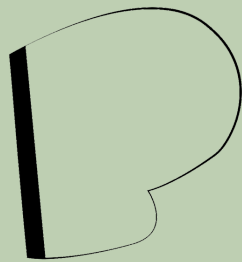


MEAD WITTER SCHOOL OF MUSIC



DEIB FESTIVAL

February 21-March 4, 2022

UW Madison MTNA Collegiate Chapter



MEAD WITTER SCHOOL OF MUSIC
HAMEL MUSIC CENTER
UNIVERSITY OF WISCONSIN-MADISON



ACKNOWLEDGEMENTS

Jessica Johnson

Our organization would like to express our deepest appreciation to Prof. Jessica Johnson who brought better awareness of BIPOC, systematically & historically marginalized composers to the School of Music. She inspired our organization to make the DEIB Festival possible with her unwavering support and invaluable guidance

Tim Russell

Our organization would like to extend our sincere thanks to Tim Russell who helped us building a connection between this School of Music and Dance Department. Without his support, our creative music and dance collaboration was not possible.

We would also like to extend our thanks to...

Susan C. Cook—Director of Mead Witter School of Music

Wendy Johnson—Assistant Director of Mead Witter School of Music

Martha Fischer—Associate Director of Mead Witter School of Music

Christopher Taylor—Professor of Piano in Mead Witter School of Music

John C. Stowe—Director of Graduate Studies in Mead Witter School of Music

Brian Heller—Director of Music Facilities in Mead Witter School of Music

01	Acknowledgements
02	Welcome Greetings
03	Our Mission & Vision—Our Team
04	DEIB Festival Program
05	DEIB Artists

WELCOME GREETINGS

“

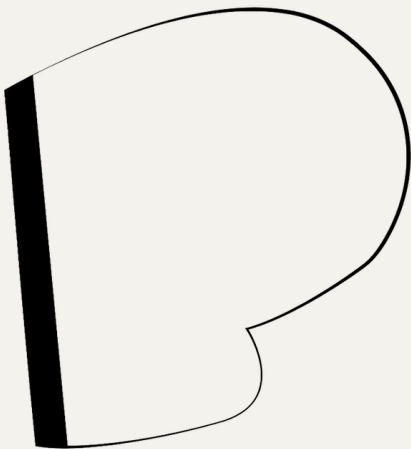
On behalf of the UW-Madison Mead Witter School of Music MTNA Collegiate Chapter and the keyboard area, we would like to welcome you to our first annual DEIB Festival. This festival seeks to create a safe and brave space for all, celebrating music by historically marginalized and underrepresented composers and artists. We hope you will join us for this wonderful line-up of events.

”



JESSICA JOHNSON

Professor of Piano & Pedagogy



Our DEIB Festival logo includes each letter of D.E.I.B. The piano lid and alto clef of within the logo represent music and music sharing. The wing expresses our soaring hope for thriving arts and music education. The heart depicts our passion to support and share music with the community.

DEIB Festival is sponsored by the Mead Witter School of Music, UW-Madison Keyboard Area, and MTNA UW Madison collegiate chapter

OUR MISSION & VISION

DEIB Festival is committed to facilitate awareness and provide social justice opportunities for students through this series of events focusing on DEIB (diversity, equity, inclusion and belonging), leadership, collaboration, and community engagement

MEET THE TEAM



Lina Yoo Min Lee

Founder, Executive Director
President of UW-Madison MTNA

ylee653@wisc.edu



James Carl Osorio

Co-Founder
Secretary of UW-Madison MTNA

jlosorio@wisc.edu



Sarah Prescott

Vice-President of UW-Madison MTNA

sprescott@wisc.edu

UW-Madison Collegiate Chapter

In order for the arts and music education to thrive, we need strong advocates who are willing to reach out to society and demonstrate the countless ways that music makes our lives more meaningful and worthwhile. Our student chapter is committed to building a stronger link between the University and the community, while continuing to invest in our own development as musicians and teachers in order to model the highest artistic values and professional standards. To those ends, we develop and put into action various pedagogical projects that bring together established professionals, UW students, and community members. We are always eager to find new ways of fostering holistic and innovate approaches to sharing music and music-making, and look forward to meeting you at one of our events.

DEIB FESTIVAL – MEAD WITTER SCHOOL OF MUSIC

PROGRAMS

Monday, February 21, 2022

With Guest Artist —Kuang Hao Huang

1:00-2:30pm, Collins Recital Hall

- Lunchtime Talk / Q & A with Professor Kuang Hao Huang
- Topics: Building a musical career in today's generation, collaborating with topnotch musicians and living composers, interpreting new music, what should "social justice" mean to musicians, how to be a musician for the community and in charge of an arts organization
- Masterclass with Professor Kuang Hao Huang
- Selected students will have a masterclass with Professor Kuang Hao Huang. Works by underrepresented, living composers and systematically & historically marginalized composers highly encouraged for both solo and collaborative music
- Shared Recital with Professor Kuang Hao Huang and Masterclass Participants
- Professor Kuang Hao Huang and students who participated in the masterclass will have a shared recital. Works will be by underrepresented, living and systematically and historically marginalized composers.

Wednesday, February 23, 2022

Songs of Protest & Injustice

7:30pm, Mead Witter Concert Hall

- The Chamber Percussion Ensemble —directed by Professor Di Sanza—alongside guest artist Paul Rowe will feature works by Frederic Rzewski & Darian Thomas —songs of Protest & Injustice.

Thursday, February 24, 2022

When Music Speaks and Moves: An Interdisciplinary Concert

6:00pm, Mead Witter Concert Hall

- The concert will offer not only performances but also multi-sensory experience. Music students will be collaborating with student choreographers from the UW Dance Department in coordination with the department's music director, Timothy Russell. Dance students will create and choreograph a piece to a solo/duo work by underrepresented, living and systematically and historically marginalized composers. Related poems will be recited before each performance.

Saturday, February 26, 2022

Leslie Damaso with Mr. Chair and Special Guest Sahada Buckley—MW SOM Faculty Concert Series

7:30pm, Collins Recital Hall

- Leslie Damaso with the jazz ensemble Mr. Chair and special guest Sahada Buckley present Sirena, a story that harkens back to myth, set within contemporary arrangements of kundiman, songs of love and freedom from the Philippines. A way of healing through the power of arts, music and language, this is an act of preservation and a celebration of the people and with the people who help us to live.

Tuesday, March 1, 2022

DEIB Recital

6:00pm, Collins Recital Hall

Thursday, March 3, 2022

Community Outreach Concert

7:00pm, Capitol Lakes

- UW Students will play works by underrepresented, living, suppressed and systematically & historically marginalized composers to bring diverse musical experiences to the community.

Friday, March 4, 2022

Closing Ceremony: Jessica Johnson Piano Recital—MW SOM Faculty Concert Series

8:00pm, Collins Recital hall

- A celebration of 21st-century works by women performed on an alternatively-sized keyboard. The program features four world premieres with three of the four composers in attendance. All works on the program are written in the 21st century. The four new commissions were recently written for Jessica Johnson. The Three composers will be talking briefly about their works prior to the performance.

KUANG-HAO HUANG

01 LUNCHTIME TALK— Q & A 1:00PM, COLLINS RECITAL HALL OPEN TO THE PUBLIC—FREE—NO TICKET REQUIRED

Topics: Building a musical career in today's generation, collaborating with topnotch musicians and living composers, interpreting new music, what should "social justice: mean to musicians, how to be a musician for the community and in charge of an arts organization.

Host: Sarah Prescott

02 MASTERCLASS 3:30PM, COLLINS RECITAL HALL OPEN TO THE PUBLIC—FREE—NO TICKET REQUIRED

Big Sky, Low Horizon-----Michael Ippolito (b.1985)

Sahada Buckley, violin
Euimin Shin, violin
Kayla Patrick, viola
Ben Therrell, cello

I'm troubled in mind Op.59 No.14----- Samuel Coleridge-Taylor (1875-1912)
Heavyn Dyer-Jones, piano

Down A Southern Lane-----Florence Price (1887-1953)
Melody Ma, Piano

Ballade in C minor, Op.73-----Samuel Coleridge-Taylor (1875-1912)
Alexis Meschter, violin
Lina Yoo Min Lee, piano

03 SHARED RECITAL 6:30PM, MEAD WITTER CONCERT HALL OPEN TO THE PUBLIC—FREE—NO TICKET REQUIRED

Kuang Hao Huang and his masterclass participants will share a recital and feature works by underrepresented composers, living and systematically & historically marginalized composers



KUANG-HAO
HUANG



KUANG- HAO HUANG, PIANO

2022 DEIB FESTIVAL GUEST ARTIST



A champion of new music, American pianist Huang has often been heard in collaborative settings in the Chicago area. Commended for his “perceptive pianism” (Audiophile) and “playing that is sensitive and wonderfully warm” (American Record Guide), Chicagoan Kuang-Hao Huang is a highly sought-after collaborative pianist whose performances have taken him throughout North America, Europe and Asia. He is often heard live on WFMT and has also performed on WQXR and on Medici.tv. Mr. Huang has recorded for Aucourant, Cedille, Centaur, Innova and Naxos, including a CD of flute fantasies with flutist Mathieu Dufour and a premiere recording of early songs by Alban Berg with mezzo-soprano Julia Bentley.

