



JACOBS SCHOOL OF MUSIC

INDIANA UNIVERSITY

Bloomington

Two Hundred Sixty-Fifth Program of the 2021-22 Season

Concert Orchestra

David Dzubay, *Conductor*

New Voices

Oliver Kwapis (b.1997)

Dreams of Flight (2021, *M.M. thesis*)

Anne Liao (b.1997)

Beneath the Stillness (2020)

Carlo Frizzo (b.1979)

Nocturne (2021, *D.M. dissertation*)

Ben Yee-Paulson (b.1994)

You Are the Light (2020)

Ben Rieke (b.2000)

The Evening Redness in the West (2021)



JACOBS SCHOOL
OF MUSIC

Musical Arts Center
Sunday Afternoon
November Fourteenth
Three O'Clock

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



David Dzubay has received commissions from Meet the Composer, Chamber Music America, the National Endowment for the Arts, the U.S.-Mexico Fund for Culture, and the Fromm and Barlow foundations, among others. Recent honors include Guggenheim, Bogliasco, MacDowell, Yaddo, Copland House, and Djerassi fellowships, a 2011 Arts and Letters Award from the American Academy of Arts and Letters, and a 2015 Fromm Commission. His music has been performed by orchestras, ensembles and soloists in the United States, Europe, Canada, Mexico, and Asia, and is published by Pro Nova Music and recorded on the Sony, Bridge, Centaur, Innova, Naxos, Crystal, Klavier, Gia, and First Edition labels. Currently chair of the Composition Department and Director of the New Music Ensemble at the Indiana University Jacobs School of Music in Bloomington, Dzubay also spent three years as composer-consultant to the Minnesota Orchestra and one as composer-in-residence with the Green Bay Symphony. Since 2011, he has taught composition for three weeks each summer at the Brevard Music Center. He taught in July at the 2019 Beijing International Composition Workshop. Premieres in 2019 include works for the Pacifica String Quartet, the Quad City Symphony Orchestra, and the Grossman Ensemble of the Chicago Center for Contemporary Composition.

Ben Rieke: *The Evening Redness in the West* (2021)

The title of this piece is the subtitle of Cormac McCarthy's novel *Blood Meridian*. The book, an "anti-western," follows an unnamed "kid" as he joins a band of sadistic bounty hunters on a bloody rampage through early nineteenth-century Mexico. I have long been fascinated with *Blood Meridian* and its startling juxtaposition of horrifically violent imagery and beautiful prose as well its inscrutability; events occur in a total vacuum of context while still being colored with an elusive gravity by the simple yet bizarre language in which they are described. I am always left with more questions than answers when I put it down. The most important impression the novel has left with me is the nature of the violence it presents. In the world of *Blood Meridian*, violence takes on the role of a god: venerated, omnipresent, existing outside of time. I think its greatest quality is its ability to contextualize the role of violence in our own time. We are left with the impression that our relationship to brutality and war is too intimate to ever change, but how can this be true in the civilized first world of the twenty-first century? Violence might not be a part of my everyday life, but it thrives now more than ever in other forms: commodified, exported, transmuted. Our scalps are harvested secondhand. *The Evening Redness in the West* takes its structure from the novel itself. New tempo markings are analogues for chapters, themselves broken into different sections as in *Blood Meridian*. This is done not necessarily to preserve discrete images (though some remain), but to present a continuously evolving characterization of violence. The lingering concept of the "anti-western" brought to mind certain characteristics of "American" music (Copland, Gershwin, etc.) that are occasionally twisted and applied to this end.

