



JACOBS SCHOOL OF MUSIC

INDIANA UNIVERSITY

Bloomington

Four Hundred Eighty-Fifth Program of the 2019-20 Season

Concert Orchestra

Angel Gil-Ordóñez, *Conductor*

Malcolm Dalglish and the Ooolites

Aaron Travers, *Composer/Videographer*

Andrew Danforth, *Trombone*

Great Trees (1990) Malcolm Dalglish
(born 1952)

Malcolm Dalglish and the Ooolites
Maria Walker and Lucia Walker, *Soprano*
Sarah Menefee and Legene White, *Alto*
Cindy Kallet and Sylvester Makobi, *Tenor*
Jeffrey White and Malcolm Dalglish, *Bass*

Yellowwood for Orchestra and Video

(2019, *premiere*) Aaron Travers
(born 1975)
Autumn –
Winter –
Spring –
Summer



Musical Arts Center
Saturday Evening
January Twenty-Fifth
Eight O'Clock

*Indiana University prohibits the unauthorized recording, publication,
and streaming of live performances. Please silence all electronic devices.*

Concerto for Trombone and Orchestra

(1953) Kazimierz Serocki

Lento espressivo – Allegro

(1922-1981)

Largo, molto cantabile

Allegretto grazioso

Allegro

Andrew Danforth*, *Trombone*

**Winner of the Brass Concerto Competition*

Intermission

Symphony No. 9 in E-Flat Major,

Op. 70 (1945) Dmitri Shostakovich

Allegro

(1906-1975)

Moderato

Presto

Largo

Allegretto



INDIANA UNIVERSITY JACOBS SCHOOL OF MUSIC
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**SUOR ANGELICA AND
GIANNI SCHICCHI**

FEB. 7, 8, 14, 15

7:30 PM

Musical Arts Center

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sales available!

Program notes for *Yellowwood for Orchestra and Video* (2019)

by Aaron Travers

Yellowwood Forest lies approximately 13 miles east of the city of Bloomington, Indiana. It surrounds Yellowwood Lake, which hosts a number of different kinds of waterfowl including Canada geese, hooded mergansers, and great blue herons, in addition to amphibians such as turtles, frogs and salamanders. The forest holds a great deal of bio-diversity, serving as a home to migrating warblers, turkeys, grouse, foxes, and bobcats, among numerous other species.

Yellowwood has been a favorite place of mine to practice photography for several years. In 2018, I came up with the idea of writing a piece for orchestra about the forest, with the idea of simultaneously filming the environment and the animals that live there, revealing the different faces of the forest throughout the seasons. Part of my interest was sparked by the 2017 timber harvests in the backcountry area of Yellowwood, which were controversial at the time and met with a lot of resistance from members of the community. It made me realize the fragility of those ecosystems that surround us, especially given the massive impact humans have on the environment, much of it negative. In my own way, I wanted to catalogue the life of Yellowwood before it disappeared. I also wanted it to serve as an example of all the other forests throughout the world, especially those smaller ones close by, the ones we take for granted, showing how beautiful those places are and the need to actively protect them.

Yellowwood is divided into four sections, each named for a season. “Autumn” reveals the transition from the last green leaves of the summer to the yellows, reds and oranges of fall. The music is built from dense, towering chords that give way to slow, winding melodies and smaller motives drifting down like fallen leaves. “Winter” begins with a series of icy chords that accompany a slowly meandering solo bassoon. The bassoon expands to include other instruments and erupts into a multi-layered texture descending in giant waves before culminating on a single note. This leads into a transition with bells, slowly descending oboe lines and gently cascading strings, dropping us into the third section, “Spring.” “Spring” is unusual, in that it represents a parody of a beautiful choral hymn by local composer/performer Malcolm Dalglish entitled “Great Trees.” The text comes from a poem by Wendell Berry, “Slowly, slowly they return,” an homage to the lives of trees. I took half of Dalglish’s hymn and arranged the full texture for the orchestra, but with a twist. I multiplied each voice by a different factor, so that the once homophonic voices pull apart from each other, revealing their individuality and creating fascinating dissonances. As this watercolor texture builds to a great climax, it falls headlong into “Summer,” the final section. Here we are confronted in the video with aerial shots of the forest, torrential storms and dense green foliage. The music erupts into a fanfare drawn from melodies introduced at the beginning, launching into a thunderous texture of churning strings and shrill woodwinds with sleigh bells. This texture builds into a massive, dense chord in the strings, pushing into the work’s finale: a slowly descending amalgam of three voices, made up of gradually diminishing string chords, a simple brass fanfare descending into the depths, and quickly cascading woodwinds figures that follow the brass in their descent. The music ends with a high quote from the beginning of Dalglish’s “Great Trees,” pitted against extremely low, dark winds, brass, and strings.