His most recent recordings include Notorious RBG in Song with soprano Patrice Michaels and Songs from Chicago with baritone Thomas Hampson.

A strong advocate of new music, Mr. Huang is a core member of Fulcrum Point New Music Project and Picoso. He has premiered numerous works, including pieces by Mason Bates, Jacob Banks, Kyong Mee Choi, Stacy Garrop, John Harbison, Daniel Kellogg and Shulamit Ran. Mr. Huang gave the world premiere performances of works by Louis Andriessen and Chen Yi at Weill Hall as part of Carnegie Hall’s Millennium Piano Book Project. Prof. Huang is most often heard as a collaborator, performing concerts and radio broadcasts with Chicago’s finest musicians, from instrumentalists of the Chicago Symphony Orchestra to singers with the Lyric Opera. He has appeared on the Chicago Symphony Orchestra’s MusicNOW series.

Mr. Huang is Associate Artistic Director for the International Music Foundation (IMF) and is the driving force behind Make Music Chicago, a day-long, citywide celebration of music every June 21. He also founded IMF’s Pianos in the Parks program, which partners with the Chicago Park District to give all Chicagoans access to outdoor pianos as well as free lessons. He is currently an Artist Faculty at Roosevelt University Chicago College of Performing Arts and part of the committee for the Social Justice Seed Grant Program.

SHARED RECITAL PROGRAM

February 21, 6:30pm Mead Witter Concert Hall

Open to the public, Free, No Ticket required

Big Sky, Low Horizon-----Michael Ippolito (b.1985)

Sahada Buckley, violin

Euimin Shin, violin

Kayla Patrick, viola

Ben Therrell, cello

I'm troubled in mind Op.59 No.14----- Samuel Coleridge-Taylor (1875-1912)

Heavyn Dyer-Jones, piano

Down A Southern Lane-----Florence Price (1887-1953)

Melody Ma, piano

Cavatina

Ballade in C minor, Op.73-----Samuel Coleridge-Taylor (1875-1912)

Alexis Meschter, violin

Lina Yoo Min Lee,, piano

Ballade (2019)-----Shulamit Ran (b.1949)

Partita (2019, rev. 2021)-----Parti-Randy Bauer (b.1975)

I. Praeludium

II. Allemande

III. Folk Song

IV. Courante

V. Gigue

Unleashed (2018)-----Kyung Mee Choi (b.1971)

Amazing Grace (2006)-----Shawn E Okpebholo(b.1981)

Kuang-Hao Huang, piano



Alphabetical Order (Last Name)

Randy Bauer (b.1975)

Randy Bauer is a composer and pianist immersed in both the classical and jazz worlds, and teaches courses having to do with composition, music theory, jazz and improvisation. His works have been performed across a range of cities and venues, from Austin to Zagreb, including throughout Minnesota, Wisconsin, and Iowa, to New York, Chicago, Washington, Boston, Pittsburgh, Baltimore, Salt Lake City, Los Angeles, Zürich, Berlin, Paris, Uppsala, Saint Petersburg, and elsewhere. Premieres of his work have been given by members of the Minnesota Orchestra and St. Paul Chamber Orchestra, the Brentano String Quartet, eighth blackbird, Detroit Symphony Chamber Winds and Strings, Nash Ensemble of London, No Exit Ensemble, Zeitgeist, Pittsburgh New Music Ensemble, and many others. His music appears on Albany and Cedille Records. He was named a 2013-14 McKnight Foundation Fellow in Music Composition by the McKnight Foundation of Minnesota. He holds two degrees from the Peabody Conservatory of Music (Johns Hopkins University), and the Ph.D. from Princeton University.

Kyung Mee Choi (b.1971)

Dr. Choi, composer, organist, painter, and visual artist, received several prestigious awards including John Simon Guggenheim Memorial Foundation Fellowship, Robert Helps Prize, Aaron Copland Award, John Donald Robb Musical Trust Fund Commission, Illinois Arts Council Fellowship, First prize of ASCAP/SEAMUS Award, First Prize for the Birmingham Arts Music Alliance Concert Exchange program, Second prize at VI Concurso Internacional de Música Eletroacústica de São Paulo, Winner of the Tempus Continuum Ensemble Composition Competition, Mention for Musique et d'Art Sonore Electroacoustiques de Bourges, Honorary prize for the Musica Nova by the Society of Electroacoustic Music of Czech Republic, Honorable Mention for the Luigi Russolo International Competition, Honorary mention in the Destellos Competition, Finalist of the Contest for the International Contemporary Music Contest "Citta' di Udine, Finalist for Concurso Internacional de Composicaí eletroacoustica in Brazil among others. Dr. Choi received a D.M.A. at the University of Illinois at Urbana-Champaign, a M.M. in Music Composition at Georgia State University and a B.S. in chemistry and science education at Ewha Womans University and studied Korean literature in a master's program at Seoul National University in South Korea. Her teachers include Erik Lund, Robert Thompson, and Scott Wyatt.

Samuel Coleridge-Taylor (1875-1912)

Samuel Coleridge-Taylor was born in Croydon, England, on August 15, 1875. His father, a doctor from Sierra Leone, was forced to return to his home country around the time of Samuel's birth because he was not permitted to practice medicine in England. In 1899 Coleridge-Taylor first heard American spirituals sung by the Fisk Jubilee singers on one of their tours. He became interested in African-American folk song and began incorporating it into his compositions. Black Americans returned the compliment. In 1902 a group of African-American music lovers formed the Coleridge-Taylor Society to perform and promote his music in America, and eventually brought Coleridge-Taylor over for three successful tours--in 1904, 1906, and 1910. During the first tour, Coleridge-Taylor conducted the Marine Band along with the Coleridge-Taylor Society Chorus. He also met with President Teddy Roosevelt. Subsequent tours took Coleridge-Taylor to more and more cities in the Midwest and the East.

Michael Ippolito (b.1985)

Praised by the New York Times for his “polished orchestration” that “glitters, from big-shoulders brass to eerily floating strings,” Michael Ippolito’s music has been performed by leading musicians in venues around the world. Drawing on a rich musical background of classical and folk music, and taking inspiration from visual art, literature and other art forms, he has forged a distinctive musical voice in a body of work spanning orchestral, chamber and vocal music. Ippolito is currently Assistant Professor of Composition at Texas State University. He studied with John Corigliano at The Juilliard School and with Joel Hoffman and Michael Fiday at the Cincinnati College-Conservatory of Music.

Shawn E Okpebholo (b.1981)

Shawn E. Okpebholo is a critically-acclaimed and award-winning composer whose music has been described as “devastatingly beautiful” and “fresh and new and fearless” (The Washington Post), “affecting” (The New York Times), “searing” (The Chicago Tribune), “staggering” (The New Yorker), “lyrical, complex, singular” (The Guardian) and “powerful” (BBC Music Magazine). He earned his masters and doctoral degrees in composition from the College-Conservatory of Music (CCM) at the University of Cincinnati, where he also studied music theory. He completed a bachelor’s degree in composition and music history from Asbury College. He had additional studies in film scoring from New York University through the Buddy Baker Film Scoring Program. Growing up, a significant part of his music education was through The Salvation Army church, where he regularly received free music lessons. Inspired by that charity, Okpebholo is passionate about offering his musical expertise to underserved communities. Currently, he is Professor of Music Composition and Theory at Wheaton College-Conservatory of Music (IL), having also taught at Union University (TN), Northern Kentucky University, and CCM. He’s also the Composer-in-Residence of the renowned Fifth House Ensemble and was awarded a residency with the Chicago Opera Theater (2021-2023 seasons), culminating with an opera commission with librettist Mark Campbell, librettist for the Pulitzer Prize-winning opera *Silent Night*.

Florence Price (1887-1953)

Florence Beatrice (Smith) Price became the first black female composer to have a symphony performed by a major American orchestra when Music Director Frederick Stock and the Chicago Symphony Orchestra played the world premiere of her *Symphony No. 1 in E minor* on June 15, 1933, on one of four concerts presented at The Auditorium Theatre from June 14 through June 17 during Chicago’s Century of Progress Exposition. The historic June 15th concert entitled “The Negro in Music” also included works by Harry T. Burleigh, Roland Hayes, Samuel Coleridge-Taylor and John Alden Carpenter performed by Margaret A. Bonds, pianist and tenor Roland Hayes with the orchestra. Florence Price’s symphony had come to the attention of Stock when it won first prize in the prestigious Wanamaker Competition held the previous year.