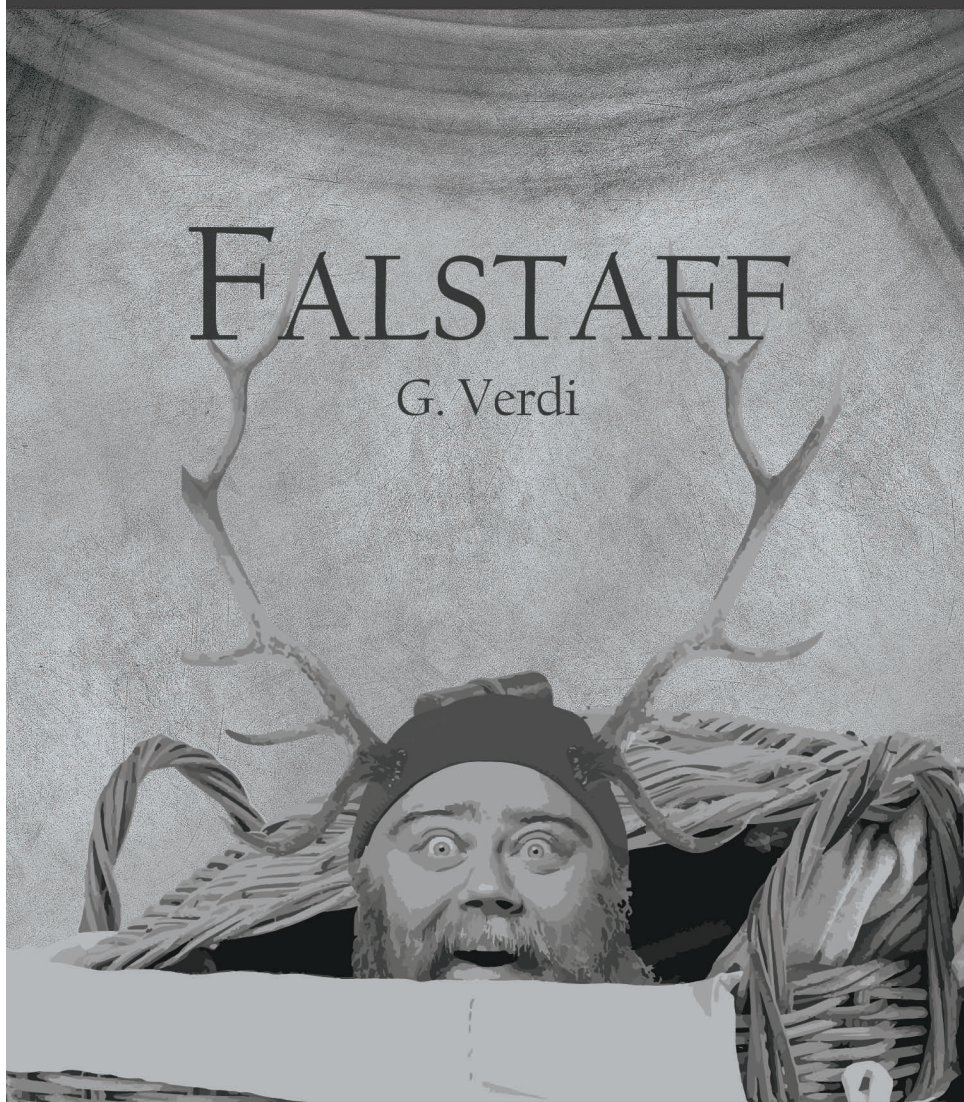


Ben Rieke (b.2000) is a composer and pianist from Naperville, Illinois. He is currently a senior at the Indiana University Jacobs School of Music, where he has studied composition with David Dzubay, Claude Baker, and Don Freund, and piano with Roberto Plano. He has previously won awards from Kaleidoscope Chamber Orchestra, Indiana MTNA Student Composer Competition, and National Federation of Music Clubs, and has participated in master classes with Georg Friedrich Haas, Du Yun, and David Ludwig.

Bursar billing and group sales available!

FALSTAFF

G. Verdi



NOV. 12, 13, 18, 19 | 7:30 PM

Musical Arts Center



JACOBS SCHOOL OF MUSIC
Indiana University Bloomington

Tickets now available!

812-855-7433

operaballet.indiana.edu

Ensembles that have performed his work include JACK Quartet, Wet Ink Ensemble, and Bent Frequency. Recently, his piece “S Is” for string quartet won first prize in Division II of Tribeca New Music’s 2021 Young Composer Competition. At IU, he has been involved with Double Exposure and the 48 Hours program. Rieke is pursuing a B.S. in computer science, which has carried over into an interest in the intersection of music and such concepts as self-reference and recursion. Other musical influences include electronic music, rock, and jazz piano.