Yellowwood was commissioned by the Trustees of Indiana University and the Jacobs School of Music in celebration of the one-hundredth anniversary of the founding of the IU Department of Music in 1910 and the one-hundredth anniversary of the founding of the IU School of Music in 1921.

Artist Biographies



Angel Gil-Ordóñez studied music from childhood, but came to the field of conducting with a singular focus at age 21 following a transcendent concert by Sergiu Celibidache, who later became a mentor. Gil-Ordóñez is the music director of PostClassical Ensemble, principal guest conductor of New York's Perspectives Ensemble, and music director of the Georgetown University Orchestra. He also serves as lead education and programming advisor for Trinitate Philharmonia, a program in León, Mexico, modeled on Venezuela's El Sistema. He has appeared as guest conductor with the American Composers Orchestra, Opera Colorado, Pacific Symphony, Hartford Symphony, Brooklyn Philharmonic, and the Orchestra of St. Luke's. Abroad, he has conducted the Munich Philharmonic, the Solistes de Berne, at the Schleswig-Holstein Music Festival, and at the Bellas Artes National Theatre in Mexico City. Gil-Ordóñez is the former associate conductor of the National Symphony Orchestra of Spain. He also founded and became music director of the Academia de Madrid chamber orchestra; and was principal guest conductor of the Classical Orchestra of Madrid. For his commitment to advancing Spanish music around the world, Gil-Ordóñez received the Royal Order of Queen Isabella, the country's highest civilian decoration. He has recorded seven albums for Naxos, including PostClassical Ensemble's Virgil Thomson and Copland CD/DVDs, and the spring 2017 release for Naxos celebrating the centenary of American composer Lou Harrison. Visit www.gilordonez.com or Facebook @angelgilordonezconductor for more information. (*Photo by Paul Emerson*)



Malcolm Dalglish is a hammer dulcimer player and composer whose work draws on his background in choir, theater, folk music, and his treks in the wilds. He cofounded the trio Metamora. He's made over 15 CDs for the Rounder, Windham Hill, and Times Music of India labels, among others. His over 100 commissioned choral works have brought his performances to Carnegie Hall, Avery Fisher Hall, the Smithsonian's Baird Auditorium, Kennedy Center, and Strathmore Center. For 20 years his works have been performed at his outdoor singing camp and toured with acclaimed conductor Mark O'Leary throughout Australia, New Zealand, Scotland and Ireland. His solo *Wild, Wild, Word Show* ran at theaters nationwide. His operetta, *Free Range, A Baseball Dream*, toured China. He composed, performed, and directed the music for *Wild Blessings*, a Celebration of Wendell Berry, featured at Actors Theater of Louisville's Humana Festival. He composed two movements of the collaborative *Vonnegut: Requiem*. His song, dance, and apple pie celebration *Love Songs for a Lasting World* warms the winters of his hometown, Bloomington, Indiana. (*Photo by Mia Dalglish*)