Shulamit Ran (b.1949)

Shulamit Ran, a native of Israel, began setting Hebrew poetry to music at the age of seven. By nine she was studying composition and piano with some of Israel’s most noted musicians, including composers Alexander Boskovich and Paul Ben-Haim, and within a few years she was having her works performed by professional musicians and orchestras. As the recipient of scholarships from both the Mannes College of Music in New York and the America Israel Cultural Foundation, Ran continued her composition studies in the United States with Norman Dello-Joio. In 1973 she joined the faculty of University of Chicago, where she is now the Andrew MacLeish Distinguished Service Professor in the Department of Music. She lists her late colleague and friend Ralph Shapey, with whom she also studied in 1977, as an important mentor.

SONGS OF PROTEST & INJUSTICE

February 23, 7:30 pm Mead Witter Concert Hall
Open to the public, Free, No Ticket required

Chamber Percussion Ensemble

WORKS BY FEDERIC RZWESKI & DARIAN THOMAS

Guest Artist: Paul Rowe

Fall of the Empire (2007) -----Frederic Rzewski (1938-2021)
Prolog
Global Warming
The Ground

Stephon Clark from Lynchedman's Songbook (2018)-----Darian Thomas (b.1993)

Coming Together (1971)-----Frederic Rzewski (1938-2021)

Attica (1971)-----Frederic Rzewski (1938-2021)

Paul Rowe, Speaker

Personel

Anders Frank

Bradley Fremder

Madelyn Kudronowicz

Trygve Lebakken

Trevor Maliborski

Lauren Rault

Adina Shaikh

Reyna Meyer Torres

Michael Walling

Anthony Di Sanza, Director

Fall of the EmpireFrederic Rzewski

The texts in *The Fall of the Empire* are about the fall of a great empire as it disintegrates from within. From Rzewski's point of view, they clearly allude to the breakdown of the current American democratic, capitalistic, political, and foreign relations systems (e.g., the war in Iraq). Music that addresses socio-political content can be a powerful tool for raising awareness about current, yet long-term and recurring, societal issues. *The Fall of the Empire* was written for and premiered by Allen Otte on June 14, 2007, at the Music 07 festival at the Cincinnati College-Conservatory of Music. The piece consists of a prologue and seven short acts. Each segment is for percussion and spoken text by the performer. (John Lane) Text for the movements performed:

Prolog (Thomas Jefferson):

"I tremble for my country when I reflect that God is just, and that his justice cannot sleep forever."

Global Warming (Rzewski)

"Global warming. I don't give a shit about global warming. I only care about my care. Am I getting what I paid for, or am I getting shit. You can't trust anybody. I'll take that back. You can trust some people sometimes. But, you don't know who or when. It happens sometimes. Maybe even most of the time. But you can't count on it."

The Ground (Rzewski)

"In the beginning there was nothing. Then, there was something. Why something and not nothing. Something is work. Nothing is easy. We think we are something. We're nothing. Everything is like that when you start something. You never know what's going to happen. Where it's going to end. In whose backyard. The Emperor does not care what you think. His sights are set lower. He cares about oil and the ground that you are standing on."

Stephon Clark from Lynchedman's SongbookDarien Thomas

Stephon Clark was shot and killed March 18, 2018 by the Sacramento Police Department. The two cops were looking for someone reportedly smashing windows and found Clark in his grandmother's yard. He resisted confrontation and ran, and the police swore he was pointing a gun at them. So, they shot at him twenty times. Once closer to the dead body, they found that there was no gun - only a white iPhone. Eight bullets had made contact - six in his back. Stephon was a father of two, in his grandmother's yard. At the end of the cops' body cam video, a cop suggests "Hey, mute?" just before the audio recording stops.

Stevonte Clark (brother): "Say his name. You're going to know him. You're going to remember this."

Sequita Thompson (grandmother): "C'mon now, they didn't have to do that."

Darrell Steinberg (Sacramento Mayor): The questions raised by the community and council members are appropriate and must be answered during the investigation. Based on the videos alone, I cannot second-guess the split-second decisions of our officers, and I'm not going to do that."

Police: "Hey, show me your hands. Stop. Stop. Hey - show me your hands. Gun, gun, gun. We need to know if you're ok. We need to get you to medics, so we can't go over and get you help until we know you don't have a weapon. ...Hey, mute?"

Thomas includes this note; "For four player on tom toms. Become gunshots."

Coming Together & AtticaFrederic Rzewski

Coming Together was written in November and December of 1971 in response to a historical event. In September of that year inmates of the state prison at Attica, New York revolted and took control of a part of the institution. Foremost among their demands was the recognition of their right "to be treated as human beings." After several days of fruitless negotiations, Governor Nelson Rockefeller ordered state police to retake the prison by force, on the grounds that the lives of the guards whom the prisoners had taken as hostages were in danger. In the ensuing violence forty-three persons, including several of the hostages, were killed and many more wounded.

One of the dead was Sam Melville, a prisoner who had played a significant role in organizing the rebellion. In the spring of 1971, Melville had written a letter to a friend describing his experience of the passage of time in prison. After his death the letter was published in the magazine, *Ramparts*. As I read it, I was impressed both by the poetic quality of the text and by its cryptic irony. I read it over and over again. It seemed that I was trying both to capture a sense of the physical presence of the writer, and at the same time to unlock a hidden meaning from the simple but ambiguous language. The act of reading and rereading finally led me to the idea of a musical treatment. The text is as follows:

"I think the combination of age and a greater coming together is responsible for the speed of the passing time. It's six months now, and I can tell you truthfully few periods in my life have passed so quickly. I am in excellent physical and emotional health. There are doubtless subtle surprises ahead, but I feel secure and ready. As lovers will contrast their emotions in times of crisis, so am I dealing with my environment. In the indifferent brutality, the incessant noise, the experimental chemistry of food, the ravings of lost hysterical men, I can act with clarity and meaning. I am deliberate, sometimes even calculating, seldom employing histrionics except as a test of the reactions of others. I read much, exercise, talk to guards and inmates, feeling for the inevitable direction of my life."

Attica was originally intended to follow *Coming Together* after a short silence, so that the two pieces together would form a pair of dark and light images of the same subject. In this case it is a survivor of the event who speaks; Richard X. Clark, who was freed on parole some weeks after the massacre. As the car taking him to Buffalo passed the Attica town line, the reporter sitting next to him asked him how it felt to leave Attica behind him. His answer, "Attica is in front of me," became the text for this piece. (Rzewski)

Frederic Rzewski (1938-2021)

Rzewski initially studied piano with Charles Mackey in Springfield and went on to study composition with Walter Piston (orchestration) and Randall Thompson at Harvard University and with Roger Sessions and Milton Babbitt at Princeton University. His musical collaboration with Luigi Dallapiccola marked the beginning of his career as a pianist for contemporary music. He continued his studies with Elliot Carter in Berlin from 1963 to 1965. His friendship with Christian Wolff and David Behrman and his acquaintance with John Cage and David Tudor influenced his development, both as a composer and as a pianist. From 1977 to 2003, Rzewski was a professor for composition at the Conservatoire Royal in Liège/Belgium. He also taught at various other universities, among them Yale University, the California Institute of the Arts and the Berlin University of the Arts. Through the live electronics ensemble Musica Elettronica Viva, founded by Rzewski together with Alvin Curran and Richard Teitelbaum in Rome in 1966, he was introduced to politically active colleagues and jazz musicians. The aim was to revolutionize contemporary thinking about classical composition and performance. These musical experiences with the ensemble are



reflected in Rzewski's compositions of the late 1960s and the 1970s. They combine elements both from improvised and composed music. After his return to New York in the early 1970s, his politically outspoken compositions probably made it difficult for him to obtain a long-term teaching position in the US. Rzewski continued to compose politically charged pieces, such as 1979's *A Long Time Man*, which presents variations on a Texas chaingang song, the 1980s composition *The Price of Oil*, which drew on newspaper articles, and 1992's piano piece *De Profundis*, based on the writings of Oscar Wilde, which addressed such themes as imprisonment and homosexuality, and required the pianist to sing and shout.

Darian Thomas (b. 1993)

Darian Donovan Thomas is a Brooklyn based composer, multi-instrumentalist, and interdisciplinary artist. He is interested in combining genres into a singular vocabulary that can express ideas about intersectionality (of medium and identity). Necessarily, he is interested in redacting all barriers to entry that have existed at the gates of any genre - this vocabulary of multiplicity will be intersectional, and therefore all-inclusive. He has received a Bachelors in Music Composition from The University of the Incarnate Word, and was a 2018 New Amsterdam Composer Lab Fellow, 2018 SoSI Composer Fellow, and 2019 Banglewood Composition Fellow. He is currently touring with Moses Sumney and Balùn. Darian has been commissioned by



YOSA (the Youth Orchestras of San Antonio), Bang on a Can's summer festival Banglewood, percussionists at Bard College Conservatory, Sam Houston State University, among others. His music has been premiered by So Percussion, YOSA, Bang on a Can Banglewood Fellows, SoSI Fellows, and performed in Iceland, Switzerland, Canada, and all around the United States. On any given night you can find Darian performing anywhere from a salon house show to a grungy basement to a bar/venue to a formal concert hall. As a means of exercising his interdisciplinary nature, Darian is currently performing with eight bands and ensembles in New York, as well as creating interdisciplinary work in different visual mediums. He has recently performed with Moses Sumney on the Late Show with Stephen Colbert, in a Tiny Desk concert with critically acclaimed dreambow band Balun, toured internationally to Iceland with Apartment Sessions, toured nationally and recorded with the Katie Martucci Band, is performing with MEDIAQUEER, Mordechai, String Orchestra of Brooklyn, Prompts Collective, and constantly performs his solo set in different venues around NYC. He has toured China, England, Wales, and has performed nationally with the Josh Abbott Band to audiences of thousands of people.

