

2018–19 Season

Concert Orchestra

David Dzubay, *Conductor*

New Voices



Musical Arts Center

Wednesday | December 5 | 8 p.m.



JACOBS SCHOOL OF MUSIC
Indiana University Bloomington

THE CLEVELAND ORCHESTRA

FRANZ WELSER-MÖST
MUSIC DIRECTOR

Mahler's Symphony No. 2

Joëlle Harvey /// Soprano
Sasha Cooke /// Mezzo Soprano
IU Jacobs School of Music Oratorio Chorus



JAN 23

Student tickets start at **\$15**
General Public tickets start at **\$30**



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Bloomington

Four Hundred First Program of the 2018-19 Season

Concert Orchestra

David Dzubay, *Conductor*

New Voices

Scylla and Charybdis (2018) Liam Ramsey-White
(born 1996)

This Ain't Chopin (2018) Lang Chen
(born 1996)

Eventide Clouds and Bright Hopes
(2018) Yi-De Chen
(born 1988)

Intermission

Gezellig (2017) John William Griffith II
(born 1997)

Surging Faradism (2018) Erik Q Ransom
(born 1970)

These Lines, Unseen (2018) William Trachsel
(born 1988)

Musical Arts Center
Wednesday Evening
December Fifth
Eight O'Clock

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publication of live performances. Please silence all electronic devices.*



David Dzubay grew up in Portland, Oregon, and earned a D.M. in Composition at Indiana University in 1991. Additional studies included one summer at Tanglewood (1990) and two as co-principal trumpet of the National Repertory Orchestra (1988, 1989). His principal teachers were Donald Erb, Frederick Fox, Eugene O'Brien, Lukas Foss, Allan Dean, and Bernard Adelstein. Dzubay's music has been performed by orchestras, ensembles and soloists in the United States, Europe, Canada, Mexico, and Asia. Recent honors include the 2017 Sackler Prize, a 2015 Fromm Commission, and a 2011 Arts and Letters Award from the American Academy of Arts and Letters. Dzubay is currently professor of music, chair of the composition department, and director of the New Music Ensemble at the Indiana University Jacobs School of Music. From 1995 to 1998 he served as composer-consultant to the Minnesota Orchestra, helping direct their Perfect-Pitch reading sessions, and during 2005 and 2006 he was Meet the Composer "Music Alive" Composer-in-Residence with the Green Bay Symphony Orchestra. Since 2011, Dzubay has spent three weeks each summer at the Brevard Music Center teaching composition and conducting composer readings with orchestra and band. Recent compositions include the Chamber Concerto for Trumpet, Violin and Ensemble for the 2015/17 Sackler Prize, Symphony No. 2 (2016) for a consortium of 11 university wind ensembles, and an orchestral work, *Sijo*, for the Asia Culture Center Festival, premiered in September 2017. In 2018, Dzubay is working on commissions for the Pacifica String Quartet, the Quad City Symphony Orchestra, and the Grossman Ensemble of the Chicago Center for Contemporary Composition. (Photo by Alain Barker)

Composer Biographies and Program Notes

Liam Ramsey-White: *Scylla and Charybdis* (2018)



Liam Ramsey-White started composing at age 12 when he was asked by his orchestra teacher to write a piece of music in lieu of a music history paper. Currently a Senior Composition and Music Education double major at the Jacobs School of Music at Indiana University, Ramsey-White studies composition with Aaron Travers while continuing his violin studies with Brenda Brenner. He has also studied composition with Don Freund, P. Q. Phan, and Claude Baker. In 2017, Ramsey-White attended the Midwest Composer's Symposium where his piece *If We Meet* was performed. The same year, his piece *Moon Halo* was included in the Jacobs School's inaugural New Voices concert, performed by the Concert Orchestra under the baton of David Dzubay. Ramsey-White will participate in IU's Kids Compose, a concert series in which Jacobs composers orchestrate melodies written by local elementary school students.