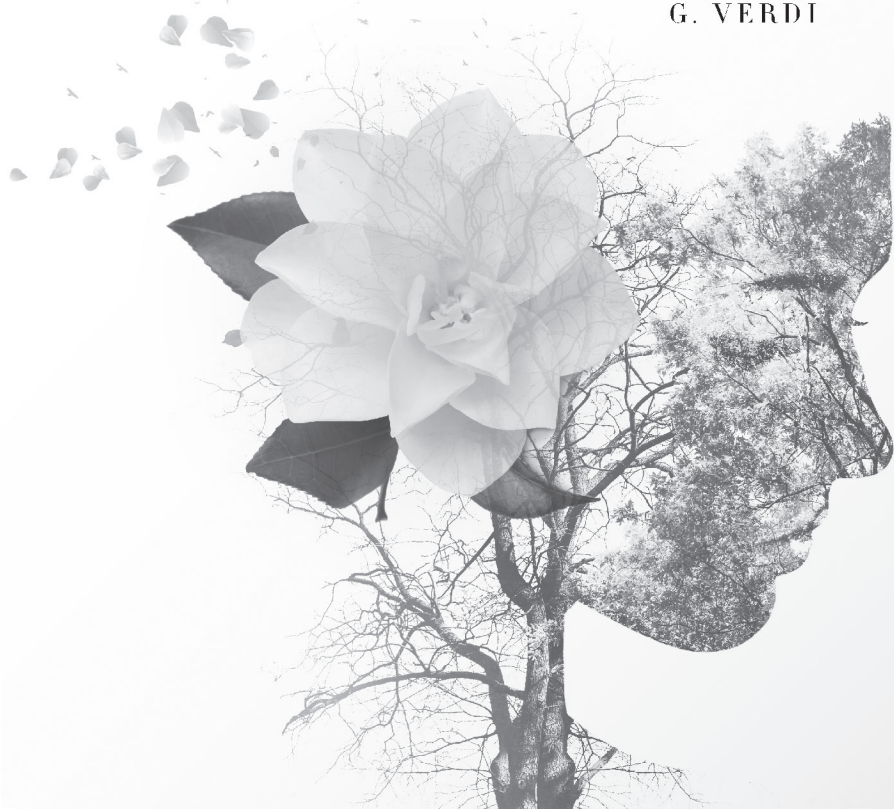


Andrew Danforth is a senior tenor trombonist currently studying with Carl Lenthe and Wayne Wallace at the Indiana University Jacobs School of Music. A native Hoosier, Danforth grew up in Indianapolis, Indiana, while studying under Richard Dole and former Indianapolis Symphony Orchestra principal trombonist James Beckel, both IU alumni. He has received additional regular instruction from Blake Schlabach, Tony Kniffen, and Gary Walters. As a freelance musician, Danforth is a substitute trombonist for the Indianapolis Symphony Orchestra, having performed on a tour to the Kennedy

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LA TRAVIATA

G. VERDI



FEB. 28, 29, MAR. 6, 7 | 7:30 PM

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Center in Washington, D.C., as well on the Pops Series. He also plays regularly in professional wedding bands, jazz combos, big bands, studio sessions, and more as a jazz trombonist. He has had many of his compositions and arrangements performed by jazz groups and trombone ensembles, and is credited as an undercopyist on jazz clarinetist Frank Glover's most recent album. At Jacobs, Danforth has performed with several symphony orchestras, wind ensembles, jazz bands, jazz combos, brass chamber groups, Trombone Choir, and Brass Band. He has assisted with both classical and jazz trombone studio master classes at local high schools and has performed for many guest artists at Jacobs trombone master classes. In January 2020, Danforth competed in the inaugural Jack Rudin Jazz Championship at Lincoln Center with the Brent Wallarab Jazz Ensemble. This coming fall, Danforth plans to begin his master's degree in jazz trombone. Danforth is a longtime user of and advocate for ChopSaver lip balm.



