



JACOBS SCHOOL OF MUSIC

INDIANA UNIVERSITY

Bloomington

Seven Hundred Fifty-Eighth Program of the 2020-21 Season

Jacobs Virtual Performance Series

New Music Ensemble

David Dzubay, *Director & Conductor*

Andrew Downs, *Conductor*

HANNAH LASH (b.1981)

Moth Sketches (2013)

Tierney McClure, *Piccolo*

Daniel Lehmann, *Trumpet*

Kari Novilla, *Harp*

Josh Catanzaro, *Celesta*

Nathan Hurst, *Percussion*

Tim Yap, *Percussion*

Ted Jackson, *Percussion*

Yuesen Yang, *Percussion*

Gracie Carney, *Violin*

Bryson Karrer, *Violin*

Chris Leonard, *Violin*

Maeve Whelan, *Viola*

Adrian Golay, *Cello*

Andrew Chilcote, *Double Bass*

David Dzubay, *Conductor*

IUMusicLive!

Thursday Evening

April Twenty-Ninth

Eight-Thirty O'Clock

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

JEREMY PODGURSKY (b.1975)

Trance Organics (2018, rev. 2021,
premier)

Tierney McClure, *Flute/Piccolo*

Kelsie Pharis, *Oboe*

Ellé Crowhurst, *Clarinet*

Mark Adair, *Bassoon*

Nicole Ying, *Piano*

Maia Law, *Violin*

Miranda Werner, *Violin*

Mason Spencer, *Viola*

Alex Lavine, *Cello*

Will Kline, *Double Bass*

Andrew Downs, *Conductor*

EUGENE O'BRIEN (b.1945)

Elegy to the Spanish Republic (2020)

Tierney McClure, *Flute/Piccolo*

Ana Nelson, *Clarinet/Bass Clarinet*

Daniel Lehmann, *Trumpet*

Steven Estes, *Vibraphone*

Josh Catanzaro, *Piano*

Gracie Carney, *Violin*

Mason Spencer, *Viola*

Will Cayanan, *Cello*

Will Kline, *Double Bass*

David Dzubay, *Conductor*

ERIC NATHAN (b.1983)
Chamber Concerto* (2019, *premier*)

Chorale

Games

Part I: Tossing, catching

Part II: Kicking, dancing

Part III: Walking, thinking

Tierney McClure, *Flute/Piccolo*

Kelsie Pharis, *Oboe*

Ana Nelson, *Clarinet*

Mark Adair, *Bassoon*

Madeline Grenier, *Horn*

Daniel Lehmann, *Trumpet/Piccolo Trumpet*

Nick Kemp, *Trombone*

Emily Rumpca, *Tuba*

Kari Novilla, *Harp*

Julian Garvue, *Piano*

Nathan Hurst, *Percussion*

Tim Yap, *Percussion*

Gracie Carney, *Violin*

Maia Law, *Violin*

Maeve Whelan, *Viola*

Alex Lavine, *Cello*

Will Kline, *Double Bass*

David Dzubay, *Conductor*

**This piece was made possible
by a grant from the Fromm
Music Foundation*



Hannah Lash's presence at this evening's concert
is made possible in part by the Five Friends
Master Class Series (honoring Robert Samels).



*All performances on this evening's
concert were pre-recorded.*

Five Friends Master Class Series – Honoring Robert Samels

The **Five Friends Master Class Series** honoring the lives of five talented Jacobs School of Music students—Chris Carducci, Garth Eppley, Georgina Joshi, Zachary Novak, and Robert Samels—was established in 2012 with a gift of \$1 million from the Georgina Joshi Foundation, Inc. This annual series of lectures, master classes, and residencies by a number of the world's leading musicians and teachers focuses on areas of interest most relevant to the lives of the five friends—voice performance, choral conducting, early music, music theory, composition, and opera. The Georgina Joshi Foundation was established in 2007 as the vision of Georgina Joshi's mother, Louise Addicott-Joshi, to provide educational and career development opportunities for young musicians and to encourage and support public performance of music. The gift to the school establishes a permanent way for the world to learn about each of the five friends, their musical talents and passions, and to encourage the development of similar talents and passions in current and future music students. The establishment of this endowment by the families is administered by the IU Foundation.



