



THE UNIVERSITY OF
TENNESSEE
KNOXVILLE

SCHOOL OF MUSIC



THE UNIVERSITY OF
TENNESSEE
KNOXVILLE

COLLEGE OF ARTS & SCIENCES

We hope you enjoyed this performance. Private support from music enthusiasts enables us to improve educational opportunities and develop our student artists' skills to their full potential.

To learn more about how you can support the School of Music, contact Chris Cox, Director of Development, 865-974-7692 or ccox@utfi.org.

University of Tennessee Contemporary Music Festival

Concert I

Andrew Bliss, director
Brendan McConville, director
Andrew Sigler, director

Wednesday, October 18, 2017 at 8 p.m.

Sandra G. Powell Recital Hall
Natalie L. Haslam Music Center

School of Music

117 Natalie L. Haslam Music Center
1741 Volunteer Blvd.
Knoxville, TN 37996

music.utk.edu
865-974-3241



UTKSOM



***Solstice Introspect**

Daniel Adams

(b. 1956)

Alexandrea Richard, Christian Swafford, Ike Van de Vate,
percussionists

***Tintomara**

Folke Rabe

(b. 1935)

Elise Armstrong, trumpet
Cole Bartels, trombone

Meditation on a Guitar

Amelia Kaplan

(b. 1963)

Paul Reilly, guitar

***Action Music**

Erik Griswold

(b. 1969)

Kalliopi Altintasioti, piano
Cameron Rehberg, viola
Harry Ward, percussion

Time and Tide

David Wolfson

(b. 1964)

Ashlee Booth, cello
Livingston Cheney, cello
Clara Johnson, cello
Kelsey Sexton, cello

INTERMISSION

***Wings**

Cathy van Eck
(b. 1979)

Alexander Smith, Alexandra Richard, and
Wesley Fowler, performers
Alex Gray, audio tech

At the Gates of Jerusalem

Amit Weiner
(b. 1981)

Fred Sienkiewicz, trumpet
Amit Weiner, piano

Ghost Metropolis

Ben Stevenson
(b. 1979)
Zack Pentecost
(b. 1990)

Ben Stevenson, Zack Pentecost - laptops

***For Madeline**

Michael Gordon
(b. 1956)

Kalliopi Altintasioti, piano
Ashlee Booth, cello
Alex Gray, electric guitar
Peter Kim, clarinet
Adam Lion, percussion
Tony Tortora, double bass

***Indicates performance by the University of Tennessee Contemporary
Music Ensemble**

Abby Fisher - Interim Director

Selected Program Notes and Invited Composer/Performer Biographies

Daniel Adams (b. 1956, Miami, FL) is a Professor of Music at Texas Southern University in Houston. Adams holds a Doctor of Musical Arts (1985) from the University of Illinois at Urbana-Champaign, a Master of Music from the University of Miami (1981) and a Bachelor of Music from Louisiana State University (1978). He currently serves as the College Music Society Board Member for Composition. Adams is the composer of numerous published musical compositions and the author of many articles and reviews on topics related to Twentieth Century percussion music, music pedagogy, and the music of Texas. His most recent article, "Indeterminate Passages as Temporal and Spatial Components of Three Selected Compositions for Snare Drum Ensemble" was published in the Fall 2013 issue of the Journal of the National Association of Wind and Percussion Instructors. His book entitled "The Solo Snare Drum" was published in 2000. He is also the author of two entries published in 2009 in the Oxford Encyclopedia of African-American History 1896 to the Present and has authored a revision of the Miami, Florida entry for the Grove Dictionary of American Music. Adams has served as a panelist and lecturer nationally and internationally. In 2011 he presented, by invitation, a composition master class at Ewha University in Seoul, South Korea. Adams's music has been performed throughout the United States, and in Spain, Germany, Belgium, Sweden, Finland, Costa Rica, Turkey, Argentina, Bulgaria, Canada, and South Korea. His music is recorded on Capstone Records, Ravello, Potenza, Albany, and Summit Records.