Aaron Travers is associate professor of composition at the Indiana University Jacobs School of Music. Born in Portsmouth, Virginia, in 1975, he earned a B.M. in Composition from the Oberlin Conservatory of Music in 1997, studying with Richard Hoffmann, as well as a B.A. in Classics from Oberlin College the same year. He later earned M.A. and Ph.D. degrees in Composition from the Eastman School of Music in

2003 and 2005, respectively. His teachers there included Sydney Hodkinson, Christopher Rouse, Steven Stucky, and Augusta Read Thomas. Travers has received numerous awards and commissions. He has twice won the Belle Gitelman Award in Composition and the Howard Hanson Orchestra Prize, both from Eastman. He has also won the AGO/ECS Publishing Award in Choral Composition, the Chicago Symphony First Hearing Award, the Barlow Prize from the Barlow Endowment of Brigham Young University, the Lili Boulanger Memorial Fund Award, and both a Charles Ives Scholarship and Goddard Lieberman Fellowship from the American Academy of Arts and Letters. He has received commissions from the Frost Wind Ensemble of the University of Miami, Ars Mobilis, the Fromm Foundation, the Howard Hanson Institute for American Music, the Third Coast Percussion Quartet, and the Civic Orchestra of Chicago, among numerous others. Travers's works have been performed widely throughout the United States and Canada as well as in select locations in France and Mexico. In addition, his pieces have been featured at the Festival Les Solistes aux Serres d'Auteuil and the Festival de Violoncelle, both in France, as well as the Tanglewood Festival of Contemporary Music in Lenox, Massachusetts. Travers resides in Bloomington, Indiana, with his wife, Winnie Cheung, and their son, Rowan.



Concert Orchestra

Violin I

Elina Rubio
Kelsea Au
Laura Romero
Joseph Comella
Tien-Chi Liao
Sydney Hartwick
Sage Park
Robert Wilson
Edgar Donati
Omer Salomon
Daniella Lombardi
Paula Lastra

Violin II

Jack Bogard
Elizabeth Drabkin
Ryan Tolentino
Sage Wright
Aleena Griffiths
Paul Kim
Alexander Subev
Samuel Choi
Liam Ramsey-White
Emily Yin
Zofia Farley

Viola

Mary Chang
Jennifer Gaffney
Wilfred Farquharson
Hudson Maness
Jiyoon Han
Theodore Taylor
Ross McIntosh
Angela Gullo
Lawson Long
Charles Kanne
Lauren Salmon
Niklas Rehn

Cello

Brandon Xu
Philip Lee
Yubin Lee
Luke Acerra

Cello (cont.)

Hee Won Jeon
Robin Shin
Michael Tynes
Xiyan Liu
Joseph Frank
Emma Goulet

Bass

Samuel Rocklin
John Cleere
Alexis Schulte-Albert
Angela Leeper
Jesse Lu
Jonathon Piccolo
James Peterson
Gregory Patterson

Flute

Graeme Sugden
Ashley Chen
Natalie Rossi, *Piccolo*

Oboe

Izumi Amemiya
Abby Michaels
Paul Goeglein, *English*

Horn

Clarinet

Noah Pujol
Renae Dishman
Darius Bennett, *Bass*

Bassoon

Chloe Robbins
Jake Salter
Graydon Howard, *Contra*

Horn

Joel Rodeback
Grant Parker
Douglas Nunes
Detrich Morrison-Jones
Sam Johnson

Trumpet

Bethany Vaughan
Jack Kurtz
Lizbeth Yanez

Trombone

Stefan Wiebe
Thomas Neidecker
Chance Gompert, *Bass*

Tuba

Bruno Gutierrez

Timpani

Chia-Lin Yu

Percussion

Austin Cantrell
Nathan Vendel
Stephany Cohen
Chia-Lin Yu

Piano

Noah Sonderling

Harp

Margaret Foster

Orchestra Manager

Lawson Long
Ryan Tolentino, *Asst.*

Orchestra Set-Up

Ryan Tolentino
Alex Subev
Jennifer Gaffney
Álex Jimbo Viteri
Dana Reckard

Librarian

Cynthia Stacy

INDIANA UNIVERSITY JACOBS SCHOOL OF MUSIC

Spring 2020 Orchestra Events

January

- Sat 25** **CONCERT ORCHESTRA**, 8pm MAC
Angel Gil-Ordóñez, guest conductor
Andrew Danforth, trombone soloist;
Malcolm Dalglish and the Ooolites
Dalglish: *Great Trees for vocal octet* (1990)
Travers: *Yellowwood for orchestra and video*
(2019, premiere)
Serocki: *Trombone Concerto*
Shostakovich: *Symphony No. 9 in E-Flat Major, Op. 70*