WHEN MUSIC SPEAKS AND MOVES

February 24, 2022, 6:00 pm Mead Witter Concert Hall

Open to the public, Free, No Ticket required

PROGRAM

Sahada Buckley, Reciter

Poem: The school of Dreams by AE Stallings

PIPER OF DREAMS (oboe solo)

Ruth Gipps

Dancer: Chloe Elizabeth Druckery

Musician: Connor Feyen

Poem: Coherence in Consequence by Claudia Rankine

ADORATION

Florence Price

Dancer: Chloe Elizabeth Druckery

Musicians: Jyothsna Musunur, Lina Yoo Min Lee

Poem: Eden by David Woo

PATHS (Mishi)

Toru Takemitsu

Dancer: Katie Soldatke

Musician: Nick Hill

Poem: Your Village by Elana Bell

AD ANAH?

James Lee III

Dancer: Cecilia Meg Monroy

Musicians: Gretchen Hill, Will Peterson

Poem: Won't You Be My Sister by Amanda Gorman

THREE SMILES FOR TRACEY

Adolphus Hailstork

Dancer: Jessica Billings

Musician: Maddie Leischner

Poem: Human Family by Maya Angelou

FANMI IMEN

Valerie Coleman

Dancer: Caitriona Louise Quirk

Musician: Alice Alford, Changyue Liu

Ruth Gipps

Ruth Gipps (1921-1999) is one of Britain's best composers, and in recognition of her work as a composer, conductor, pianist, oboist, orchestra founder and teacher. She was awarded an MBE in 1999. When faced with Ruth Gipps as a student, Sir Hugh Allen, the director of the Royal College of Music, declared that she 'will go far because she is obstinate. She is damned obstinate!' Allen's assessment proved correct. She was indeed an ambitious, determined and uncompromising woman. Those who knew her found her difficult and stubborn, yet without these personality traits Gipps might never have become the figure she did, with multiple successful careers as a composer, conductor, pianist and oboist.

Florence Price

Florence Beatrice (Smith) Price (1887-1953) became the first black female composer to have a symphony performed by a major American orchestra when Music Director Frederick Stock and the Chicago Symphony Orchestra played the world premiere of her Symphony No. 1 in E minor on June 15, 1933, on one of four concerts presented at The Auditorium Theatre from June 14 through June 17 during Chicago's Century of Progress Exposition. The historic June 15th concert entitled "The Negro in Music" also included works by Harry T. Burleigh, Roland Hayes, Samuel Coleridge-Taylor and John Alden Carpenter performed by Margaret A. Bonds, pianist and tenor Roland Hayes with the orchestra. Florence Price's symphony had come to the attention of Stock when it won first prize in the prestigious Wanamaker Competition held the previous year.

Toru Takemitsu

Toru Takemitsu (1931-1996) was a self-taught Japanese composer who combined elements of Eastern and Western music and philosophy to create a unique sound world. Some of his early influences were the sonorities of Debussy, and Messiaen's use of nature imagery and modal scales. There is a certain influence of Webern in Takemitsu's use of silence, and Cage in his compositional philosophy, but his overall style is uniquely his own. Takemitsu believed in music as a means of ordering or contextualizing everyday sound in order to make it meaningful or comprehensible. His philosophy of "sound as life" lay behind his incorporation of natural sounds, as well as his desire to juxtapose and reconcile opposing elements such as Orient and Occident, sound and silence, and tradition and innovation. From the beginning, Takemitsu wrote highly experimental music involving improvisation, graphic notation, unusual combinations of instruments and recorded sounds. The result is music of great beauty and originality. It is usually slowly paced and quiet, but also capable of great intensity. The variety, quantity and consistency of Takemitsu's output are remarkable considering that he never worked within any kind of conventional framework or genre.

James Lee III

James Lee III, born 1975 in St. Joseph, Michigan cites as his major composition teachers Michael Daugherty, William Bolcom, Bright Sheng, Betsy Jolas, Susan Botti, Erik Santos and James Aikman. He graduated with a Doctor of Musical Arts degree from the University of Michigan in 2005. As a composition fellow at the Tanglewood Music Center in the summer of 2002, he added Osvaldo Golijov, Michael Gandolfi, Steven Mackey and Kaija Saariaho to his roster of teachers, and studied conducting with Stefan Asbury.

Adolphus Hailstork

Adolphus Hailstork (b.1941) is an American composer and educator from upstate New York. He earned his PhD in composition from Michigan State University, where he later taught before teaching at Youngstown State University. He was the composer-in-residence at Norfolk State University before becoming a professor of music and composer-in-residence at Old Dominion University, a position he holds today. In his compositions, he frequently blends African American and European musical traditions.

Valerie Coleman

Valerie Coleman (b.1970) is an American composer and flutist as well as the creator of the wind quintet, Imani Winds. She was named Performance Today's 2020 Classical Woman of the year and was listed as one of the "Top 35 female composers in classical music" in the Washington Post. Coleman is committed to arts education, and chamber music advocacy. She recently joined the Mannes School of Music Flute and Composition faculty in Fall 2021. Prior to that she served on the faculty at The Frost School of Music at the University of Miami. Coleman's music infuses Contemporary orchestration, with jazz and Afro-Cuban traditions.

LESLIE DAMASO WITH MR. CHAIR SPECIAL GUEST SAHADA BUCKLEY

February 26, 2022, 7:30 pm Collins Recital Hall
Open to the public, SOM Faculty Concert Series
General admission: \$13, Students: Free (ticket required)

PROGRAM

Sirena

Sirena is a story that hearkens back to myth, set within contemporary arrangements of kundiman, songs of love and freedom from the Philippines. A way of healing through the power of arts, music and language, this is an act of preservation and a celebration of the people and with the people who help us to live.

Ditagaunan Kulintang	Traditional Maranao
Kundiman	Bonifacio Abdon (1876-1944)
Mutya Ng Pasig	Nicanor Abelardo (1893-1934)
Dahil Sa Lyo	Mike Velarde Jr.(1913-1986)
Ang Aking Bayan	Nicanor Abelardo
Nasaan Ka Irong	Nicanor Abelardo
Bayan Ko	Constancio de Guzman (1903-1982)
O Naraniag a Bulan	Ilocano Folk Song
Sa Kabukiran	Manuel Velez (1920-2010)
Binalig, kulintang	Traditional Maranao
Sahada Buckley, violin	
Leslie Damaso, vocals, kulintang, author, artist	
Mr. Chair, arrangements	
Ben Ferris, bass	
Mark Hetzler, trombone	
Mike Koszweski, percussion	
Jason Kutz, piano	

LESLIE DAMASO



Leslie Damaso is a Filipino-American singer, visual artist, poet, writer, teacher and business owner at Buttonhill Music Studio in the historic community in Mineral Point. Her work has been focused on themes of Asian American citizenship, the effects of colonialism, the individual's sense of belonging, identity, intergenerational trauma and community. She recently performed for the launch of a website through the University of Maryland, aimed to teach Asian American history in K-12 education called "Filipino American Lives in DC, Maryland and Virginia". In 2020, her video "Bayan Ko" with Madison based band, Mr. Chair, had its world premiere through FilAm Arts LA's Festival of Philippine Arts & Culture. Her album, *May Laya*, a collection of kundiman art songs of the Philippines, recorded with Jason Kutz, received the 2019 Best World Album award from the Madison Area Music Association. She has performed locally, hosted by Tone Madison, Communication, Taliesin, the First Unitarian Society, the Madison World Music Festival and Overture Center for the Arts. Leslie's poetry, essays and photography have been featured in numerous publications including the Driftless Writing Center's *Contours* anthology and the 2nd edition of *The Little. Book Project WI*.