Scylla and Charybdis is inspired by the two sea monsters in Homer's *The Odyssey*. They lived opposite of each other in the straits of Messina and devoured sailors that ventured too close to them. Both of these monsters are represented in the music, Charybdis by a brass chorale and Scylla by an energetic dance. To depict in music Odysseus's dilemma concerning which monster to face, the chorale and dance are juxtaposed against one another, each fighting for dominance. A third element, however, is hidden throughout the piece: an archaic tune that represents the fig tree Odysseus clung to when his raft strayed into Charybdis. In the end, this theme is majestically stated by the horns, suggesting that the answer to any dilemma isn't always the two evils presented.

Lang Chen: *This Ain't Chopin* (2018)



Lang Chen was born in China and came to study in the United States when he was 17. He is currently pursuing his Master of Music degree at the Indiana University Jacobs School of Music, where he also earned his Bachelor of Music degree in composition with a minor in electronic music. During his time at Jacobs, Chen had studied with P. Q. Phan, Aaron Travers, David Dzubay, and Claude Baker. Besides studying in the

United States, Chen has also studied in Europe, including a semester in Vienna and a summer in Paris. In Vienna, Chen took advantage of the vibrant classical music environment and studied privately with Nancy Van de Vate and Wolfram Wagner. In Paris, Chen studied electronic music at IRCAM and was exposed to a wide range of contemporary arts and aesthetics, which greatly influenced his music. As a composer, Chen is influenced by visual art and often takes aesthetic elements from visual art into his musical compositions. He also likes to experiment with unusual physical materials for music making. Outside music, Chen is also a world traveler, photographer, and visual artist.

Chopin's Nocturne in C Minor, Op. 48 No. 1, is among my favourite pieces of music. It speaks to me directly and touches me at the deepest emotional level that I could experience. One day, I asked myself a question: "What would this nocturne sound like in a psychopath's ears?" Since then, this question kept appearing in my mind. To a point, it started bothering me. I decided, therefore, to write a piece that could potentially answer the question. The original piece is for solo piano, but for my answer, I chose to go to its extreme opposite, a full orchestra. The majority of the musical materials in *This Ain't Chopin* are taken from the original piano work. Yet I distort them all from every parameter, such as rhythm, harmony, and formal structure. Overall, I try to create a surrealistic and psychopathic sonic world.

Yi-De Chen: *Eventide Clouds and Bright Hopes* (2018)



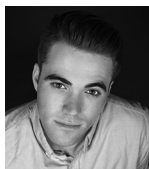
Yi-De Chen is a composer from Taiwan. His musical language manifests great diversity, poetic sense, and profound spirituality. His genuine talent lies in the combination of improvisation, composition, and synesthesia (the condition of experiencing music as color and feeling and translating colors and feelings into music). A recipient of funding from the Taiwan Ministry of Culture and National Culture and Arts Foundation, Chen

has had his works performed by the Indiana University Concert Band, National Taiwan Symphony Orchestra, Asian Composers League, Spring Autumn Music Foundation, Taipei Forum Music, Taichung Society of Contemporary Music, and Dufy Atelier des Musicians & Artists. Chen is currently studying for his D.M. degree in music composition at the IU Jacobs School of Music under the tutelage of P. Q. Phan. He earned his M.M. in composition from the Jacobs School, where he studied with Don Freund and P. Q. Phan. He earned his M.M. and B.A. in composition from the Taipei National University of the Arts, Taiwan.

This work is divided into three main sections, with an introduction and a coda. At the macro level, the opening and the three main parts contrast with each other. At the micro level, all the sections are based on two motives: one melodic, one rhythmic. The introduction is straightforward, presenting the lyrical melodies of the first section. A long passage follows these melodies in an extremely low register and develops into a big mass. The second section, by contrast, is characterized by soft dynamics and elaborate ornaments.

The third section leads the music to an unsettled atmosphere. The most notable moment in this section occurs when a short, choir-like, tonal fragment is introduced. The tonality symbolizes the conflict between agony and hope.