Program note for *Meditation on a Guitar*

When Paul Reilly asked me to write him a piece, I had never written for guitar before. My harmonic language tends towards more dissonant intervals, such as seconds and tritones, which do not lie well on the guitar. After several false starts which were not playable, including one with several strings retuned up $\frac{3}{4}$ sharp, I finally decided to make an about-face and embrace the perfect fourth. The final result includes pentatonic collections and seventh chords, which lie more easily on the instrument (along with a few 014 and 015 sets, widely spaced for playability). After making peace with the harmonic preference of the instrument, I decided to create a series of "expanded moments" which focus in on several of the extended sounds the guitar can make, and which are connected by more harmonically active passages. These sounds (techniques) include "hit" sonorities, playing near the bridge, tremolos, slides, pulled strings, and of course harmonics. The title of the piece can be interpreted in a number of ways. I am grateful to Paul Reilly for his expert advice during the composition process as well as his virtuosic performance of this work. -Amelia Kaplan

Amelia Kaplan is Associate Professor of Composition at Ball State University in Muncie, IN, where she teaches composition, theory, and directs the New Music Ensemble. She previously taught at Oberlin Conservatory, the University of Iowa, and Roosevelt University. She completed her A.B. at Princeton University, and her A.M. and Ph.D. at the University of Chicago as a Century Fellow, where her primary teachers were Shulamit Ran and Ralph Shapey. She worked with Azio Corghi at the Milan Conservatory on a Whiting Fellowship, and also received a Diploma of Merit from the Accademia Musicale Chigiana while studying with Franco Donatoni, and a Diploma from the American Conservatory in Fontainebleau. Ms. Kaplan has had residencies at the MacDowell Colony, Ucross Foundation, Atlantic Center for the Arts, and the Virginia Center for the Creative Arts. Her work has been performed at numerous contemporary music festivals including SCI, SICPP, Wellesley Composers Conference, Gaudeamus, Darmstadt, June in Buffalo, and others. In 2013 her work *Insolence* was a runner up in the Forecast Call for Scores. Recordings can be heard on Albany, NAVONA (Parma), and Centaur labels.

Classic guitarist **Paul Reilly** is professor and director of the Ball State University, School of Music, Classic Guitar Ensemble since 1970. He received the Bachelor of Music degree from DePaul University in 1969 and the Master of Music degree from Ball State University in 1972 in composition. During that time he studied guitar with Richard Pick and performed regularly in Chicago for the Chicago Guitar Society. Reilly studied two summers in Spain at the International Summer Music Academy with Gabriel Estarellas and received an Excellence in Performance Diploma. He has also studied with Pepe Romero, Carlos Barbosa-Lima and Michael Lorimar. He has toured extensively in Taiwan. The China News described him as a “dynamic performer with a solid technique and excellent musical taste.” He was one of the founding members of the Indiana Society of the Guitar. In addition to performing in major cities all over the US, Reilly has presented performances of Leo Brouwer’s *Concerto for Guitar and Small Orchestra*, Thea Musgrave’s *Soliloquy III for Guitar and Chamber Ensemble*, Rodrigo’s *Concierto de Aranjuez* with the Napa Symphony, Garland Anderson’s *Sonata for Guitar and Five Studies for Guitar*, as well as the Indiana premieres of Claude Bolling’s *Concerto for Guitar and Jazz Trio* and *Picnic Suite for Flute, Guitar and Jazz Trio*. Professor Reilly’s publications include “Guitar Technique Through Repertoire- a guide to developing guitar technique through a selection of original compositions”, and his newly recorded CD, “The Evocation of the Guitar” is available on CD Baby.

David Wolfson is currently working towards his PhD in composition at Rutgers University, and has taught at Rutgers University, Montclair State University and Hunter College. He is enjoying an eclectic career, having composed opera, musical theatre, touring children's musicals, and incidental music for plays; choral music, band music, orchestral music, chamber music, art songs, and music for solo piano; comedy songs, cabaret songs and one memorable score for an amusement park big-headed-costumed-character show. Current projects include two musicals and an evening of chamber opera. His CD *Seventeen Windows*, featuring the solo piano suite *Seventeen Windows* and the *Sonata for Cello and Piano*, is available from Albany Records, iTunes and Amazon.com. For more information: www.davidwolfsonmusic.net.