For over a decade, she has written through *Driftless Appetite* blog and *The Voice of the River Valley*, celebrating the Driftless Region and its people. She has partnered with Chicago chef, Eve Studnicka, for a pop-up dinner on the theme "Wisconsin-Filipino". Their next collaboration will feature dishes from the music of Tom Waits. Leslie's first solo art exhibit in 2019 included works in watercolor and pen with Baybayin (ancient Filipino script) and her calligraphy is featured in *Surat*, the first magazine in over fifty years to only use the ancient script. Other upcoming projects will include her third album, a children's book featuring a contemporary myth, a collection of poetry exploring her connection and disconnection in the states along with the indelible experiences from her childhood in the Philippines. Her music will be an accompaniment to a documentary called "Norte" by Cocoy Ventura, showcasing traditions in Luzon, the island where Leslie was born. She will also be part of a lesson on "Cultural Preservation and Adaptation" for Smithsonian Folkways

MR. CHAIR



Mr. Chair looks like a jazz combo, enchants like a string quartet, and electrifies like a rock band, all while delighting listeners with their fresh and authentic sound. As classically-trained musicians well-versed in jazz, electronics, prog rock, world music and beyond, Mr. Chair is a contemporary fusion ensemble for music fans of all backgrounds. Their compositions are long-form journeys – sometimes delicate and sweet, sometimes thrashing with unbridled energy and conviction. Their sound palette is diverse, and used to tell stories in styles cinematic, surreal, romantic, funky, whimsical, and always captivating. They perform original works as well as their own arrangements of iconic pieces from Stravinsky to Bach. Mr. Chair can fit any size room. They design acoustic shows for intimate cabaret settings all the way up to thrilling concert hall performances with full string orchestras.

One of Mr. Chair's greatest qualities is an affinity for collaboration, both within the artistic world (with visual artists, poets, spoken word artists, and dancers) and well-outside (with scientists, brewers, and chocolatiers). Guests infuse Mr. Chair events with a vibrancy that ensures no two shows are ever alike. Perhaps Mr. Chair's most unique project is a multi-year partnership with UW-Madison Vilas Distinguished Professor of Geoscience, Dr. Stephen Meyers, and his "tadada Scientific Lab". Together, they have reimagined science education with arts-integrated lectures on the UW-Madison campus featuring live demonstrations, exhilarating videos, and performance of commissioned music. The experiment continues as Mr. Chair and Stephen Meyers bring these interdisciplinary events to clubs and universities around the world. Equally comfortable as educators, the members of Mr. Chair have conducted masterclasses with students from middle school to college on the topics of performance, composition, style, arranging, orchestration, interpretation, and the creative process.

SAHADA BUCKLEY



From Fairhope, Alabama, Sahada Buckley is a graduate of the University of Georgia with degrees in Music Theory and Violin Performance. She is now earning her Masters degree at University of Wisconsin-Madison studying with David Perry. She is a member of the Marvin Rabin String Quartet. She has attended festivals such as Meadowmount School of Music, Tanglewood BUTI, Montecito Music Festival, and Green Mountain Music Festival. In 2018, she performed as a soloist with the University of Georgia Symphony Orchestra after winning the 2018 UGASO Concerto Competition. In 2019, she through-hiked the Appalachian Trail with a violin on her backpack. Sahada plays with multiple groups exploring the possibilities of experimental improvisation. Two of her albums have been featured on Bandcamp Daily's 'Best Experimental Albums' List. She spends her free time walking her dog, painting and attending concerts

DEIB RECITAL

March 1, 2022, 6:00 pm Collins Recital Hall
Open to the public, Free, No Ticket required

PROGRAM

The program features works by underrepresented, living suppressed and systematically & historically marginalized composers to bring diverse musical experiences to the community.

Voice		Toru Takemitsu (1930-1996)
	<u>Maggie Setterstrom, flute</u>	
One Summer's Day		Joe Hisaishi (b.1950)
	<u>Kevin Yang, piano</u>	
Down A southern Lane		Florence Price (1887-1953)
	<u>Melody Ma, piano</u>	
Little Melody in Eb		Florence Price (1887-1953)
	<u>Vivian Rong Hark, piano</u>	
Deep River		Samuel Coleridge-Taylor (1875-1912)
	<u>Jyothsna Musunur, flute</u>	
	<u>Aubrie Jacobson, piano</u>	
I'm troubled in mind from 24 Negro Melodies		Samuel Coleridge-Taylor (1875-1912)
	<u>Heavyn Dyer-Jones, piano</u>	
Selection from Portraits in Jazz The Monk, Billie's Song, Bluebird		Valerie Capers (b.1935)
	<u>Hasun Kim, piano</u>	
Songs for the Piano Op.8 I. Allegro moderato II. Andante con espressione III. Larghetto IV. Wanderlied, Presto		Fanny Mendelssohn Hensel (1805-1847)
	<u>Sarah Prescott, piano</u>	
Small Noise		Hyo-shin Na (b.1959)
Gustave Le Gray		Caroline Shaw (b.1982)
	<u>Lina Yoo Min Lee, piano</u>	
Two Filipino Art Songs I. Amihan (Northeast monsoon) II. Oras nga Labing Mangitngit (Dark Hours)		Antonio Molina (1894-1980)
	<u>Shaddai Amor, soprano</u>	
	<u>James Osorio, piano</u>	
Three Songs I. If You Should Let Go II. Song For The Lonely III. Bayou Home		William Grant Still (1895-1978)
	<u>Mason von Bargaen, bassoon</u>	
	<u>James Osorio, piano</u>	
Pacific Serenade for B-flat Clarinet and Piano I. Con Nostalgia II. Semplice III. Theme IV. Racitando, Expressivo e Molto Rubato		Miguel del Aguila (b.1957)
	<u>Amanda Stezenski, clarinet</u>	
	<u>Jason Xue, piano</u>	

Toru Takemitsu –See page 15Florence Price– See page 10Samuel Coleridge -Taylor–See Page 9Joe Hisaishi (b.1950)

Mamoru Fujisawa, known professionally as Joe Hisaishi, is a Japanese composer and musical director known for over 100 film scores and solo albums dating back to 1981. Hisaishi is also known for his piano scores. While possessing a stylistically distinct sound, Hisaishi's music has been known to explore and incorporate different genres, including minimalist, experimental electronic, Western classical, and Japanese classical. Lesser known are the other musical roles he plays; he is also a typesetter, author, arranger, and conductor. He has been associated with animator Hayao Miyazaki since 1984, having composed scores for all but one of his films.

Valerie Capers (b.1935)

Dr. Valerie Capers was born in the Bronx and received her early schooling at the New York Institute for the Education of the Blind. She earned her bachelor's and master's degrees from The Juilliard School of Music, the first blind person to do so. For several years she served on the faculty of the Manhattan School of Music. She was also a member of the faculty in the Department of Music and Art at Bronx Community College of the City University of New York (CUNY) where she introduced several jazz courses to the music curriculum. From 1987 to 1995 she served as department chair, where she is now professor emerita.

Fanny Mendelssohn Hensel (1805-1847)

Fanny Mendelssohn Hensel was a German pianist and composer, whose 500 compositions range from piano solo, art song, and chamber music to cantatas and oratorios. Her music is often passionate and lyrical, and always inventive with a rich contrapuntal underpinning. Due to the social conventions of her day, Fanny was expected to use music as an ornament to her charms, rather than as a means of economic livelihood; nonetheless, despite these prevailing attitudes she published several sets of piano pieces and songs near the end of her life. Her brother, composer Felix Mendelssohn, highly esteemed her musical judgement and would consult her about his own works as they were being composed. The majority of Fanny's music is unpublished and exists only in manuscript form, waiting to be brought to light.

Hyo-shin Na (b.1959)

Hyo-shin Na is a Korean-American female living composer, based in San Francisco, California. She has written for western instruments, and for traditional Korean and Japanese instruments and has written music that combines western and Asian instruments and ways of playing. Her writing for combinations of western and eastern instruments is unusual in its refusal to compromise the integrity of differing sounds and ideas; she prefers to let them interact, coexist and conflict in the music. *Small Noise* is written in 2018. While it is true that Hyo-shin Na has written much music for traditional Korean instruments, traditional Korean music has not been her primary source for inspiration. Rather she is stimulated by literature, visual arts, nature, and elements of everyday life. *Small Noise* includes materials from an earlier work (*Koto, Piano II*, 2016) and reflect Na's interest in the paintings of Agnes Martin. As in Martin's paintings, Na here uses relatively "ordinary" materials (scales, unaccompanied melodies) and, particularly in *Small Noise*, avoids chords and "harmonies"

Caroline Shaw (b.1982)

Caroline Shaw is a musician who moves among roles, genres, and mediums, trying to imagine a world of sound that has never been heard before but has always existed. She is the youngest recipient of the Pulitzer Prize in Music for *Partita for 8 Voices* (*Roomful of Teeth*), and she works often in collaboration with others, as producer, composer, violinist, and vocalist. She has produced for Kanye West, Rosalía, Woodkid, and Nas. Her work as vocalist or composer has appeared in several films, tv series, and podcasts including *The Humans*, *Bombshell*, *Yellowjackets*, *Maid*, *Dark*, *Beyonce's Homecoming*, *jeen-yuhs: a Kanye Trilogy*, *Dolly Parton's America*, and *More Perfect*. (CS 2022)

Antonio Molina (1894-1980)

Antonio J. Molina (26 December 1894 – 29 January 1980) was a Filipino composer, conductor and music administrator. He was named a National Artist of the Philippines for his services to music. He was also known as the Claude Debussy of the Philippines due to his use of impressionism in music. He was a versatile musician, composer, music educator was the last of the musical triumvirate, two of whom were Nicanor Abelardo and Francisco Santiago, who elevated music beyond the realm of folk music. At an early age, he took to playing the violoncello and played it so well it did not take long before he was playing as orchestra soloist for the Manila Grand Opera House. Molina is credited with introducing such innovations as the whole tone scale, pentatonic scale, exuberance of dominant ninths and eleventh chords, and linear counterpoints.

