Kentucky Operas, *Il Barbiere di Siviglia* for the New York City Opera tour and in Don Giovanni and *La Bohème* for the San Francisco Opera’s Western Opera tour. A successful recording artist, his extensive discography includes Saint-Saens’s *Samson et Dalilah* and Stravinski’s *Oedipus Rex* for Phillips, and *Oedipus Rex* for *Great Performances* for PBS, Schumann’s *Das Paradies und die Perifor* on Deutsche Grammophon, the title role in Haydn’s *Orfeo* and the role of Duca D’Ottavio in Gazzaniga’s *Don Giovanni* for L’orfeo records, St. Phar in Adam’s *Le Postillon de Longemeau* and Graf Hugo in Spohr’s *Faust* for Capriccio records. A passionate enthusiast of song literature, Mr. Swensen has recorded an album of songs by Rachmaninoff, Sibelius, Grieg and Alfven for Encore Records, *Breath in a Ram’s Horn* for Summit Records, *Once in a Dream* – Songs of Daniel Asia for Summit Records, and *Night and Dreams – Songs of Franz Schubert* with James Day, guitar for ClearNote records and a CD of Lieder by Schumann partnered by pianist Paula Fan.

**CHARLOTTE PINES** is deeply grateful to have been invited to read some of her dad’s poetry in this year’s Music+Festival at the University of Arizona and celebrate the enormously important collaborative friendship he and Dan Asia shared over the past decades. Charlotte is an actor and a filmmaker based out of Brooklyn, New York. She launched her New York theatre career with Mr. Teller’s shocking Drama Desk nominee, *Play Dead*, in its original New York run, and was nominated for an NYIT award for *Tom X. Chao’s Callous Cad*. She is co-owner of Halfstache Productions, whose maiden emission, *Cat Planet*, premiered in 2016 at the Chattanooga Film Fest, was written up in *Bust* magazine and *BuzzFeed*, and was awarded Best Web Series, at the Toronto International Film Awards. Watch it at thisisCATPLANET.com. Follow Charlotte @charlottepines and at charlottepines.com.

**DANIEL ASIA** *(see About the Composers)*
The University of Arizona Fred Fox School of Music

The University of Arizona offers a unique experience as one of the nation’s top 20 public research institutions. The Fred Fox School of Music’s nationally and internationally recognized 60-member faculty is dedicated to the development of the talents of its students. The faculty are equally at home in the classroom, studio, or on the performance stage. Along with one-on-one teaching and mentoring, our faculty members regularly perform in solo recitals or as guest artists with major opera companies, symphony orchestras, ensembles and chamber groups.

Our undergraduate and graduate students are enrolled in a wide variety of degree programs, and perform in hundreds of solo recitals, large ensemble concerts, opera productions, jazz and band concerts, and marching band shows each year.

From bachelor to doctoral degrees, the University of Arizona Fred Fox School of Music is a passport to a rewarding life in music.

The University of Arizona Fred Fox School of Music
P.O. Box 210004 – 1017 North Olive Road
Tucson, Arizona 85721-0004
520-621-1655
music.arizona.edu

Program editor and Music+Festival assistant: Kari Ann Kreiter
DMA, Composition, Fred Fox School of Music

Program design by Ingvi Kallen
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Fred Fox School of Music

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The University of Arizona Music+Festival
Daniel Asia, director
2008-2018

2008
Olivier Messiaen, George Crumb

2009
Charles Ives, Aaron Copland

2010
John Corigliano, Toru Takemitsu

2011
Béla Bartók, György Ligeti, Robert Beaser

2012
Igor Stravinsky

2013
Samuel Barber, Benjamin Britten

2014
Heitor Villa-Lobos, Alberto Ginastera, Carlos Chávez, Silvestre Revueltas

2015
Leonard Bernstein, John Adams, Luciano Berio

2016
Arnold Schoenberg, Kurt Weill, Hans Winterberg

2017
Paul Hindemith, Joan Tower, Duke Ellington

2018
Claude Debussy, Daniel Asia

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