February

- Thu 6** **NEW MUSIC ENSEMBLE**, 8pm Auer
David Dzubay, director; **Atar Arad**, viola;
Jean-Louis Haguenaue, piano
Arad: *From Here to There for string trio* (2019)
Haas: *... wie stille brannte das Licht* (2007)
Phan: *New piano concerto*

- Wed 12** **PHILHARMONIC ORCHESTRA**, 8pm MAC
Thomas Wilkins, conductor
Beethoven: *Leonore Overture No. 3, Op. 72b*
Penderecki: *Viola Concerto* (1983)
Respighi: *Pines of Rome*

- Thu 13** **CONDUCTORS ORCHESTRA**, 8pm Auer

- Sun 16** **UNIVERSITY ORCHESTRA**, 3pm MAC
Andrew Altenbach, guest conductor
Borodin: *Overture to Prince Igor*
Percussion concerto TBD
Rimsky-Korsakov/Glazunov/Steinberg: *Golden Cockerel Suite*

- Thu 20** **CONDUCTORS ORCHESTRA**, 8pm Auer
Christian Olson, conductor
Brahms: *Symphony No. 2 in D Major, Op. 73*

March

- Wed 4** **SYMPHONY ORCHESTRA**, 3pm | 8pm MAC
Scott Sandmeier, guest conductor
Overture TBD
Violin concerto TBD
Sibelius: *Symphony No. 1 in E Minor, Op. 39*

- Thu 5** **NEW MUSIC ENSEMBLE – “INDIANA REMIXED” – CONCERT I**, 8pm Auer Hall
David Dzubay, director
Macklay: *Swarm Collecting* (2019)
Holcomb: *The Harvest of the Amulet of the Deer* (2020, premiere)
Schelle: *Summit at San Quentin* (2019, premiere)

- Tue 10** **UNIVERSITY SINGERS AND CHAMBER ORCHESTRA**, 8pm Auer
Betsy Burleigh, conductor
Haydn: *The Seasons*

- Thu 26** **CONDUCTORS ORCHESTRA**, 8pm Auer

April

- Wed 1** **CHAMBER ORCHESTRA**, 8pm Auer
Arthur Fagen, conductor
Beethoven: *Piano Concerto No. 2, Op. 19*
Beethoven: *Symphony No. 8 in F Major, Op. 93*

- Tue 7** **SYMPHONY ORCHESTRA**, 8pm MAC
Thomas Wilkins, conductor
Dzubay: *Autumn Rivulets* (2019)
Woodwind concerto TBD
Liszt: *Les préludes, S.97*

- Wed 15** **PHILHARMONIC ORCHESTRA**, 8pm MAC
Thomas Wilkins, conductor
Lee: *Sukkot through Orion's Nebula* (2011)
Beethoven: *Piano Concerto No. 3, Op. 37*
Debussy: *La mer*

- Thu 16** **NEW MUSIC ENSEMBLE – “INDIANA REMIXED” – CONCERT II**, 8pm Auer
David Dzubay, director
Aikman: *New work* (2020)
Nathan: *New work*
Baker: *New work*

- Sun 19** **ALL-CAMPUS ORCHESTRA**, 8:30pm Recital Hall

- Tue 21** **NEW MUSIC ENSEMBLE – “INDIANA REMIXED” – CONCERT III**, 7:30pm Butler University Schrott Center for the Arts (Indianapolis)
David Dzubay, director
Aikman: *New Work* (2020)
Holcomb: *The Harvest of the Amulet of the Deer* (2020)
Nathan: *New work*
Schelle: *Summit at San Quentin* (2019)
Baker: *New work*

- Wed 22** **UNIVERSITY ORCHESTRA**, 8pm MAC
Arthur Fagen, conductor
Herbert: *Cello Concerto No. 2, Op. 30*
Chabrier: *España*
Prokofiev: *Lieutenant Kijé, Op. 60*