Bass-baritone and composer **Robert Samels** was born on June 2, 1981, and died in a plane crash on April 20, 2006. He was a doctoral student in choral conducting at the Indiana University Jacobs School of Music and had studied voice with Giorgio Tozzi and Costanza Cuccaro. He began his vocal studies with Alfred Anderson at the University of Akron and Andreas Poulimenos at Bowling Green State University. Samels had recently appeared as Mr. Gibbs in the world premiere of *Our Town* by Ned Rorem, as Marco in the collegiate premiere of William Bolcom's *A View from the Bridge*, and as Joseph and Herod in the collegiate premiere of *El Nino* by John Adams. In September 2005, he conducted the premiere of his own opera, *Pilatus*. As a member of the Wolf Trap Opera Company for 2006, he would have added three roles that summer, including Bartolo in *Le Nozze di Figaro*, Friar Laurence in *Roméo et Juliette*, and Pluto in Telemann's *Orpheus*. Other opera credits included the title roles of *Don Pasquale* and *Il Turco in Italia*, as well as Leporello in *Don Giovanni*, Falstaff in *The Merry Wives of Windsor*, and Bottom in *A Midsummer Night's Dream*. In the summer of 2004, he performed Creon in the New York premiere of John Eaton's *Antigone*. Samels also frequently performed in the oratorio repertoire. In the spring of 2005, he was selected as a semi-finalist in the annual competition of the Oratorio Society of New York. He was an announcer with public radio station WFIU, as well as the host and producer of its *Cantabile* program. A soloist with Aguavá New Music Studio, he had recently performed a concert at the Library of Congress. Samels was an associate instructor in the Jacobs School's Music Theory Department, where was loved and admired by his students.

Composer Biographies and Notes

Hannah Lash (b.1981)

Hailed by the New York Times as “striking and resourceful...handsomely brooding,” Hannah Lash’s music has been performed at Carnegie Hall, Los Angeles’ Walt Disney Concert Hall, Lincoln Center, the Times Center in Manhattan, the Chicago Art Institute, Tanglewood Music Center, Harvard University, The Aspen Music Festival & School, The Chelsea Art Museum, and on the American Opera Project’s stage in New York City. Commissions include The Fromm Foundation, the Boston Symphony Orchestra, Saint Paul Chamber Orchestra, Carnegie Hall, Chamber Music Northwest, the McKim Fund in the Library of Congress, Cabrillo Festival of Contemporary Music, American Composers Orchestra, Columbia University’s Miller Theatre, The Naumburg Foundation, the Los Angeles Chamber Orchestra, the Arditti Quartet, the Great Lakes Chamber Music Festival, the Colorado Music Festival, and the Aspen Music Festival and School, among many others.

Lash has received numerous honors and prizes, including Rappaport Prize for Music Composition (2018), ASCAP Morton Gould Young Composer Award (2011), a Charles Ives Scholarship (2011) and Fellowship (2016) from the American Academy of Arts and Letters, a Fromm Foundation Commission, a Chamber Music America Classical Commissioning Grant, a fellowship from Yaddo Artist Colony, the Naumburg Prize in Composition, the Barnard Rogers Prize in Composition, the Bernard and Rose Sernoffsky Prize in Composition, and numerous academic awards. Her orchestral work Furthermore was selected by the American Composers Orchestra for the 2010 Underwood New Music Readings. Her chamber opera, Blood Rose, was presented by New York City Opera’s VOX in the spring of 2011.

Lash obtained her Ph.D in Composition from Harvard University in 2010. She has held teaching positions at Harvard University (Teaching Fellow), at Alfred University (Guest Professor of Composition), and currently serves on the composition faculty at Yale University School of Music.

(<http://hannahlash.com/biography/>)

Moth Sketches (2013)

Moth Sketches began as a piece that was to score a short animated movie about a moth. Although my musical ideas eventually parted company with the movie and my work became a standalone piece, I did find using the movie as a starting point to be interesting for a number of reasons. For one, the initial sense of the pacing of ideas came from an outside impetus, which is otherwise never the case in my music. I also found myself defining my ideas as characters in ways I would not normally do.

The piece is constructed as a very basic formal shape that involves several layers of related yet distinct material. The piece’s form is defined by the mutation of the materials in layers. There is a rotation of musical characters throughout the ensemble that takes place over the piece’s span and allows a dramaturgy to unfold. As I rotate material, I imagine I am braiding a rope involving many strands of differing colors. When one fiber comes in contact with another, both fibers’ colors are altered, so that the rope’s essential character is constantly in flux as the braid continues.