John William Griffith II: *Gezellig* (2017)



John William Griffith II is a composer and pianist from South Bend, Indiana. He currently attends the Jacobs School of Music at Indiana University where he is pursuing a bachelor's degree in music composition. His teachers have included Aaron Travers, Claude Baker, Don Freund, and Sven-David Sandström. He is also a member of NOTUS Contemporary Vocal Ensemble, directed by Dominick DiOrio. Griffith began composition lessons with Jorge Muñiz in 2014 at Indiana University South Bend. His works have been performed by various ensembles, including the Vancouver Chamber Singers, C4 Choral Ensemble, South Bend Youth Symphony Orchestra, Ensemble CONCEPT/21, South Bend Chamber Singers, and World Youth Symphony Orchestra at Interlochen Arts Camp. Griffith was recently selected as the recipient of the Jon Vickers Film Scoring commission at the Indiana University Cinema, for which he will compose a full length score for a feature film under the guidance of Larry Groupé. Griffith's piano teachers have included Andrew Sohn, John Blacklow, Michael Coonrod, Robert Satterlee, Anthony Beer, and Kathleen Keasey. He has performed in master classes with renowned pianists, including Alexander Toradze, John Perry, and Leon Bates. With a wide range of interests, Griffith also pursues studies in voice, conducting, and Italian language.

During my European travels in the summer of 2017, I befriended many people from all around the world, typically those I met at hostels or on tours. In Amsterdam, I met a local of the city. His name is Arthur, and he taught me all about the meaning of *gezellig*, a uniquely Dutch word. *Gezellig* approximately translates into English as an atmosphere that evokes warm and comfortable feelings, such as time with family and friends around the holidays, or going out for a drink to celebrate a birthday. To me, *gezellig* embodies what it means to be fully present in the moment, to enjoy every aspect of it. In a world so focused on the future, I think that bringing more *gezellig* into our lives would give each day a heightened sense of celebration and gratitude.

Erik Q. Ransom: *Surging Faradism* (2018)



Born in Miami and raised in South Florida, **Erik Q. Ransom** earned his undergraduate degree from Rollins College and subsequently earned his master's degree in composition at the IU Jacobs School of Music where he is currently a doctoral candidate. Ransom's primary teachers have included Don Freund, Claude Baker, Aaron Travers, P. Q. Phan, David Dzubay, and Sydney Hodkinson. While attending the Jacobs School, Ransom's music has been featured in events such as Hammer and Nail, Double Exposure, Kids Compose, and New Art New Music. Ransom was the recipient of the 2014 Georgina Joshi Composition Commission Award. The resulting commission, *A Prayer in Spring*, was premiered by the Jacobs School's New Music Ensemble under the direction of David Dzubay. Ransom's works have been performed by the Winter Park Bach Festival Society, The Jacksonville Symphony, Ensemble Dal Niente, and various music ensembles at Jacobs. A multi-instrumentalist, Ransom has participated in rock, jazz, wind, and orchestral ensembles

including the Palm Beach Symphony Orchestra. He has also been active as a chorister and soloist in assorted sacred and secular musical organizations in Florida and Indiana.

A surging faradism is defined as "...a current of gradually increasing and decreasing amplitude obtained by interposing a rhythmic resistance to the alternating current produced by an induction coil." Following several attempted start-ups, the orchestra charges ahead in an almost relentless machine-like manner. Ultimately, the ensemble arrives at a spirited fanfare where equilibrium is finally achieved. The opening music soon begins to reassert itself, however, threatening to throw the machine back into a state of flux.

