

Upcoming Events

October 2017

Contemporary Music Festival Concert III Wed., Oct. 24 @ 8pm, Concert Hall*

JMU Jazz Ensemble & Jazz Band Fri., Oct. 26 @ 8pm, Concert Hall*

DMA Recital – Caleb Pickering, *percussion* Sun., Oct. 28 @ 1pm, Recital Hall

*These concerts provide student credit for MUS 195.

For tickets and further information, visit www.jmuforbescenter.com or call the Forbes Center Box Office at (540) 568-7000. For more on the School of Music, go to www.jmu.edu/music or call (540) 568-6714.

Thank you for attending this concert at the Forbes Center for the Performing Arts. Please consider completing a survey for Jocelyn Abrahamzon's Honors Capstone Project. The survey may be accessed by scanning the QR code below or at this link: <https://goo.gl/9w7yY3>.



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How you can make a difference!

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Scholarship contributions help young musicians blossom into mature musical artists. With your support, we will be able to offer our talented students more financial help in pursuing their goals. If you appreciate the desire and dedication of our students, please consider making a contribution to the music scholarship fund at James Madison University.

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FORBES CENTER FOR THE PERFORMING ARTS

JAMES MADISON UNIVERSITY®

School of Music

presents

38th Contemporary Music Festival

Guest Artists

Libby Larsen, *composer* • Joseph Klein, *composer* •
Anna Webber Simple Trio • Redi Llupa, *piano* •
Jessica Spafford, *soprano*

Student Composers Recital

featuring winners of the JMU Young Composers
Competition

Wednesday, October 24, 2018

5 pm

Recital Hall



There will be no intermission.

Program

JMU Young Composers Competition Winners

Elementary Division

Special Flower (2018) Reagan Spencer
Matthew Huston, *piano*

Middle School Division

C Major Bounce (2018) Max Misterka
Douglas Ritcher, *piano* | Chris Hoffman, *drums*

High School Division

Honorable Mention - Derek Yu, for “Villainism and Heroism”

Peregrinations (2018) Graham Lazorchak
Chase Ketron, *alto flute* | Jade Deatherage, *bass clarinet*
Josh Cummings, *percussion* | Matthew Huston, *piano*

Works by JMU Student Composers

Im Stil von Ludwig (2018) Keith A Brown
Keith A Brown, *bassoon* | Kendall Waters, *piano*

Experiment in Three Movements (2018) Kt Allenbaugh
Janelle Harris, *clarinet* | Josh Ballinger, *bassoon*
Abby Wiegand, *piano*

String Quartet in 2 Movements (2018) Joshua Fisher
Breonna Proctor, Mary Galvin, *violins*
Jordan Wright, *viola* | Jacob Dean, *cello*

About the Festival

Special Thanks

Contemporary Music Festival Committee
Casey Cangelosi, Gabriel Dobner, Eric Guinivan, Jason Haney,
Diane Phoenix-Neal, Sam Suggs
School of Music Faculty, Staff and Students
Jeff Bush, *Director of the School of Music*
George Sparks, *Dean of the College of Visual and Performing Arts*
Regan Byrne, *Executive Director of the Forbes Center for the Performing Arts*
Shawn Tucker, Bradley Monahan, Tom Carr, Nicole Allin, Jesse Hernon,
Forbes Center Production and Technical Staff
JMU Visiting Scholars Program
Dr. Heather Coltman, *JMU Provost*

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The first JMU Contemporary Music Festival was held in 1981, initiated by then-director of the School of Music Joe Estock and faculty composer John Hilliard. In the years since, the festival has hosted many of the most prominent composers and performers of new music in the world today. Recent guest artists include:

Kelly-Marie Murphy
Augusta Read Thomas
Stephen Hartke
The Virginia Sinfonietta
Roger Reynolds
JACK Quartet
American Modern Ensemble
Sir Peter Maxwell Davies
Alarm Will Sound
Steven Stucky
Steve Reich
New Millennium Ensemble
George Tsontakis
Samuel Adler
George Crumb
Donald Erb
Adolphus Hailstork
John Harbison
Karel Husa
Libby Larsen
David Maslanka
Thea Musgrave
The New Music Consort
Joseph Schwantner
Joan Tower
Chinary Ung
Chen Yi

Program Notes (continued)

Himalaya on a Pushcart is the title of a 1968 essay by Dharamvir Bharati. In the opening paragraph of the essay, Bharati invites amateur poets and songwriters alike to use the title, hoping that we would find the same beauty in the mountain range that he described in this essay. I took it more literally, wondering how quickly things would spiral out of control if one were to ride a pushcart down the side of any of the Himalayan mountains.

Spectre – Once disaster strikes, once the living have fled, the spirits remain wandering the ruined streets and quiet woods. *Spectre* is a technical work for solo viola, portraying a wandering spirit through the use of extended techniques, rhythm, and harmony. The piece begins as the spirit appears to you, an outsider. As it progresses, you learn of its plight as a soul bound to a forgotten, forsaken land. You feel the spirit's urgency to finish its task and find rest. By the end of the piece, you are seeing through the spirit's eyes and feeling its relief as, task finally complete, it can at last fade away to peaceful nothingness, leaving the wastelands empty once more.

Sextet is a short piece for standard Pierrot ensemble instrumentation. It begins with a slow introduction, moves into a faster, rhythmically interesting section, and concludes like the beginning. It doesn't have traditionally programmatic elements, but it does experiment with unique harmonies in a formal route.