Hannah Lash

Jeremy Podgursky (b. 1980)

Jeremy Podgursky's music has been described as soulful, vibrant, emotionally intense, imaginative, passionate, joyful, optimistic, dreamy, playful, and otherworldly. The palpable immediacy of his compositions is a remnant of his years of playing in indie rock bands, yet he composes with technical precision and a strong awareness of the classical canon. Jeremy often crafts his narratives from the quantum field where musical events are presented as memories, premonitions, and alternate realities. He is just as likely to find musical inspiration in literature, film, and dance as he is the sound of the subway or a broken HVAC unit. Jeremy is fascinated with the fragmentation of modern consciousness due to the influence of technology; this concept reveals itself in his music via repetitive, short-circuiting motifs that contrast his strong sense of lyricism. Although his primary focus is always emotional, Jeremy's interest in musical architecture is just as likely to involve real-time construction as it does playful demolition.

A native of Louisville, KY, Jeremy Podgursky's music has been featured in venues and festivals in the United States, Europe and Japan. His compositions have been performed, premiered, and read by groups such as Alarm Will Sound, Colorado Symphony Orchestra, Indiana University New Music Ensemble, Contemporaneous, Present Music, Square Peg Round Hole, Left Coast Chamber Ensemble, Inscape, Lost Dog New Music Ensemble, Holographic, Peabody Modern Orchestra, and NewEar New Music Ensemble. Some of his awards and honors come from the American Academy Of Arts And Letters, Fromm Music Foundation Commission, Copland House Residency Award, Indiana University JSOM Dean's Prize, Finale/American Composers Forum/Eighth Blackbird, Mizzou New Music Festival, American Composers Orchestra/Earshot, Northridge Prize For Orchestra, Minnesota Orchestra Composers Institute, and 1st place in the National SCI/ASCAP Commissioning Competition.

Along with composer Ryan Chase and conductor Ben Bolter, Jeremy is the co-founder of a new music project in Bloomington, IN called HOLOGRAPHIC. The project draws from a pool of the JSOM's finest performers, with concerts held in alternative venues. Jeremy was the founder/singer/songwriter/guitarist of the psychedelic/indie rock band THE PENNIES. Having shared the stages with the likes of My Morning Jacket, Mike Watt, The Grifters, Superchunk, Archers of Loaf, and the Apples in Stereo, THE PENNIES entertained audiences all over the U.S. and Europe. Music by THE PENNIES has been featured in episodes of the show SHAMELESS, starring William H. Macy and Emmy Rossum, on the SHOWTIME network.

Jeremy recently served as Visiting Artist/Composer-in-Residence at Miss Porter's School (Farmington, CT) and the Pike Falls Chamber Music Festival (Jamaica, VT). Currently, Jeremy is Visiting Assistant Professor of Music Composition at Jacobs School of Music, Indiana University – Bloomington.

(<http://jeremypodgursky.com/>)

TRANCE ORGANICS (2018/2021, premiere)

TRANCE ORGANICS (2018) is a sequel to my piece TRANCE MECHANICS (2014). The source musical material for the latter was from four real and imaginary mechanical devices that were presented in alternating movements that evolved throughout

the piece. In contrast, TRANCE ORGANICS is continuous and derives all its source material from a relatively simple, crooning clarinet melody that appears in the penultimate section of the piece (THE ARRIVAL). Fragments of this melody were expanded upon melodically, harmonically, and texturally in a series of very brief, hopefully trance-inducing vignettes, all of which recur in variation at some point later in the piece. These brief scenes are, in general, harmonically static: the progression of the piece is marked by the passage of one contrasting scene to the next. These little worlds are much more Miro or Basquiat than realistic portraits.

TRANCE ORGANICS places heavy emphasis upon different narrative techniques. I often think of a quantum timeline in my storytelling, with scenes presented as foreshadowing, rumination, dreams within dreams, etc. This approach is akin to the ones I use composing fixed media pieces in the electronic studio, works that evolve in cinematic fashion with jump cuts, crossfades, and juxtaposition. Below is the storyboard for the piece:

IT'S ALL AROUND YOU
PREMONITION OF THE ARRIVAL
SECRET LAUNCH RECIPE
LUCID DREAM WALTZ
HINTS OF INFINITY
PTTRN SQNCR
HINTS OF INFINITY 2
SECRET LAUNCH RECIPE 2
IT'S ALL AROUND YOU 2
PTTRN SQNCR 2: JYFL
HINTS OF INFINITY 3
THE ARRIVAL
LUCID DREAM WALTZ 2

The 2021 version of TRANCE ORGANICS contains oboe and double bass, some more trance-y filigree, and a bit of new material. Otherwise, it operates under the same framework as the 2018 version. Thanks to David Dzubay, Andrew Downs, the IU New Music Ensemble, and the JSoM composition faculty for this opportunity. And thanks again to Susanna Loewy and Richard Scerbo for commissioning the piece.