Program Note for *At the Gates of Jerusalem*

The piece contains three gates, from the eight gates to the old city of Jerusalem. Each gate has a baroque form, and the three movements are played without intermission:

- *Jaffa Gate: Prelude*
- *The Golden Gate (Gate of Mercy): Passacaglia*
- *Herod's Gate: Toccata*

Dr. Amit Weiner enjoys an international multi-faceted career as a composer and a pianist. His experience growing up in the enchanted and versatile Jerusalem shaped his approach to music. Amit Weiner's music focuses on intermingling traditional Jewish melodies and contemporary compositional techniques. These compositions have had over two hundred performances worldwide, including New York's Carnegie Hall and across the USA, the UK, Russia, Canada, China, Japan, Ukraine, Italy, Ireland, Malaysia, Nepal, Vietnam, Myanmar, Thailand, and Israel.

As a composer he is active in the fields of concert music, music for film, and popular music. His oeuvre includes over 40 chamber and orchestral works, among them two concertos for piano and orchestra, a number of orchestral works, chamber music, songs, and works for piano. In addition, he composed music for three full-length films, and composed for Rai-TV Italy, and music libraries in London. His music has won many international competitions and awards, among them recently the 2nd Prize at the Alfred Schnittke International Composers Forum and Competition 2016 in Lviv, Ukraine, The Asian Composers League "15-Minutes-of-Fame" competition, and more. In addition to his vast artistic activity, Dr. Weiner holds the position of The Head of The Cross-Disciplinary Composition Division at the Jerusalem Academy of Music and Dance, where he teaches composition and theory classes, and directing various ensembles.

Trumpeter **Fred Sienkiewicz** enjoys a multifaceted career as a performer and pedagogue. Mr. Sienkiewicz serves as principal trumpet of the Jackson (TN) Symphony Orchestra and a substitute player with the Nashville Symphony, and has performed with numerous orchestras throughout New England and the Mid-South. Mr. Sienkiewicz is also an active chamber musician, both as a member of the award-winning Bala Chamber Brass and in recital performances ranging from Nashville Public Radio's Live in Studio C to King's Chapel in Boston, Massachusetts. As an educator, Mr. Sienkiewicz teaches musicianship and music theory at Austin Peay State University, brass and brass ensemble the Madison Street Brass program in Clarksville, and coaches chamber music at the prestigious Boston University Tanglewood Institute during the summer. As a guest clinician, Sienkiewicz has worked with students at universities and festivals ranging from Kentucky to Armenia. Mr. Sienkiewicz previously served as trumpet faculty at Gordon College, Keene State College, and Plymouth State University. A native of western New England, Sienkiewicz earned degrees at the University of Massachusetts and the New England Conservatory of Music and primary teachers include Eric Berlin, Charles Schlueter, Terry Everson, and Eric Ruske. He is currently completing his doctoral dissertation about the life and works of Alexander Arutiunian at Boston University.

Kansas City based composer **Ben Stevenson** 's music has been heard across the United States. His music has been performed at SCI conferences and festivals such as the 2015 Charlotte New Music Festival and 2015 Electronic Music Midwest Festival, and the 2017 June in Buffalo and SPLICE festivals. His sax quartet "*...fragments of a narrative...*" was chosen as a runner up in the Donald Sinta Quartet's 2016 National Composition Competition. He has been commissioned by FuseBox New Music, Charlotte New Music Festival, SPLICE, the Missouri Music Teachers Association, trumpeter Alex Caselman and clarinetist/conductor Luis Viquez. His orchestral work "*Tracer*" was read by the Kansas City Symphony in 2016 and he has had readings or performances by the PRISM sax quartet, Beo String Quartet, and Ensemble Dal Niente. He is currently pursuing his DMA in Composition at the University of Missouri-Kansas City where he also serves as the Assistant Director of the Musica Nova Ensemble. He earned his Master's degree at UMKC as well, studying with Zhou Long, Chen Yi, James Mobberley, and Reynold Simpson. He earned his Bachelor's degree in Music Theory and Composition from the University of Tennessee - Knoxville where he studied with Ken Jacobs.

Zack Pentecost began his journey in music learning electric guitar in middle school. After completing a music theory course his senior year - in which his final composition project was read by the high school's concert band - Zack decided to pursue an undergraduate degree in music composition at Austin Peay State University in Clarksville, TN. Zack continued his studies at the University of Tennessee - Knoxville, and completed his Ph.D. in Music Composition at the University of Minnesota. <http://zackpentecost.com/>