Carlo Frizzo: *Nocturne* (2021)

In many ways, *Nocturne* is not a typical nocturne. Though instrumental and lyrical, it is probably too swashbuckling to be reminiscent of the solo piano works of the nineteenth century, particularly those by John Field or Fryderyk Chopin. *Nocturne*, a nod to Debussy, is a musical reaction to the ominous photographs of my hometown of Paducah, Kentucky, after a devastating ice storm in 2009. Because of the thick overcast, the frozen town had an ever-present nocturnal air. Opening with only the left-hand voicing of Prokofiev’s E minor seventh chord with an omitted B, an emphasis is placed on the open fifth interval of the G and D to convey a sense of hollowness compounded using clarinets’ pale middle register. Beyond the opening idyllic section, the music takes a dramatic turn with the timpani’s entrance, which eventually leads to joyous conclusion, an effort to express humanity’s resilient ability to overcome tragedy when we act as one.



Carlo Vincetti Frizzo is a composer/conductor and a recent graduate of Indiana University, where he earned a doctoral degree in both choral conducting and composition. He is a winner of The American Prize in Pops/Light category as well as a finalist with Honorable Mention in Choral Composition category. He has also won the MTNA National Student Composition Competition, NOTUS Choral Composition Contest, and

the C4 Commissioning Competition. A composition fellow at the Big Sky Choral Initiative, his music was premiered by Donald Nally and members of The Crossing. With a love for lyricism and drama, Frizzo looks to create music that embodies the colors and gestures of nineteenth- and early twentieth-century European repertoire as well as the unique aesthetics of American music. Self-taught banjoist, Frizzo alludes to the many varied and beautiful sounds of the United States, including folk, sacred harp, spirituals, jazz, classical, or film music. He is the director of music ministry at Highland Presbyterian Church in Louisville, Kentucky.

Oliver Kwapis: *Dreams of Flight* (2021)

Dreams of Flight was inspired by Nancy Rubins’ colossal sculpture *Chas’ Stainless Steel*, Mark Thompson’s *Airplane Parts*, about 1,000 lbs. of *Stainless Steel Wire & Gagosian’s Beverly Hills Space*. From a small metal plinth erupts an assemblage of scrapped airplane parts, chaotically billowing out in all directions—an explosion, frozen milliseconds after it has occurred. Every inch of the work contains its own maelstrom of metal objects and wires, poised as if slicing and striking blows against one another. Up close, the sculpture is visually overstimulating, hard to fully comprehend. From farther away, the disjunct parts seem to form a whole: a confused spaceship, a madman’s flying machine, a strange, ungainly bird attempting to take flight. As much as Rubins’ sculpture is boisterous, it is also melancholic. It stretches upwards, yearning to fly but, tamped down by about one-thousand pounds

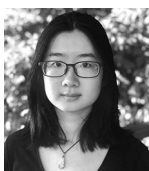
of stainless steel, it never will. The sculpture is eternally stuck mid-takeoff. *Dreams of Flight* plays out this struggle in ways both fanciful and sincere. The piece comprises three continuous sections. The first pictures the sculpture-plane-bird bolting down a runway. Just as it leaves the tarmac, however, it crashes back to Earth. The second section delves into the sculpture's night-time dreams, in which, if only in fantasy, it soars. The final section sees the sculpture make another attempt at flight, barreling down the runway with even more power—perhaps *enough* power this time . . .



Oliver Kwapis' music has been performed by the Los Angeles Philharmonic (through the orchestra's Composer Fellowship Program), National Children's Chorus, Calder Quartet, Wet Ink Ensemble, Atlantic Brass Quintet, Oberlin Contemporary Music Ensemble, and pianist Eric Huebner. He earned a B.M. from the Oberlin Conservatory, studying with Stephen Hartke, Jesse Jones, and Elizabeth Ogonek, and an M.M. from the IU Jacobs School of Music, studying with P. Q. Phan, David Dzubay, Chi Wang, and John Gibson. In the fall of 2021, he will begin D.M.A. studies at the University of Oregon with Jeffrey Stolet.