Jeremy Podgursky

Eugene O'Brien (1949)

The recipient of the Academy Award in Music of the American Academy of Arts and Letters, the Rome Prize of the American Academy in Rome, composer Eugene O'Brien has received awards from BMI, ASCAP, and the League of Composers / International Society for Contemporary Music. He has received Guggenheim, Rockefeller, Fulbright, National Endowment for the Arts and other fellowships, and has been commissioned by the Fromm Music Foundation at Harvard, the Serge Koussevitzky Foundation in the Library of Congress, by the Meet-the-Composer / Lila Wallace Reader's Digest Fund, the Percussive Arts Society, and by numerous performers and ensembles in the United States, Europe and Asia.

His music has been heard in concerts by the Cleveland Orchestra, the Italian Radio (RAI) Orchestras of Rome and Turin, the Omaha Symphony, as part of the Saint Louis Symphony Discovery series, the Louisville Orchestra New Dimensions series, and in numerous other concerts and festivals throughout this country and abroad. Recorded on the CRI, Golden Crest, Crystal, Fontec, Capstone and Indiana University labels, his works are published by Codex Nuovo, G. Schirmer, and Boosey & Hawkes. Biographies and descriptions of his work are included in The New Groves Dictionary of American Music, Baker's Biographical Dictionary of Musicians, and The Harvard Biographical Dictionary of Music.

Also active in the performance of new music, composer Eugene O'Brien co-founded the Cleveland new music ensemble Reconnaissance with Donald Erb in 1978 and was associated with the group as its director until 1984. In 1985-87 he served on the production board of the Contemporary Music Forum in Washington, D.C., and directed the Indiana University New Music Ensemble from 1991 to 1993.

Mr. O'Brien studied composition with Robert Beadell, Bernd Alois Zimmermann, John Eaton, Iannis Xenakis and Donald Erb. He received undergraduate and graduate degrees from the University of Nebraska, undertook post-graduate studies at the Staatliche Hochschule für Musik in Köln, Germany as a Fulbright Scholar, and received his Doctor of Musical Arts degree from the Cleveland Institute of Music / Case Western Reserve University. A faculty member of the Indiana University Jacobs School of Music since 1987, Mr. O'Brien was chair of the Composition Department (1994-99), served as the school's associate dean for instruction (1999-2002) and executive associate dean (2002-2016), and is presently Professor of Composition Emeritus. He was also a member of the composition faculties of the Cleveland Institute of Music and the Catholic University of America in Washington, D.C

(<https://www.codexnuovo.com/>)

Elegy to Spanish Republic (2020)

...and perhaps the day will come when, for the misfortune and edification of humanity, the plague will stir up its rats again and send them to die in some happy city.

– Albert Camus, La Peste

The Spanish Civil War erupted in 1936, the consequence of a failed right-wing military coup d'état against the democratically elected republican government, and ended in 1939 with the Spanish Republic's defeat. The war caused more than a half-million deaths, forced as many more into exile, and resulted in the 36- year repressive dictatorship of Francisco Franco. In the eight decades that have passed since it ended, the Spanish Civil War has become a universal metaphor for human suffering and injustice. The conflict and its aftermath had a deep and lasting effect on the American abstract expressionist Robert Motherwell. His response was a monumental series of more than 200 paintings collectively titled *Elegies to the Spanish Republic*, a work he began in 1949 and continued for the rest of his life. The paintings are sentinels, dramatic emblems of the Civil War's tragedies and warnings never to forget them. The present *Elegy to the Spanish Republic*, a short musical addition to Motherwell's paintings, is also meant to be a warning and sentinel, "barbaric and austere," to borrow Motherwell's description of his work. *Elegy* makes brief references

to music written during the Spanish Civil War by composers who exRobert Motherwell, Elegy to the Spanish Republic 110 (1971) (Guggenheim Museum, New York) perieniced it first hand: Roberto Gerhard of Catalonia, Silvestre Revueltas of Mexico, and Arkansas-born Conlon Nancarrow, who fought in Spain for the Republic as a volunteer in the Abraham Lincoln Battalion. Initially I planned to divide the work into contrasting sections, each with a title in English assembled from poems written during the Civil War by Spanish artists and poets. As the composition unfolded, however, the sections turned into discontinuous shards and fragments that disrupt each other repeatedly; the titles themselves were also broken. The music of Elegy remains in the shadow of their words:

