

THE FLORIDA INTERNATIONAL UNIVERSITY SCHOOL OF MUSIC
PRESENTS

CUTTING EDGE SOLO AND CHAMBER MUSIC FOR THE 21ST CENTURY

FEATURING THE NODUS ENSEMBLE

Saturday, October 1, 3:00 PM
The Wolfsonian – FIU
1001 Washington Ave, Miami Beach, FL

PROGRAM

Charles Norman Mason
Fishing through the open door for flute and tape
Elissa Lakofsky flute

Derek Jacoby
Golden Leehos for for alto saxophone and viola
Adam Muller alto saxophone
Laura Wilcox, viola

David Cutler
A Night in Amsterdam for solo bass clarinet
Paul Green bass clarinet

Greg Steinke
Inquietude for solo flute
Elissa Lakofsky flute

Kyong Mee Choi
Sublimation for marimba and tape
Michael Launius, marimba

Orlando Jacinto Garcia
viento nocturno for solo viola
Laura Wilcox, viola

Kristine Burns
Zing! for solo tape

Karlheinz Stockhausen
Ylem for mixed ensemble
Elissa Lakofsky flute
Adam Muller alto saxophone

Laura Wilcox, viola
Paul Green bass clarinet
Michael Launius, marimba
Orlando Jacinto Garcia, conducting

ABOUT NODUS

Initiated by faculty composer Orlando Jacinto García, NODUS is the faculty new music ensemble at Florida International University's School of Music. Presenting the Art music of our time from throughout the world, the makeup of the ensemble varies for each concert depending on the works being presented. The ensemble debut at the FIU Festival of the Arts in November 1998 and shortly thereafter was featured at the January 1999 New Music Miami Festival. In addition, NODUS was the featured group at a concert of new works by Cuban composers presented at Florida International University in March 1999. Subsequent performances have included the 1999, 2000, 2001, and 2004 FIU Festival of the Arts, the 2001 Music of the Americas Festival, the 2000, 2002, 2003, 2004 New Music Miami Festival, the 2004 International Computer Music Conference (ICMC), and a variety of concerts of new works presented in various parts of Florida during the past four seasons. The internationally acclaimed musicians in NODUS include clarinetist Paul Green, pianist Jose Lopez, percussionist Michael Launius, violinist Saul Bitran, violist Laura Wilcox, cellist Iris van Eck, and contrabassist Luis Gomez Imbert.

Paul Green appeared at a young age with Leonard Bernstein and the New York Philharmonic on a televised Young People's Concert. He was also presented in a solo recital at Carnegie Recital Hall as winner of the Young Concert Artists International Auditions. Other performances have been at the Festival of Two Worlds in Spoleto, Italy at the invitation of composer Gian Carlo Menotti and at the Manchester Music Festival. In 1988 Green won the Distinguished Artists Award of the Artists International Competition. He was appointed principal clarinetist of the New Haven Symphony Orchestra for the 1989-90 season and is presently principal clarinetist of the Symphony of the Americas, Ballet Florida, Ensemble 21, NODUS, and the Colorado Music Festival Orchestra. Green teaches clarinet at the Harid Conservatory and clarinet and chamber music at Florida International University.

Michael Launius received the BM in percussion performance from the University of Oregon, studying with Jeffrey Peyton and Charles Dowd. He went on to Florida State University as a graduate teaching fellow, earning the MM in percussion performance while studying with Gary Werdesheim. Most recently Michael has performed as timpanist and percussionist with many different groups including the Tallahassee Symphony Orchestra, the Greater Palm Beach Symphony, the Palm Beach Opera Orchestra, the Miami Symphony Orchestra, the National Symphony of the Dominican Republic, and the Charleston Symphony Orchestra (SC). Current positions include timpanist of the Atlantic Classical Orchestra, percussionist with the Southwest

Florida Symphony and principal percussionist with the biennial Festival Musical de Santo Domingo.