William Trachsel: *These Lines, Unseen* (2018)



William Trachsel is a vibrant young composer and percussionist based in Indianapolis. His work embraces musical expression across a wide variety of acoustic and electronic media. In 2018, Trachsel won the IU Jacobs School of Music Dean's Prize for his orchestral work *These Lines, Unseen*. His recent electronic works have explored the role of physical space as an aspect of musical structure and expressive energy. Trachsel's music has been programmed at Electronic Music Midwest, Ball State New Music Festival, SCI Student National Conference, and NOW Music Festival. A participant in the 2017-18 Hammer and Nail collaboration at Jacobs, he composed *Excavator* for the Soma Saxophone Quartet. Trachsel is an associate instructor of Composition at the Jacobs School, where he is pursuing a D.M. in Composition. He earned a dual M.M. in Composition and Percussion Performance from Butler University, and a B.M. in Composition from the Capital University Conservatory of Music. He has studied composition with Claude Baker, David Dzubay, P. Q. Phan, Jeffrey Hass, John Gibson, Michael Schelle, Frank Felice, and Rocky Reuter.

"There is perhaps no better a demonstration of the folly of human conceits than this distant image of our tiny world."

Carl Sagan, describing the "Pale Blue Dot," an image of the Earth taken by the Voyager 1 spacecraft from a distance of six billion kilometers

"It truly is an oasis – and we don't take very good care of it. I think the elevation of that awareness is a real contribution to saving the Earth."

Dave Scott, Apollo 9 and 15 astronaut

"When you're finally up at the moon looking back on earth, all those differences and nationalistic traits are pretty well going to blend, and you're going to get a concept that maybe this really is one world and why the hell can't we learn to live together like decent people."

Frank Borman, Apollo 8 astronaut

"It suddenly struck me that that tiny pea, pretty and blue, was the Earth. I put my thumb up and shut one eye, and my thumb blotted out the planet Earth. I didn't feel like a giant. I felt very, very small."

Neil Armstrong, Apollo 11 astronaut

Concert Orchestra

Violin I

Emilie Auclair
Bryson Karrer
JeeHee Kang
Sheena Lan
Tien-Chi Liao
Joseph Comella
Anya Brumfield
Tobias Elser
Matthew Millkey
Hannah Cleveland
Sydney Hartwick
Bogdan Hudzelais

Violin II

Tristan Siegel
Delia Li
Laura Romero
Yoonhee Kim
Michael Klinberg
Richard Xu
Alexander Subev
Sage Wright
Emily Yin
Michele Barbosa
Yen-Ju Young
Mariah Murphy
Liam Ramsey-White

Viola

Enoch Ng
Katelyn Hoag
Magdalena Alvarez
Kyle Davis
Clara Smallwood
Guanliang Zong
Quinn Robinson
Yuanmu Yang
Federico Sánchez
Lexi Raygor
Justin Truell

Cello

Jaemin Lee
Philip Lee

Cello (cont.)

Travis Scharer
Christopher DeFazio
Seungchan Song
Adam Lee
Jennifer Jordan
Tamachi Goodson
Luke Acerra

Bass

Sam Rocklin
William Kline
Joseph Wandro
Bailey Bennett
Nicholas Blackburn
Jacob Ziskin

Flute

Kai-Chen Cheng
Di Cao, *Piccolo*
Alyssa Baranski, *Piccolo*

Oboe

Matthew Maroon
David Zoschnick
Elizabeth Ryan, *English*

Horn

Clarinet

Luke Folse
Zachary West, *E-Flat*
Sarah DeVries, *Bass*

Bassoon

Kahayla Rapolla
Leonard Nicotra
John Kaiser, *Contra*

Horn

Layne Anspach
Robert Levine
Rebecca Salo
Michael Stiles

Trumpet

Jack Smid
Travis Higgins
Ethan Mogilner

Trombone

William Karceski
Andrew Danforth
Chance Gompert

Tuba

Max Crofton

Timpani

Jacob Lipham

Percussion

Aaron Smith
Benjamin Steinquest
Stephen Karukas

Harp

Caroline Robinson
Charlene Chin
Xueying Piao

Piano/Celesta

Matthew Schultheis

Orchestra Manager

Kathryn Chamberlain
Sydney Hartwick, *Asst.*

Orchestra Set-Up

Sydney Hartwick
Kahayla Rapolla
Yen-Ju Young
Luke Folse
William Karceski

Librarian

Cynthia Stacy