Outraged musics scar the face of every hope
(Miguel Hernández, 1939)

*City of troops and clanging cars:
dusk, dusk, and the beating of the rain*
(José Moreno Villa, 1937)

cries of children cries of women cries of birds
(Pablo Picasso, 1937)

To learn a lament that will cleanse me of earth
(Federico García Lorca, 1936)

A grant from the Fromm Music Foundation at Harvard made possible the commissioning of Elegy to the Spanish Republic for the 21st Century Consort, the resident new music ensemble of the Smithsonian Institution in Washington, D.C. for over 40 years.

Eugene O'Brien

Eric Nathan (1949)

Eric Nathan's (b. 1983) music has been called "as diverse as it is arresting" with a "constant vein of ingenuity and expressive depth" (San Francisco Chronicle), "thoughtful and inventive" (The New Yorker), and as "a marvel of musical logic" (Boston Classical Review).

Nathan, a 2013 Rome Prize Fellow and 2014 Guggenheim Fellow, has garnered acclaim internationally through performances by Andris Nelsons and the Boston Symphony Orchestra, National Symphony Orchestra, Berlin Philharmonic's Scharoun Ensemble, International Contemporary Ensemble, Boston Modern Orchestra Project (BMOP), Boston Symphony Chamber Players, Nouvel Ensemble Moderne, Boston Musica Viva, JACK Quartet, American Brass Quintet, Ensemble Dal Niente, A Far Cry, Momenta Quartet and performers including vocalists Dawn Upshaw, Lucy Shelton, Tony Arnold, Jessica Rivera and William Sharp, violinists Jennifer Koh and Stefan Jackiw, trombonist Joseph Alessi, pianists Gloria Cheng and Gilbert Kalish, and violist Samuel Rhodes. His music has additionally been featured at the New York Philharmonic's 2014 and 2016 Biennials, Carnegie Hall, Aldeburgh Music Festival, Tanglewood Festival of Contemporary Music, Aspen Music Festival, MATA Festival, Cabrillo Festival of Contemporary Music, Ravinia Festival Steans Institute, Yellow Barn, Music Academy of the West, 2012 and 2013 World Music Days, and Louvre Museum.

Recent projects include three commissions from the Boston Symphony Orchestra, including a chamber work, “Why Old Places Matter” (2014) for the Boston Symphony Chamber Players, and two orchestral works, “the space of a door” (2016), that Andris Nelsons and the BSO premiered in November 2016 and commercially released on the Naxos label in 2019, and “Concerto for Orchestra” which Nelsons premiered on the 2019-20 season-opening concerts, and was scheduled to repeat at Tanglewood in summer 2020 (canceled due to the coronavirus pandemic).

Nathan has received additional commissions from the New York Philharmonic for its CONTACT! series, Milwaukee Symphony, New England Philharmonic, Tanglewood Music Center, Aspen Music Festival for the American Brass Quintet, Boston Musica Viva, Collage New Music, New York Virtuoso Singers and the Fromm Music Foundation. Nathan has been honored with awards including a Copland House residency, Civitella Ranieri Music Fellowship, ASCAP’s Rudolf Nissim Prize, four ASCAP Morton Gould Awards, BMI’s William Schuman Prize, Aspen Music Festival’s Jacob Druckman Prize, a Charles Ives Scholarship from the American Academy of Arts and Letters, and Leonard Bernstein Fellowship from the Tanglewood Music Center.

In 2015, Albany Records released a debut CD of Nathan’s solo and chamber music, “Multitude, Solitude: Eric Nathan,” produced by Grammy-winning producer Judith Sherman. Poisson Rouge presented a CD release concert of Nathan’s music in October 2015. In 2020, Gil Rose and the Boston Modern Orchestra Project released a portrait album of Nathan’s orchestral and large ensemble music on the BMOP Sound label.