Anne Liao: *Beneath the Stillness* (2020)

Originally written for a trio of clarinet, harp and percussion, *Beneath the Stillness* is an orchestration of a piece that I composed in 2019 under the same title. The piece revolves around the transformation of the set of six pitch classes introduced by the clarinet in the beginning. With a number of surprises planted throughout the piece, *Beneath the Stillness* invites you to imagine yourself as an underwater adventurer, where you might find yourself enjoying the bubbly calmness in one moment and in the next find potential dangers creeping up behind you. The uncertainties of life bring trials and tribulations while we search for treasure, but turning those very struggles into the treasure is possible.



Born and raised in Guangdong, China, composer **Anne Liao** recently earned her Bachelor of Music in Composition at the IU Jacobs School of Music. She has studied with John Gibson, Chi Wang, Aaron Travers, David Dzubay, Claude Baker, P. Q. Phan, and Don Freund. While at IU, she had her music performed and read by Jacobs students as well as by visiting ensembles, including Wet Ink Ensemble and pianist-in-residence Jihye Chang. Her works have also been featured in such conferences as the NSEME and SCI. Her electronic music work *Water, Bowls and Rocks* was recently selected as one of the finalists for ASCAP/SEAMUS Student Composer Commission Competition. In addition to her composition major, she also earned minors in music history, theory, and electronic music. She is currently pursuing a master's degree with double majors in music theory and electronic music at the Jacobs School.

Ben Yee-Paulson: *You Are the Light* (2020)

You are the Light is written in memory of the late congressman and civil-rights activist John Lewis. When he received an honorary doctorate at my college commencement in 2016, I heard about his march on Selma and how the police beat him for fighting for equality. His funeral in 2020 sparked an incredibly emotional reaction that propelled me to write this piece. This composition honors the man and his noble and beautiful dreams that he wanted for the United States.



Ben Yee-Paulson is an internationally-recognized composer from Boston, Massachusetts. His music has been premiered at such venues as Carnegie Hall, Jordan Hall, Warwick Castle (England), La Schola Cantorum (Paris), the DiMenna Center, and at the world opening of Microsoft's flagship store in New York City. Nationally, Yee-Paulson's music won the Costello Competition, both a Merit Award and Emerging Composer status, from the Tribeca New Music Festival, and finalist position from the ASCAP Morton Gould Competition six times. Internationally, he received honorable mention in the Future Blend Competition and was a semi-finalist in the Tampa Bay Symphony's Competition. He was a composer-in-residence at the Zodiac Music Festival in France, and at DePaul University. His music has been played in academic institutions, including Harvard University, the Curtis Institute, New England Conservatory (NEC), and Indiana University. He is represented by PARMA Recordings. His music has been played by such ensembles as the American Modern Ensemble, Ensemble Del Niente, American Modern Orchestra, NEC Contemporary Ensemble, and the New York Youth Symphony, and also by such artists as Grammy-nominated cellist Thomas Mesa, Baltimore Symphony Orchestra violinist Chelsea Kim, and internationally-acclaimed harpist Abigail Kent. Other performances occurred at the European American Musical Alliance, Bard Conductor's Institute, Atlantic Music Festival, Zodiac Music Festival, Mostly Modern Festival, International Horn Symposium in Belgium, and Charlotte New Music Festival. His first dance work, *Blue Night*, was premiered by the IU Ballet Department Choreography Project. Yee-Paulson is pursuing a Doctor of Music at the IU Jacobs School of Music, studying with Aaron Travers and Claude Baker. He earned a Master of Music degree from NEC, and a Bachelor of Music degree from New York University, where he studied with Michael Gandolfi, Kati Agócs, and Justin Dello Joio.



JACOBS SCHOOL OF MUSIC
Indiana University Bloomington

THE NUTCRACKER

DEC 2, 3, 4
7:30 PM

DEC 4, 5
2 PM

Musical Arts Center

Tickets now available!

812-855-7433
operaballet.indiana.edu

Bursar billing and group
sales available!