Laura Wilcox studied at SUNY-Purchase School of Music in New York and McGill University in Montreal. She has studied with Emanuel Vardi, Lorand Fenyves, Robert Levin, Charles Castleman, Paul Rolland, and John Graham. Further studies include coaching with members of the Emerson, Juilliard, Cleveland, and Orford string quartets.

Her recitals and solo appearances in Canada, the United States, Latin America, and Europe have been qualified as “outstanding... a true virtuoso... brilliant... unique, full, deep and rich beautiful sound... sensitive... eloquent... rich... a committed soloist and musician... sterling musicianship... a kaleidoscopic range of colors... communicative... enchanting... mesmerizing”. She has received awards from the Canada Council for the Arts, the Chalmers Foundation, and the Ontario Arts Council.

Besides most of the classical repertoire for viola, Laura has performed a large number of contemporary works, many of which have been commissioned or written for her. Her recordings include CBC/Radio-Canada performances at the National Arts Centre in Ottawa, the Glenn Gould Studio, the Music Gallery in Toronto, the Eckhardt-Gramatte Hall at the Rozsa Centre in Calgary, Vermont Public Radio, and live radio shows in Tampa, West Palm Beach, and Miami, Florida. She has been an active performer for "Music Toronto", the "Mainly Mozart Series" in Miami as well as other series in Canada and the United States. An avid lover of chamber music, Laura was a founding member of the Atlantic String Quartet and has performed with many chamber groups throughout North America. She is a member of the group "Trio Nova" for viola, clarinet, and piano with clarinetist, Paul Green and pianist, Ed Turgeon. Laura is also actively performing as a viola/piano duo with pianist Jose Lopez, with whom she collaborates in presenting and bringing to audiences new and old obscure works for viola and piano. She is a frequent guest with a variety of chamber music groups in Ontario, Quebec, New York, Vermont, and Florida. Active as a teacher, performer, and chamber musician, Laura is on the faculty with the Killington Music Festival and other festivals throughout the United States and Canada and is currently the professor of viola and chamber music at the Conservatory of Music, Lynn University in Florida. Her cds are available on the SNE/Allegro record label.

Adam Muller was born in New Orleans, Louisiana. After initial music studies at the New Orleans Center for the Creative Arts, he completed coursework at The University of Southern Mississippi and The Florida State University, receiving degrees from both institutions. He has appeared as soloist at music festivals such as the International Society of Contemporary Music, and in 2004-2005, served as the first classical saxophone professor at Florida International University in Miami.

In 2004, Adam Muller became a founding member of The Kelly Quartet with John-Edward Kelly, Ida Kristine Olsen, and Wardy Hamburg. An international chamber music group, The Kelly Quartet draws its inspiration from the origins of chamber music playing of the baroque and classical eras, established long before the invention of the saxophone. The group is also unique in its choice of instrumentation inspired by the string quartet: two alto saxophones (instead of the usual soprano), plus tenor and baritone saxophones. Along with his responsibilities in The Kelly

Quartet, Adam Muller remains active as soloist and chamber musician, and currently performs within Europe and the United States.

PERFORMANCE NOTES AND COMPOSER BIOS

FISHING THROUGH THE OPEN DOOR for Flute and Tape. The image for this piece was sparked by encountering a text passage related to metempsychosis (i.e. the transmigration of a soul into a different body, possibly of a different species). As I contemplated this idea, I created my own version and imagined a courtship between the new body and the old soul rather than a sudden inhabitation. The term *open door* is often used by different religions to symbolize dying.

Lines of various lengths occur throughout the piece with similar pitch material, some of which last the entire length of the piece, while others last only a second. The sounds on the tape are derived from flute samples. The piece was written for Donnie Ashworth.