William Grant Still (1895-1978)

William Grant Still Jr. (May 11, 1895 – December 3, 1978) was an American composer of nearly 200 works, including five symphonies, four ballets, nine operas, over thirty choral works, plus art songs, chamber music and works for solo instruments. Born in Mississippi, he grew up in Little Rock, Arkansas, attended Wilberforce University and Oberlin Conservatory of Music, and was a student of George Whitefield Chadwick and later, Edgard Varèse. Because of his close association and collaboration with prominent African-American literary and cultural figures, Still is considered to have been part of the Harlem Renaissance.

Miguel del Aguila (b.1957)

Three-time Grammy® nominated American composer Miguel del Aguila was born in Montevideo, Uruguay. In more than 130 works that couple drama and driving rhythm with nostalgic nods to his South American roots, he has established himself among the most distinctive and highly regarded composers of his generation. His music, which enjoys over 200 live performances yearly, has been hailed as "brilliant and witty" (*The New York Times*), "sonically dazzling" (*Los Angeles Times*), "with irresistible rhythms..disarmingly genial." (*San Francisco Sentinel*), "widely exuberant..exquisitely imaginative..absolutely mesmerizing" (*Fanfare*), and "expressive and dramatic" (*American Record Guide*). His multicultural background gives his works international appeal and presence with worldwide performances by nearly a hundred orchestras, thousands of ensembles and soloists, and 51 CD recordings.

David Baker (1931-2016)

David Baker was an American jazz composer, conductor and musician from Indianapolis, Indiana. In 1966, he joined the music faculty at Indiana University in Bloomington, where he established the school's jazz studies program. His compositions are often considered examples of "third stream" jazz, and he wrote dozens of works for solo and chamber instruments or voice, band and orchestra

COMMUNITY OUTREACH RECITAL

March 3, 2022, 7:00 pm Capitol Lakes

PROGRAM

The program features works by underrepresented, living suppressed and systematically & historically marginalized composers to bring diverse musical experiences to the community.

Little Melody in Eb	<u>Vivian Rong Hark, piano</u>	Florence Price (1887-1953)
Requiem Milonga	<u>Jyothsna Musunur, flute</u> <u>Daria Tennikova, piano</u>	Valerie Coleman (b.1970)
I'm troubled in mind from his 24 Negro Melodies	<u>Heavyn Dyer-Jones, piano</u>	Samuel Coleridge-Taylor (1875-1912)
Selections from Portraits in Jazz The Monk Billie's Song Bluebird	<u>Hasun Kim, piano</u>	Valerie Capers (b.1935)
Songs for the Piano Op.8 I. Allegro moderato II. Andante con espressione III. Larghetto IV. Wanderlied, Presto	<u>Sarah Prescott, piano</u>	Fanny Mendelssohn Hensel (1805-1847)
Voice	<u>Maggie Setterstrom, flute</u>	Toru Takemitsu (1930-1996)
Pacific Serenade for B-flat Clarinet and Piano I. Con Nostalgia II. Semplice III. Theme IV. Racitando, Expressivo e Molto Rubato	<u>Amanda Stezenski, clarinet</u> <u>Jason Xue, piano</u>	Miguel del Aguila (b.1957)
Sonata for Clarinet and Piano I. Blues II. Loneliness III. Dance	<u>Maddie Leischnner, clarinet</u> <u>Changyue Liu, piano</u>	David Baker (1931-2016)

CLOSING CEREMONY: JESSICA JOHNSON PIANO RECITAL

March 4, 2022, 8:00 pm Collins Recital Hall

Open to the public, SOM Faculty Concert Series

General admission: \$13, Students: Free (ticket required)

"This program features four new commissions composed for me. It is a tremendous responsibility to premiere a new work. I am deeply indebted to Elena Ruehr, Brianna Ware, Laura Schwendinger, and Serra Hwang for believing in me and providing this life-changing opportunity. It is a privilege and honor to work with each of you. My heart is full of gratitude." —Jessica Johnson

NEW MUSIC BY WOMEN

Isabelle Eberhardt Dreams of Pianos (2007)

Missy Mazzoli (b.1980)
(with dancers and soundtrack)

Cindy Stefanek, dancer
Kate Corby, choreographer

109 Improvisations (2020)

Elena Ruehr (b.1963)

I. Evocation

II. Pastorale

III. Fantasy Variations

*World premiere

Italian Portraits for Solo Piano (2021)

Brianna Ware (b.1994)

I. (Uno): Seas of Sorrento

II. (Due): The Catacombs of St. Callixtus

III. (Tre): The Desolation of Vesuvius

IV. (Quarto): Florentine Nights

*World premiere

Intermission

Night Café at Arles (Musette) from Van Gogh Nocturnes (2008)

Laura Schwendinger (b.1962)

On Being-this flood of stillness (2022)

*World premiere

Laura Schwendinger (b.1962)

Circle △ Square for piano (2018)

Serra Hwang (b.1962)

*World premiere

Sojourn for piano and percussion (2004)

Serra Hwang (b.1962)

Anthony Di Sanza, percussion

All newly commissioned works were funded by the Vilas Life Cycle Professorship program.

Isabelle Eberhardt was an explorer and writer who, at the beginning of the 20th century, abandoned a comfortable aristocratic life for a nomadic existence in North Africa. She was a liberated individual who rejected conventional European morality in favor of her own path. She died in a desert flash flood at the age of twenty-seven. Isabelle Eberhardt Dreams of Pianos (2007), imagines her riding on horseback through the desert, lost in thought, remembering sounds and sensations of her old life. Fragments of Schubert's A Major Sonata pierce her consciousness and are quickly suppressed. In her fatigue she dreams of a piano half-buried in sand, a flash flood of sheet music swirling around her. (Missy Mazzoli)

109 Improvisations (2020)

Jessica Johnson approached me with an idea to write a work inspired by Beethoven's Opus 109. I began by playing it over and over again, and listening to various recordings. As I started composing, I found that I was improvising with small figures that I loved from 109. It reminded me of when I was a teenager and I used to improvise at the piano every night while my mom cooked dinner. I never wrote down these improvisations because it would have interrupted my flow. What I found as I was writing these pieces for Jessica Johnson was that I was back playing for my mom (in my imagination) but now I had such greater skill at writing things down that I could write as I improvised. Tempos should be fluid and improvisatory, and pedaling, while suggested, is at the discretion of the performer. (Elena Ruehr)

Italian Portraits for solo piano (2021)

Italian Portraits is a set of four pieces that were inspired by my 2014 trip to Italy. This was my first trip outside of the United States and was also my very first flight! I was in Italy for three weeks with the Samford University Fellows Program for the culmination of our two years of study. During our time there, we travelled all around the country, including visiting Rome, Sorrento, Herculaneum, Pompeii, and Florence. Sorrento's calming shores, the catacombs of Saint Callixtus (Rome), and the nightlife of Florence were especially memorable and enjoyable for me. Additionally, seeing the devastation caused by the 79 AD eruption of Mt. Vesuvius (which buried the cities of Pompeii, Herculaneum, Oplontis, and Stabiae) in person was unforgettable and tragic to behold. The locations that I visited on my trip acted as the influencers for these short pieces. Thank you to Dr. Johnson for commissioning me to write Italian Portraits. I am so blessed and thankful to be included in this incredible project! (Lawren Brianna Ware)

Night Cafe at Arles from Van Gogh Nocturnes (2008)

The Van Gogh Nocturnes are my response to three paintings by Vincent Van Gogh. The second movement, Night Cafe at Arles, is an evocation of an evening I imagined in the life of Van Gogh. A French musette begins the work, then, as the evening passes and after too much drink, a darker tone emerges. I remember a mention in one of his letters to Theo, in which Vincent writes he was asked to leave the bar. In my work, I imagine after he leaves, him emerging back onto the street, with only the musette heard wafting through the streets accompanying his walk back to his little yellow house. The work was composed by nomination for the Van Klumburn invitational piano competition in 2008, and is dedicated to Christopher Taylor, who premiered it. (Laura Schwendinger)

On Being- this flood of stillness (2022)

The last two years have been stressful for the world. During this period, we have been shuttered away, off and on, indoors, far from family and friends. It has been a lonely time for many and yet in some ways we have been more connected through zoom and other platforms more than ever before. The poem, On Being by Denise Levertov, encapsulates what many of us feel in these remarkably challenging days. (Laura Schwendinger)