Nathan is currently Composer-in-Residence with the New England Philharmonic. He previously served as Composer-in-Residence at the 2013 Chelsea Music Festival (New York) and 2013 Chamber Music Campania (Italy). He received his doctorate from Cornell and holds degrees from Yale (B.A.) and Indiana University (M.M.). Nathan served as Visiting Assistant Professor at Williams College in 2014-15, and is currently David S. Josephson Assistant Professor of Music in Composition-Theory at the Brown University Department of Music.

(<http://www.ericnathanmusic.com/full-biography>)

Chamber Concerto (2020, premiere)

Chamber Concerto (2020) is the third in a series of concerti composed in short succession, following Double Concerto and Concerto for Orchestra. These two previous works think of the orchestra as a community of soloists, whose interactions highlight each player’s individuality, but also the power created through their unity. Chamber Concerto builds upon these ideas by thinking of the orchestra members not as soloists but as chamber musicians working together intimately and intricately, focusing on how each player plays a small but crucial role in the ensemble’s ultimate expression. While the concept of a unified collective informs the instrumental writing, conceptually the work is built upon juxtaposing seeming contradictions.

The first movement, “Chorale,” is an exploration of the subtleties of timbre (tone color). Unlike traditional chorales, the harmony here is mostly static, with its subtly shifting chorale “tune” arising through changes in voicing and orchestration. On a personal note, my discovery of the myriad tastes of cheese (after outgrowing a lifelong allergy to milk shortly before composing this work), contributed to my idea of focusing on a single harmonic ingredient as a means of yielding a world of distinct tastes.

The second movement, “Games,” looks at the ensemble as a group of individuals all playing one small part in creating a larger gesture or action. The movement’s structure traverses across a range of playful, humorous games, all linked together associatively by a sonic game of tag. We begin by tossing a ball up very high, watching it almost disappear, and then as it gains momentum, lands down again in one’s hand. The tossing turns to kicking which turns into dancing. The tossing/catching ultimately returns and subtly transforms to the sound of feet walking. I thought of how the act of walking is a complex yet beautiful process of many muscles, bones, ligaments and neurons all working perfectly together to help us move forward.

At its emotional heart, Chamber Concerto is a personal contemplation on the idea of America, and how pain and comedy, deep thought and play can be juxtaposed in daily life. At the end, the work tenuously quotes the traditional tune, “America,” over a texture that evokes the quiet un-pitched sounds of walking. It reprises this texture from my composition, *Missing Words IV*, that responds to Ben Schott’s invented German word, “Erkenntnispaizergang” – defined as a walk taken for the purpose of deep contemplation. If you listen very intently, you may also hear the tune of “America” submerged deep within the chorale that opens the work, not yet fully heard or realized.

Chamber Concerto was commissioned by the Indiana University New Music Ensemble, David Dzubay, Director, and was made possible by a grant from the Fromm Music Foundation. It is dedicated to Claude Baker upon his retirement from Indiana University.

Eric Nathan

Andrew Downs

Andrew Downs has been described for his intensity and passion on the podium. Downs has performed all over the world from the Mariinsky II theater in St. Petersburg and Moscow to Royal Albert Hall in London. He is currently the music director of “Reimagining Opera for Kids”, an outreach program designed to introduce young people to the world of opera.

Downs grew up in Birmingham, Alabama where he began studying the piano at the age of 9. He soon after picked up the double bass where he saw attention nationally as a soloist. Downs has appeared on NPR’s *From the Top* with host, Christopher O’Riley. He has also placed in numerous concerto competitions including the Blount Slawson International Competition and Lois Pickard Competition. He has appeared as soloist with the Indiana University Orchestra. He is currently a contracted double bassist for the Columbus Indiana Philharmonic.

Downs is very committed to new music and frequently collaborates with composers. He is currently serving as assistant conductor of the Indiana University New Music Ensemble.

Andrew has completed a bachelor’s degree in double bass performance from Indiana University. He currently studies at the Indiana University Jacobs School of Music with a masters of music in Orchestral Conducting under Arthur Fagen and Thomas Wilkins. Downs’s other mentors include Dr. David Dzubay, Gerard Schwarz, and David Neely. He is pursuing an outside field in piano performance under Gregory Sioles and Jean-Louis Haguenauer. He studies accompaniment and coaching with Kimberly Carballo.

IU New Music Ensemble recordings (CDs) are available at
<http://www.indiana.edu/~nme/recordings.html>.

The IU New Music Ensemble would like to recognize the generous support from the Student Composer Association, Indiana University Student Association, and the Jacobs School of Music.



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