CHARLES NORMAN MASON has received many awards for his compositions, including a 2005 Rome Prize, a 1998 Premi Internacional de Composició Musical Ciutat de Tarragona Orchestra Music prize, 1994 National Endowment of the Arts Individual Composer Award, a 2004 International Society for Bassists honorable mention, 2002 First Prize in the Atlanta Clarinet Association Composition Competition, a 1996 Dale Warland Singers Commission Prize, a Broadcast Music Inc. Award for Young Composers, and honorable mention in the International Bourges Electro-Acoustic Composition Competition.

He has received commissions from bassist Robert Black, the Alabama Symphony Orchestra, violinist Karen Bentley Pollick, the Lithium Saxophone Quartet, the Corona Guitar Quartet (Denmark), Dale Warland Singers, Fairbanks Symphony Orchestra, West Wind (France), ONIX (Mexico), cellist Craig Hultgren, Steinway Artist William DeVan, New York Metropolitan Opera soloist Mildred Allen, and the New York Golliard Ensemble to name a few.

He holds a doctorate in music composition from the University of Illinois where he studied with Salvatore Martirano, John Melby, Scott Wyatt, and Ben Johnston.

His music has been performed throughout the US including the Aspen Music Festival as well as in Europe and Latin America and is available on ten different compact disc recordings including a 2001 release of the Gregg Smith Singers recording of his *Anthem of Despair and Hope* and his choral and tape piece *From Shook Foil* (Living Artist Recordings, volume 7).

Mason is executive director of Living Music Foundation, an organization devoted to promoting new music. Mason is also co-founder of the Birmingham Art Music Alliance, an organization whose primary purpose is to present concerts of new music in the Birmingham area. He was also former vice-president of the Society for Electro-Acoustic Music in the U. S., and is currently chairman of the Alabama Music Teachers Association Composition Commissioning program. Finally, he is founder and director of *Living Artist Recordings* a non-profit recording company that is solely dedicated to new music. He teaches composition and theory at Birmingham-Southern College, a private liberal arts college in Birmingham, Alabama.

The two things about **Golden Leehoos** that always seem to need explanation are the title and the instrumentation, alto saxophone and viola. The answer to the instrumentation is easiest, as the piece was a commission for a boyfriend/girlfriend duo, Eliot Gattegno and Jessica Bodner. In 2003, they set up a concert of all new pieces written for them and their instruments happen to be saxophone and viola. I was lucky enough to receive one of their commissions.

The name comes from several pre-compositional ideas and influences. Golden comes from my notion that I would experiment, for the first time, with pre-planned golden section ratios. The length of each section of music would be determined before the writing of any notes. My process was to choose an arbitrary duration for the first section and then multiply that by .618 for the length of the next, achieving sections of constantly diminishing length. Fortunately or unfortunately, this did not happen. I started sketching the piece before making my pre-compositional section map and before I knew it, I had several minutes of music. I decided I was better off trying to follow the direction of my sketch than trying to cut it up and force it into sections of arbitrary lengths. Leehoos is better spelled Lee-Hughes and it is intended to represent two strong musical influences of mine. Lee Hyla, my former teacher and composer extraordinaire, was one of these influences. The other was Curtis Hughes, whose music I intended to quote at the very beginning Golden Leehoos. Unfortunately yet again, I started writing before I transcribed his music. The quote never happened. Golden Leehoos is a tribute to the influence these two composers, Lee Hyla and Curtis Hughes, have had on my music.

The music of composer, **Derek Jacoby**, attempts to combine his disparate interests in improvisational jazz, Renaissance music and the classical music tradition. Very much informed by the music of Beethoven, Bach, Debussy and Stravinsky he has also been deeply affected by his study of Renaissance composers Orlando de Lassus and Giovanni Pierluigi da Palestrina, which led him to study source manuscripts dating from the 16th century at the British Library in London and at the Library of Congress in Washington D.C. Much of Jacoby's music plays out a synthesis of voice-leading technique found in Bach and Palestrina with the intervallic structures found in the improvisations of jazz musicians Miles Davis, Woody Shaw and Dave Douglas (Jacoby is also a trumpet player). Importance is always placed on showing the listener a complete sonic landscape and somehow leading them through it. Since the inspirations are so diverse, the integration and thorough blending of these ideas is even more crucial than usual. Contrasts always come from within the landscape, never from sounding like Beethoven one minute and a 1940s big band the next.