Concert Orchestra

Violin I

Yeajin Kim
George Pekarsky
Lev Roshal
Ben Lerman
Timothy Yip
Daniel Park
Michael Klinberg
Katherine Morris
John Heo
Alexander Subev
Munire Mierxiati
Kate Nelson
Zoe Freisberg
Sarah Yang

Violin II

Delia Li
Ryan Tolentino
Anna Larson
Irene Castillo
Quincy Tilles
Ian Cheung
Eli Willis
Joseph Linde
Wendi Li

Viola

Seung A Jung
Christian Knopp
Heidi Schuppenhauer
Lauren Salmon
Clara Smallwood
Hudson Maness
Lawson Long

Cello

Adam Lee
Grace Sommer
Gabriel Jimbo Viteri
Jacob Thompson
Ben Bauer
Ellen Brockmole
Hank Taylor
Hyunjoo Lee

Cello (cont.)

Harrison Marable
Mengfan Jin
Michael Tynes
Emma Goulet

Bass

Gabriel Harris
Zach McMillan
Alexis Schulte-Albert
John Woodward
Hunter Hawkins
James O'Toole
Gregory Patterson
Grant Thomas
Jun Jie Song
Brandon Vaughn

Flute

Graeme Sugden
Mara Goree
Jamey Guzman, *Piccolo*

Oboe

Kearsen Erwin
Teresa Lin
Hayden Franke, *English*

Horn

Clarinet

Sophie Fears
Nathan Magley
Shiyang Wang, *Bass*

Bassoon

Kaitlyn Mills
Mackenzie Cotton
Xizi Li, *Contra*

Horn

Andre Richter
Sydney Ballensky
Douglas Nunes
Brandon Hoagland
Julia Woelke

Trumpet

Jesse Saldaña
Isaac Morton
Christina Alegre

Trombone

Nate Berry
Natalie Shields
Mingyuan Zhan, *Bass*

Tuba

Leah Warman

Timpani

Ryan Chao

Percussion

Hannah Hasenwinkel
Tzu-ling Hung
Jaxson Rives

Harp

Delia Hernández Juárez
Victoria Ponella

Piano

Youlim Chung
Anna Rigoni
Svjatoslav Korolev,
Celesta

Orchestra Manager

Lawson Long
Zoe Freisberg, *Asst.*

Orchestra Set-Up

Zoe Freisberg
Gabriel Jimbo Viteri
Ryan Tolentino
Graeme Sugden
Alexander Subev

Librarian

Cynthia Stacy

Fall 2021 Orchestra Events

September

Wed 8 PHILHARMONIC ORCHESTRA, 8pm MAC
Giancarlo Guerrero, guest conductor
Price/Still: *Dances in the Canebrakes*
Shostakovich: *Symphony No. 5 in D Minor, Op. 47*

Wed 15 CHAMBER ORCHESTRA, 8pm Auer
Angel Gil-Ordóñez, guest conductor
Schoenberg: *Chamber Symphony No. 2, Op. 38*
Schubert: *Symphony No. 5 in B-Flat Major, D.485*
Márquez: *Danzón No. 2 (1994)*

Tue 21 CONDUCTORS ORCHESTRA, 8pm Auer
Diego Barbosa-Vásquez, conductor

Wed 22 SYMPHONY ORCHESTRA, 8pm MAC
Sarah Ioannides, guest conductor
S. Berg: *Ravish and Mayhem (2012)*
Liszt: *Les préludes, S.97*
Mussorgsky/Ravel: *Pictures at an Exhibition*

Thu 23 NEW MUSIC ENSEMBLE & NOTUS
Contemporary Vocal Ensemble, 8pm Auer
David Dzubay & Dominick DiOrio, directors
T. Taylor: *Distill (2021, premiere)*
Grossmann: *El plenilunio reina en un temblar de bruma (2021, premiere)*
Siadat: *Hymn to Aethon (2015)*
C. Rubin: *Concerto for chorus and chamber orchestra (2020, premiere)*

Sun 26 BAROQUE ORCHESTRA, 4pm Auer
Ingrid Matthews, director
Schmelzer: *Fechtschule (Fencing School)*
Handel: *Concerto Grosso in A Minor, HWV 322*
Biber: *Sonata No. 10 in E Major, C 87*
Biber: *Partita No. 3 in A Minor, C 71*
Telemann: *Overture-Suite in G Major, TWV 55:G10*