Program (continued)

Maladaptive Daydream (2017) Kt Allenbaugh
Breonna Proctor, Oliver Kriska, *violins*
Jordan Wright, *viola* | Andrew Schlagel, *cello*

Cloud Carillon (2018) Matthew Huston
live computer-generated sound

Himalaya on a Pushcart (2018) Mason Moy
Mason Moy, *electric guitar* | Alex Stenseth, *bass*
Christopher Pennington, *bass clarinet* | Joe Slagle, *piano*

Spectre (2018) Ben K Cináed
Greg Childress, *viola*

Sextet for Pierrot Ensemble (2018) Brian Junttila
Emily Martinez, *flute* | Chris Pennington, *clarinet*
Brittany Siler, *violin* | John Krendel, *cello*
Christian Davis, *percussion* | Thomas Hassett, *piano*
Brian Junttila, *conductor*

Patrons are reminded to turn off all pagers, cell phones, personal computers, and any other electronic devices.

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Guest Composer Biographies

Libby Larsen (b. 24 December 1950, Wilmington, Delaware) is one of America's most prolific and most performed living composers. She has created a catalogue of over 500 works spanning virtually every genre from intimate vocal and chamber music to massive orchestral works and over twelve operas. Her music has been praised for its dynamic, deeply inspired, and vigorous contemporary American spirit. Constantly sought after for commissions and premieres by major artists, ensembles and orchestras around the world, Libby Larsen has established a permanent place for her works in the concert repertory.

Libby Larsen has received numerous awards and accolades, including a 1993 Grammy as producer of the CD: *The Art of Arlene Augér*, an acclaimed recording that features Larsen's *Sonnets from the Portuguese*. Her opera *Frankenstein, The Modern Prometheus* was selected as one of the eight best classical music events of 1990 by USA Today. The first woman to serve as a resident composer with a major orchestra, she has held residencies with the California Institute of the Arts, the Arnold Schoenberg Institute, the Philadelphia School of the Arts, the Cincinnati Conservatory, the Minnesota Orchestra, the Charlotte Symphony, and the Colorado Symphony.

Larsen's many commissions and recordings are a testament to her fruitful collaborations with a long list of world-renowned artists, including The King's Singers, Benita Valente, and Frederica von Stade, among others. Her works are widely recorded on such labels as Angel/EMI, Nonesuch, Decca, and Koch International.

Born in Los Angeles in 1962, **Joseph Klein** is a composer of solo, chamber, and large ensemble works, including instrumental, vocal, electroacoustic, and intermedia compositions. His music—which has been described as “a dizzying euphoria... like a sonic tickling with counterpoint gone awry” (NewMusicBox) and exhibiting a “confident polyvalence [that] heightens its very real excitement” (The Wire)—reflects an ongoing interest in processes drawn from such sources as fractal geometry, chaos, and systems theory, often inspired by natural phenomena. His works frequently incorporate theatrical elements, whether as a component of the extra-musical references or as an organic outgrowth of the musical narrative itself. Literature is another important influence on Klein's work, with recent compositions based on the writings of Franz Kafka, Elias Canetti, Alice Fulton, W.S. Merwin, Milan Kundera, and John Ashbery.

Klein holds degrees in composition from Indiana University (DM, 1991), University of California, San Diego (MA, 1986), and California State Polytechnic University, Pomona (BA, 1984). His composition teachers have included Harvey Sollberger, Claude Baker, Robert Erickson, and Roger Reynolds. He is currently Distinguished Teaching Professor at the University of North Texas College of Music, where he has served as Chair of Composition Studies since 1999.

Program Notes

(all notes are by the composers)

I initially sketched out the first melody for **Im Stil von Ludwig** (In the Style of Beethoven) in the summer of 2017, and decided to develop it into a full piece for the JMU composition seminar in the spring 2018 semester. This melody is inspired by the first theme in the first movement of Beethoven's Piano Concerto No. 3. I studied this piece while taking Music Theory II with Dr. John Peterson in the summer 2017 semester. I was amazed at how Beethoven could take such a simple musical phrase and go so far with it. Thus, I attempted to do something similar. While later ideas are not so much "im stil von Ludwig" as the name would imply, I still attribute the inspiration for this piece to one of the greatest composers to ever live, Ludwig van Beethoven.

Experiment in Three Movements is just as it sounds, an experiment of mine using different kinds of scales and modes, different kinds of textures, and interplay between instruments. Movement 1 uses hexatonic scales and a mosaic form, or sudden shifts from a busy, heightened texture to a sustained, open space. This movement is characterized by the two woodwinds attempting to reach the same final note, but alas their independent scales don't permit them to. Movement 2 uses different octatonic scales and is a progression of three phrases, cycling through which instrument has the lead. Movement 3 uses the number Pi as its basis. The clarinet's notes stem directly from the number, starting on C as 0 and going up to A as 9. The bassoon uses Pi to dictate the number of half steps between notes. For the piano, the number dictates the length or number of repetitions per note.

String Quartet in 2 Movements – This piece was the product of diverse harmonic exploration. The two movements of this string quartet are like two sides of a coin. Movement one focuses on a descending chromatic line, while movement two features an ascending chromatic line, both of which are interspersed with hexatonic scales, sequences, and non-triadic harmony throughout. The interplay between pizzicato and arco strings is another layer I explored in creating this work.

Maladaptive Daydream follows an internal journey of anxiety and delusion. A maladaptive daydream is an escapist coping technique that involves instead of facing a difficult reality a person while instead retreat into an active daydream away from their problems. But even these daydreams can't escape reality forever. The piece begins with quick chromaticism and sudden shifts, representing the chaotic nature of reality. As reality becomes too overwhelming, everything drops with a sustained low cello tone. Here, the delusion slowly begins with a cello solo, but bits of reality peak in with high sliding violin gestures. As pizzicato takes over, the delusion sets in completely but not for long. The viola warns of reality and the delusion slowly begins to break apart until it shatters entirely. We return to the quick chromaticism of the beginning with bits of the delusion calling out from the violin and viola but now it's the delusion that's distorted.