Jacoby graduated from California State University Hayward with a B.A. in music in 2001. Studying under Lee Hyla, he recently completed his master's degree in music composition at the New England Conservatory of Music. He is now completing his doctorate at Brandeis University. Upcoming projects include a large work for the New England Conservatory Wind Ensemble, at the request of director Charles Peltz, a piece for Kenneth Radnofsky's 12-piece saxophone ensemble, and a short work for the New York New Music Ensemble.

A NIGHT IN AMSTERDAM

Sleepy, Lazy, Playful, Alert, Apprehensive, Confident, Bold, Sneaky, Obnoxious, Sure of Self, Whispering, Creepy, Pensive, Simply, Cocky, With Adrenaline, Excited, Hurried, In Your Face, Going Nuts, Deliberate, Losing It, Screaming

EXPLOSION!!!

Unsuccessfully Trying To Keep Calm,

More & More Out Of Control,

Collapse

David Cutler is a multi-dimensional composer who listens voraciously to a colossal range of musical styles. His enormously eclectic output reflects this large musical world, with a vocabulary that ranges from beautiful, lyrical, tonal realms to unusual sounds, dissonant clashes, and bizarre juxtapositions. All of his works attempt to connect with the people who listen, though much of it pushes musical and performance boundaries, aiming to challenge as well as delight.

Cutler's compositions, which have thrilled listeners throughout North America, Europe, and Asia, have been commissioned and performed by ensembles and artists such as the Alabama Symphony Orchestra, Classical Orchestra of Milan, Repertory Symphony Orchestra, LAVIE Singers, Korean Chamber Ensemble, Pittsburgh New Music Ensemble, the Airmen of Note Air Force Big Band, Eastman Studio Orchestra, singer Nancy Wilson, harpist Jung, and saxophonists Benny Golson and Jim Houlik. His works have often interfaced with dance, film, actors, costumes, stage design, and visual artists.

Cutler began playing piano at the age of 6. He studied piano at the University of Miami (BM), composition at the Hochschule für Musik in Vienna, Austria, jazz arranging and composition at the Eastman School of Music (MM), and composition at Indiana University (DM). In addition to composing, Cutler is active as a pianist, arranger, conductor, writer, and educator. In 2002, Cutler became a contributing author to **Jazz Styles**, eighth edition, the top selling jazz history textbook in the country, published by Prentice-Hall. Presently he is working on an orchestration text for the same publisher. He was chair of the composition program at the Brevard Summer Music Festival (2000-2004), and currently serves on the faculty of Duquesne University.

INQUIETUDE was written for flutist Julia Larson for a recital featuring my own works. This is a short etude-like piece written in memory of the famous flutist William Kincaid (1895–1967). It is meant to capture the flavor of some of his practice exercises for flute I remember some of my flute colleagues doing in the practice room from my conservatory days as well as essences of famous flute passages (e.g. *Midsummer Night's Dream*, *Daphnis and Cloé*, etc.) the composer remembers being performed by Mr. Kincaid. The piece was premiered by Dr. Larson on September 19, 1995 at Ball State University.

Dr. **Greg A Steinke** is retired, former Joseph Naumes Endowed Chair of Music/Art and Associate Dean of Undergraduate Studies, Marylhurst University, Marylhurst, Oregon; Associate Director, Ernest Bloch Music Festival ('93–97) and Director, Composers Symposium ('90–97) (Newport, OR); served as the National Chairman of the Society of Composers, Inc. (1988–97);

currently Secty/Treas of Art Culture Nature, Inc. Composer of chamber and symphonic music and author with published/recorded works and performances across the U. S. and internationally; speaker on interdisciplinary arts, and oboist specializing in contemporary music.