October

Sun 3 UNIVERSITY ORCHESTRA, 3pm MAC
Michael Palmer, guest conductor
M. Gresham: *Music for a Summer Celebration (2006)*
Mahler: *'Adagietto' from "Symphony No. 5"*
Brahms: *Symphony No. 2 in D Major, Op. 73*

Wed 13 PHILHARMONIC ORCHESTRA, 8pm MAC
Thomas Wilkins, conductor
Felix Mendelssohn: *The Hebrides (Fingal's Cave), Op. 26*
Debussy: *La mer*
Dzubay: Autumn Rivulets (2019)

Sun 17 SYMPHONY ORCHESTRA, 3pm MAC
Arthur Fagen, conductor
Martini: *Memorial to Lidice, H.296*
Smetana: *Three Dances from "The Bartered Bride"*
Dvořák: *Symphony No. 8 in G Major, Op. 88*

Wed 20 CONCERT ORCHESTRA, 8pm MAC
Thomas Wilkins, conductor
Webern: *Im Sommerwind*
Coleridge-Taylor/Fletcher: *Suite from "Hiawatha, Op. 82"*
R. Strauss: *Tod und Verklärung, Op. 24*

Sun 24 CONDUCTORS ORCHESTRA, 8pm Auer
Christian Olson, conductor

Wed 27 UNIVERSITY ORCHESTRA, 8pm MAC
David Neely, guest conductor
Still: *Festive Overture*
W. A. Mozart: *Symphony No. 31 in D Major, K.297 ("Paris")*
Borodin/Rimsky-Korsakov/Glazunov: *Polovtsian Dances*

Thu 28 NEW MUSIC ENSEMBLE, 8pm Auer
David Dzubay, director
Macklay: *Microvariations (2016/17)*
Wubbel: *Auditory Scene Analysis (I) (2014)*
C. Baker: *Tre canzone (2020, premiere)*

Sat 30 BAROQUE ORCHESTRA, 4pm Auer
Ingrid Matthews, director
Corelli: *Concerto grosso in F Major, Op. 6 No. 6*
Castello: *Sonata No. 15 (1629)*
Marini: *Passacalia, Op. 22 No. 25 (1655)*
Lully: *Suite from "Le triomphe de l'Amour" (1681)*
J. S. Bach: *Orchestral Suite in D Major, BWV 1068*

November

Wed 3 SYMPHONY ORCHESTRA & ORATORIO
CHORUS, 8pm MAC
Arthur Fagen, conductor
W. A. Mozart: *Piano Concerto in E-Flat Major, K.482*
Poulenc: *Gloria (1959)*

Sun 7 CONDUCTORS ORCHESTRA, 2pm Auer
Tyler Readinger, conductor

Wed 10 CHAMBER ORCHESTRA, 8pm Auer
Dale Clevenger and Ellen dePasquale, leaders;
Jonathan Yi, violin soloist
Golijov: *Last Round for string orchestra (1996)*
Stravinsky: *Symphonies of wind instruments*
Beethoven: *Violin Concerto in D Major, Op. 61*

Sun 14 CONCERT ORCHESTRA – New Voices for
Orchestra Competition Winners Concert, 3pm MAC
David Dzubay, conductor
Kwapis: *Dreams of Flight (2021, premiere)*
Liao: *Beneath the Stillness (2021, premiere)*
Frizzo: *Nocturne (2021, premiere)*
Yee-Paulson: *You Are the Light (2021, premiere)*
Rieke: *The Evening Redness in the West (2021, premiere)*

December

Thu 2 NEW MUSIC ENSEMBLE, 8pm Auer
David Dzubay, director
Akiho: *Cobalt Canvas (2018)*
Amick: *Eikasia (2021, premiere)*
Pinto Correia: *El concierto interrumpido (2010)*
Needham: *in this climate (2021, premiere)*

Sat 4 BAROQUE ORCHESTRA, 4pm Auer
Jonathan Oddie, director

Wed 8 ALL-CAMPUS ORCHESTRA, 8pm MAC
Andrew Downs, conductor