On Being by Denise Levertov

I know this happiness
is provisional:
the looming presences—
great suffering, great fear—
withdraw only
into peripheral vision:
but ineluctable this shimmering
of wind in the blue leaves:
this flood of stillness
widening the lake of sky:
this need to dance,
this need to kneel:
this mystery:

Circle Δ Square for piano (2018)

When searching for ideas for this composition, I began improvising on the piano, creating many sketches. After many days of experimentation, I discovered that there were a few core ideas that continued to present themselves; I considered them as building blocks or prototype ideas. The title "CircleΔSquare" is used to describe something that is foundational. In Korean cosmology, the circle, square, and triangle symbolize heaven, earth, and humankind, respectively. (Serra Hwang)

Sojourn for piano and percussion (2004)

Composed for Sole Nero piano and percussion duo in 2004, Sojourn is a Korean folk drumming inspired piece. The rhythmic cycles used for the piece, such as 8+9+10+10+9 or 10+6+10+10 are combinations of patterns that are common in folk drumming, especially folk ritual music of traditional Korea. Within each cycle, groupings between 2 and 3 are constantly changing to create an active and evolving energy flow. The large recurring rhythmic cycle produces a distinctive groove. Above this groove of percussion, the piano flows more freely, singing, telling, and chanting a story. It is to give the listeners a chance to sojourn into rural Korea. (Serra Hwang)

JESSICA JOHNSON

Jessica Johnson serves on the piano faculty at the University of Wisconsin-Madison as Professor of Piano and Piano Pedagogy, where in 2006, she was the recipient of UW-Madison's prestigious Emil Steiger Distinguished Teaching Award for excellence in teaching. Johnson frequently commissions and programs contemporary solo and chamber works, regularly performing with Sole Nero, a piano and percussion duo with Anthony Di Sanza, percussion. An advocate for the adoption of the Donison-Steinbuhler (DS) Standard, offering alternatively sized piano keyboards, her upcoming recording features newly commissioned works by Serra Hwang, Elena Ruehr, Laura Schwendinger, and Brianna Ware, performed on the DS5.5™ ("7/8") keyboard.

An active clinician, she has given workshops and presentations at the European Piano Teachers Association International Conference, World Piano Pedagogy Conference, ISME, MTNA, CMS, Performing Arts Medicine Association (PAMA), National Conference on Keyboard Pedagogy (NCKP), Portland International Piano Festival, as well as held residencies at major universities and colleges throughout North America, Europe and China. Johnson has articles published in *American Music Teacher*, *Piano Journal* of the European Piano Teachers Association, *Piano Magazine*, and the *Piano Pedagogy Forum*. She is a three-time winner of *American Music Teacher's* Article of the Year Award for "Feeling the Sound: Reflections on Claiming One's Own Musical Voice" (2014), "The Art of Listening with Depth, Understanding, Flow and Imagery" (2007), and "Awakening Rhythmic Intuition and Flow in the Developing Pianist" (2019). Current research explores cross-modal, multi-sensory engagement in the creative process, musician wellness, and the impact of contemplative practices on making music joyfully.

A devoted teacher, Johnson's students have secured teaching positions in North America, South America, Europe and Asia. Passionate about community engagement and arts outreach, she serves as Director of Piano Pioneers, a program that brings high quality piano instruction to low-income community members and at-risk youth in Wisconsin. She holds the DMA and MM from the University of Michigan, and the BM from East Carolina University.

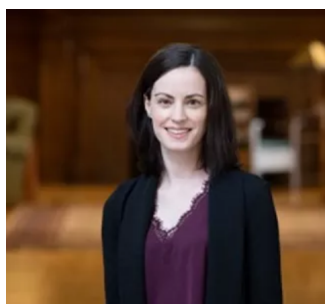


ANTHONY DI SANZA, PERCUSSION



Anthony Di Sanza has performed and presented master classes globally and serves as Professor of Percussion at the University of Wisconsin – Madison, where he was recognized with the Vilas Distinguished Achievement Professorship in 2019. Active in a variety of Western and non-Western percussive traditions, he can be heard on many internationally distributed CD's and videos. In review of his solo CD release, *On the nature of...*, *All Music Guide* writes; "Di Sanza dazzles not only in the assurance and polish of his playing but in his tremendous vitality and spontaneity." Current projects include a second solo CD/video series, a soon to be released recording by the global percussion group, *Duniya*. Di Sanza has percussion compositions published by *TapSpace*, *Alfred* and *HoneyRock*. He is principal percussionist with the *Madison Symphony Orchestra* and has signature percussion products with *Black Swamp Percussion* and *Encore Mallets*. He endorses *Black Swamp*, *Encore*, *Marimba One*, *Sabian*, *Remo* products and *Pro-Mark* products.

KATE CORBY, DANCE



"Compelling" and "full of gestured conflict and impish daring" (*Chicago Tribune*), Kate Corby's dance works have been seen extensively nationally and internationally, including in Hungary, where she traveled as a Fulbright fellow. Corby, featured in *Dance Magazine* as one of six choreographers "on the cusp of making waves in the larger dance world," is currently a professor at the UW-Madison, where she has taught since 2008, and served as the Dance Department chair from 2017 - 2020. She is also an active professional choreographer, dividing her time between Madison and Chicago, and established *Kate Corby & Dancers* in the Midwest in 2009. Her choreography has been called "ingenious" by the *Chicago Reader*, "jarringly beautiful" by the *Isthmus*, and was a *Critics' Pick* in *Time Out Chicago* five times from 2011-2012. More recently, Corby began creating screen dance and her films have been screened

extensively since 2016, including in the *Detroit Dance City Festival*, *Dance Film Fest*, *Flatlands Dance Film Festival*, the *Midwest RAD Festival*, the *Jacksonville Dance Film Festival*, the *Sans Souci Festival of Dance Cinema*, and the *Wisconsin Film Festival*, among others. Corby received her MFA in Dance from the University of Illinois at Urbana and her BA in Theater Arts and Women's Studies from Beloit College.



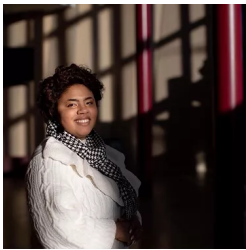
Recently deemed “one of the more consistently inventive, surprising composers now working in New York” (NY Times) and “Brooklyn’s post-millennial Mozart” (Time Out NY), Missy Mazzoli has had her music performed by the Kronos Quartet, LA Opera, eighth blackbird, the BBC Symphony, Scottish Opera, and many others. In 2018 she became one of the first two women, along with Jeanine Tesori, to receive a main stage commission from the Metropolitan Opera and was nominated for a Grammy award. She is Composer-in-Residence at the Chicago Symphony Orchestra, and from 2012-2015 was

Composer-in-Residence with Opera Philadelphia. Upcoming commissions include works for Opera Philadelphia, the National Ballet of Canada, Chicago Lyric Opera and Norwegian National Opera. Her works are published by G. Schirmer.



Composer Elena Ruehr’s work has been described as “sumptuously scored and full of soaring melodies” (The New York Times), and “unspeakably gorgeous” (Gramophone). An award winning faculty member at MIT, she has also been a Guggenheim Fellow, a fellow at Harvard’s Radcliffe Institute and composer-in-residence with the Boston Modern Orchestra Project, which performed and recorded her major orchestral works (O’Keeffe Images, BMOP Sound) as well as the opera Toussaint Before the Spirits (Arsis Records). She has numerous recordings including: Six String Quartets by Elena

Ruehr (Avie), Averno (Avie with the Trinity Choir, Julian Wachner, conducting), Jane Wang considers the Dragonfly (Albany), Lift (Avie), Shimmer (Metamorphosen Chamber Ensemble on Albany) and Shadow Light (The New Orchestra of Washington with Marcus Thompson on Acis). She has written five operas and many cantatas, orchestral music, chamber music and songs. She has also written for film and dance. She is an enthusiastic teacher at MIT, where she has received the Baker Award for Undergraduate Teaching.



Lawren Brianna Ware, a Gadsden, Alabama native, is a doctoral student (ABD) who is pursuing her Doctor of Musical Arts degree in Music Composition at UW-Madison. Additionally, she is minoring in historical musicology. Ms. Ware has served as a Mead-Witter School of Music teaching assistant for the Music In Performance classes and was the Secretary of the Graduate Association of Interdisciplinary Music Students (GAIMS)(2020-2021). Outside of school, she owns her own private Madison-based piano studio, B. Ware Works Piano Studio. Additionally, she accompanies vocalists and instrumentalists and performs as often as she can. Ms. Ware has been awarded the David and Edith Sinaiko Frank Graduate Fellowship for a Woman in the Arts, Mullen Prize for SacredMusic (composition, 2017) and was named the 2017 Overture Center Rising Stars Grand Prize Winner.

As a result of the Rising Stars win, she had the opportunity to perform as an opener for The Branford Marsalis Quartet in April of 2019. She holds degrees in piano performance from Samford University (BM) and The University of Wisconsin-Madison (MM).