Sublimation for marimba and two-channel tape represents composer's idea based on these following meanings. From Merriam-Webster Dictionary *SUBLIME* means to improve or refine as if by subliming; to cause to pass directly from the solid to the vapor state and condense back to solid form; to elevate or exalt especially in dignity or honor; to render finer (as in purity or excellence); to convert (something inferior) into something of higher worth intransitive senses; to pass directly from the solid to the vapor state; to divert the expression of (an instinctual desire or impulse) from its primitive form to one that is considered more acceptable.

Kyong Mee Choi, composer and visual artist, mainly works for chamber, electro-acoustic, interactive, and multi-media music. Her composition has also incorporated algorithmic compositional devices, geometric charts, visual art and analogues of musical elements with non-musical concepts. She has also been active as a painter, which has led her to experiment with integrating sound and image into a single artwork. She has had many works recognized in numerous places such as 2003 Luigi Russolo International Electroacoustic competition, 2003 ASCAP/SEAMUS, Concurso Internacional de Música Eletroacústica de São Paulo, 2004 Australasin Computer Music Conference, MUSICA CONTEMPORANEA in Ecuador, 2004 International Computer Music Association, 4th Annual Electroacoustic Musical Festival in Santiago de Chile, Palmarès du 31e Concours International de Musique et d'Art Sonore Electroacoustiques de Bourges 2004; Degré I-RESIDENCE, and 2005 SEAMUS. As a researcher she worked in the CAVE (Cave Automatic Virtual Environment) as part of the Virtual Music Project where she developed real-time audio synthesis software to respond to user/performer gestures. Her dissertation topic is the study of spatial relationships in painting and electro-acoustic music. Her teachers have included Agostino Di Scipio, William Brooks, Guy Garnett, Erik Lund, Robert Thompson, and Scott Wyatt.

viento nocturno (evening or nocturnal wind) was completed in the Summer of 2002 at the request of violist Laura Wilcox who requested a new solo viola version of my work for viola and tape, como los colores del viento nocturno (like the colors of the evening wind). Similar to the viola and tape piece, viento nocturno requires that the soloist perform on small percussion instruments (in this case to be selected by the performer as opposed to wind chimes prescribed in the viola and tape work). Since there is no tape part the various timbres and registers available on the viola are further explored in the solo work while allowing the performer to showcase his or her sound to the fullest. As with much of my music the piece is quiet and delicate and requires great control from the performer. In addition, the counterpoint between register, timbre, density, and pacing as well as the slow evolution of materials are primary aesthetic concerns.

Through more than one hundred works composed for a wide range of performance genres, **Orlando Jacinto Garcia** has established himself as an important figure in the new music world. The distinctive character of his music has been described as "time suspended- haunting sonic explorations" with "a certain tightness and rigor infrequently found in music of this type" - qualities he developed from his studies with Morton Feldman among others. Born in Havana, Cuba in 1954, Garcia migrated to the United States in 1961. In demand as a guest composer and

lecturer at national and international festivals, he is the recipient of numerous honors and awards from a variety of organizations and cultural institutions, most recently including the Nuevas Resonancias, ACF Sonic Circuits, Salvatore Martirano, Bloch International Competition, and fellowships, residencies, and other awards from the Rockefeller, Fulbright, Dutka, and Cintas Foundations, as well as the State of Florida Council for the Arts. With performances in most of the major capitols of the world by numerous distinguished soloists, ensembles, and orchestras, his works are recorded on New Albion, O.O. Discs, CRI (Emergency Music and eXchange labels), Albany, North/South, CRS, Rugginenti, Capstone and Opus One Records and are available from Kallisti Music Press, the American Composers Alliance, BHE and North/South Editions. He is the founder and director of several international festivals including the New Music Miami Festival and the Music of the Americas Festival, as well as being the founder and artistic director of the NODUS Ensemble and the Florida International University (FIU) New Music Ensemble. Garcia is currently Professor of Music and director of the Composition Program for the School of Music at FIU.

Zing! is based on samples of the song “Zing Went the Strings of My Heart.” The work also makes use of the Karplus-Strung algorithm to create plucked string sounds. The structure of the composition is modeled after the plucked string sound itself, i.e. high energy at the beginning of the piece slowing down to nearly nothing by the end. The composition was realized in over the course of a year (1998-99) at the Florida International University Music Technology Center using Super Collider, Sound Hack, Peak, and Pro Tools. 4’30”

Composer and author **Kristine H. Burns** is Director of Music Technology at the Florida International University School of Music in Miami. As the owner and editor of WOW/EM, Women On the Web/ElectronMedia (<http://music.dartmouth.edu/~wowem>), she has created an award-winning educational web site for young women interested in creative digital media, as well as science, math, and computers. Burns' scores and recordings are published and distributed by Tuba-Euphonium Press, Frogpeak Music, and Seeland Records. Her book *Women and Music in the US Since 1900: an encyclopedia* (Greenwood, 2002) was "Enthusiastically recommended for large public libraries and music libraries." because "no other source so comprehensively covers American women and music simultaneously." (*Library Journal*). The encyclopedia has won numerous awards, including the *Library Journal* Best Reference Source, 2003; *CHOICE: Current Reviews for Academic Libraries*, Outstanding Academic Titles, 2003; and Association of Research Colleges and Libraries, "Most Essential Work," 2002-2003. She is a member of CMS, ICMA, IAWM, and SEAMUS, for which she serves as Editor of *Journal SEAMUS*. Her music has been described as "offbeat," "humorous," and "striking." Her compositions have been performed throughout North and South America, Europe, and Asia, including the 2003 International Festival of Women in Music (Seoul), the Third Practice Festival (Richmond, VA), the Florida Electro-Acoustic Music Festival (Gainesville), the Helsinki Museum of Art, the International Society of Bassists, the International Congress of Women in Music (Vienna), the FUTURA Festival (Drome, France), the Birmingham Art Music Alliance, and SEAMUS and SCI National Conferences.

Ylem was written in 1972 and is a musical metaphor for the big bang and oscillating theory of the universe. In the work the performers are analogous to the stars, planets, and other matter

existing in space as it moves away from the center or starting point of the universe. At a given point all matter (the performers) slowly return to this starting point only to once again begin the cycle.

Karlheinz Stockhausen born in 1928 in Modrath near Cologne, Germany is one of the most influential composers of the second half of the 20th Century. To date he has composed over 300 works, published 10 volumes of TEXTE zur MUSIK / TEXTS about MUSIC, comprising sketches and explanations about his own works (Stockhausen-Verlag). In addition to numerous guest professorships in Switzerland, the United States, Finland, Holland, and Denmark, Stockhausen was appointed Professor for Composition at the State Conservatory in Cologne in 1971, in 1996 was awarded an honorary doctorate from the Free University in Berlin, and in 2004 received an honorary doctorate from the Queen's University in Belfast. He is a member of 12 international Academies for the Arts and Sciences, was named Honorary Citizen of Kürten in 1988, became Commandeur dans l'Ordre des Arts et des Lettres, received many gramophone prizes and, among other honours, the German Medal of Merit, 1st class, the Siemens Music Prize, the UNESCO Picasso Medal, the Order of Merit of the State of North Rhine Westfalia, 8 awards from the German Music Publisher's Society for his score publications, the Hamburg BACH Prize, the Cologne Culture Prize and, in 2001, the Polar Music Prize with the laudation: Karlheinz Stockhausen was awarded the **Polar Music Prize** for 2001 for a career as a composer that has been characterized by impeccable integrity and never-ceasing creativity, and for having stood at the forefront of musical development for fifty years.