Laura Schwendinger was the first winner of the Berlin Prize in Music and is a Professor at UW Madison. Her music has been championed by Dawn Upshaw, Arditti & JACK Quartets, Jennifer Koh, Janine Jansen, Matt Haimovitz, International Contemporary Ensemble, Eighth Blackbird, Lincoln Trio, New Juilliard Ensemble, Trinity Wall Street, American Composers Orch, Liszt Chamber Orch, National Flute Assoc, Chamber Music America, NewMusic USA, American League of Orchestras; At the Kennedy & Lincoln Centers, Symphony Space, Berlin Philharmonic, Théâtre du Châtelet, Wigmore & Carnegie Halls, Miller Theater, and Tanglewood, Aspen, Talis, Bennington & Ojai Music Festivals. Her many honors include Fellowships from the Guggenheim, Fromm, and Koussevitzky Foundations; Chamber Music America, Radcliffe Institute, Harvard Musical Assoc, Copland House, and MacDowell, Yaddo,

Rockefeller Found. Bellagio, and Bogliasco fellowships. She was 1st Prize winner of the ALEA III competition (1995) and recipient of two awards from the American Academy of Arts and Letters, (for “mid-career composers with exceptional talent”) Reviews of her work include those from The NY Times, a “captivating disc..sketches musical stories of fragility and purpose”, “darkly attractive, artful..moving”, “evokes serene mystery.. infinite beauty” and an “acute sonic imagination, sure command of craft” in the Chicago Tribune, and in the Boston Globe “shrewd composing..genuine article. Onto “season’s best list”. Of her opera Artemisia, The SF Classical Voice review read “Artemisia is sumptuous on every level...” Of her Albany CD with the JACK Quartet, Colin Clarke wrote in Fanfare “the sheer intensity of the music...is spellbinding, as if the passion of the composer for her subject shines through like a light.” Her second opera Cabaret of Shadows (a Fromm commission) will be premiered in March 2022 by Musiq. Her music is published by Keiser/ Southern Music.



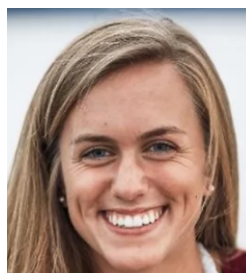
Serra Hwang was born in Seoul, Korea and received her education in the United States. She received her MA and DMA in Composition from the University of Michigan, Ann Arbor. Musical awards include the performance of her orchestral piece Pinari by the Hallé Orchestra for the BBC (British Broadcasting Company) Composer’s Platform and the winning of first prize in the International League for Women Composers’ Search for New Music Competition. Serra Hwang’s music has been performed in South America, Asia, Europe, and North America, including concerts more recently at the National Center for

Korean Traditional Performing Arts in Seoul and ICWM (International Conference for Musicians) in Beijing, China. Recent composition projects include writing for PEP (Piano and Erhu Project) and the Vancouver International Women in Film Festival. CD recordings include IEL (Innocent Eyes & Lenses) label’s Asian American Music Compilation CD Project, Boldly Expressive: Music by Women on Albany, and cellist Anthony Arnone’s Beckoning on MSR. Hwang has been on the faculty of Illinois Wesleyan University and Illinois State University. Currently she resides in Vancouver.



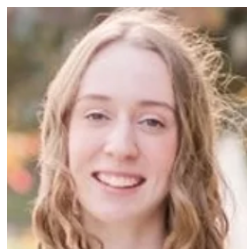
ALEXIS MESCHTER

Violinist, Pacific
Symphony Orchestra



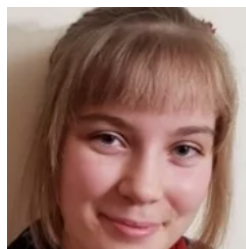
CHLOE DRUCKERY

Double major: Dance and
Psychology with a certification
in Dance Movement Therapy



ALICE ALFORD

B.M. Flute Performance
Studio of Prof. Conor Nelson



CINDY STEFANEK

B.S. Dance and Health
Promotion and Health Equity
with Pilates Certification



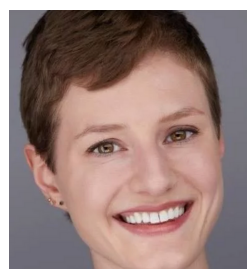
AMANDA STEZENSKI

B.M. Clarinet Performance
Studio of Prof. Alicia Lee



CONOR FEYEN

B.M. Oboe Performance
Studio of Prof. Lindsey Flowers



AUBRIE JACOBSON

D.M.A. Collaborative Piano
Studio of Prof. Martha
Fischer



CHANGYUE LIU

M.M. Piano Performance
Studio of Prof. Christopher
Taylor



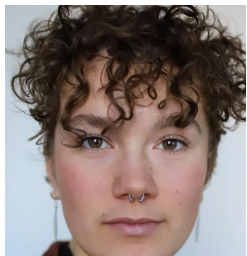
BEN THERRELL

Rabin String Quartet
D.M.A. Cello Performance
Studio of Prof. Uri Vardi



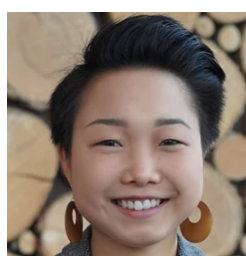
DARIA TENNIKOVA

D.M.A. Composition, Studio of
Prof. Laura Schwendinger,
minor in Piano Performance
Studio of Prof. Jess Johnson



CAITRIONA QUIRK

B.S. Dance with Pilates
Certification



EUIMIN SHIN

Rabin String Quartet
D.M.A. Violin Performance
Studio of Dawn Dongeon
Wohn



CECILIA MONROY

B.S. Dance



GRETCHEN HILL

MM Clarinet Performance
Paul J. Collins Distinguished
Fellow
Studio of Prof. Alicia Lee

**HASUN KIM**

International Exchange
Student in rehabilitation
psychology

**KAYLA PATRICK**

Rabin String Quartet
D.M.A. Viola Performance
Studio of Prof. Sally Chisholm

**HEAVYN DYER-JONES**

B.M. Piano Performance
Studio of Prof. Jess Johnson

**KEVIN YANG**

Freshman undergraduate

**JAMES OSORIO**

M.M. Piano Performance
M.A. Historical Musicology
Studio of Prof. Martha
Fischer

**LINA YOO MIN LEE**

D.M.A. Piano Performance &
Pedagogy
Studio of Prof. Jess Johnson

**JASON XUE**

Double major: Piano
Performance and
Environmental Science
Studio of Prof. Christopher
Taylor

**MADISON LEISHNER**

M.M. Clarinet Performance
Studio of Prof. Alicia Lee

**JESSICA BILLINGS**

B.S. Dance and
Environmental Studies

**MAGGIE SETTERSTROM**

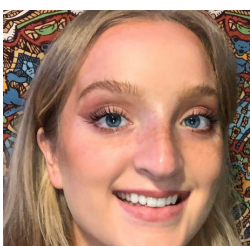
B.M. Music Education
Studio of Prof. Conor Nelson

**JYOTHSNA MUSUNUR**

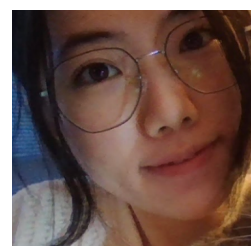
B.M. Flute Performance
Studio of Prof. Conor Nelson

**MASON VON BARGEN**

B.M. Bassoon Performance
Studio of Prof. Marc Vallon

**KATIE SOLDATKE**

B.S. Dance

**MELODY MA**

Double major: Computer
Science and Piano
Performance
Studio of Prof. Jess Johnson



NICK HILL

Duble major: Trumpet
Performance
and Communication Arts
Studio of Prof. Jean
Laurenz



SHADDAI AMOR

UW MSOM Alumni (MM '19)
Studio of Prof. Mimmi
Fulmer
Vocal Arts Faculty,
Wisconsin Conservatory of
Music



SAHADA BUCKLEY

Rabin String Quartet
M.M. Violin Performance
Studio of Prof. David Perry



VIVIAN RONG HARK

B.A. International Studies and
Asian Languages & Culture.



SARAH PRESCOTT

D.M.A. Piano Performance
& Pedagogy
Studio of Prof. Jess Johnson



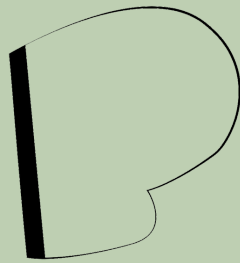
WILLIAM PRESTON

D.M.A. Collaborative Piano
Studio of Prof. Martha
Fischer

"It is our great pleasure to have you in this meaningful
endeavor. We hope to see you again in the same spirit and
enthusiasm next year!"

LINA YOO MIN LEE
FOUNDER OF DEIB FESTIVAL

2022



MEAD WITTER SCHOOL OF MUSIC
DEIB FESTIVAL

WWW.DEIBFESTIVAL.COM

deibfestival@gmail.com

facebook.com/uwmadisonMTNA

University of Wisconsin-Madison

