



JACOBS SCHOOL OF MUSIC

INDIANA UNIVERSITY

Bloomington

Three Hundred Fifty-Eighth Program of the 2022-23 Season

Symphony Orchestra

David Dzubay, *Conductor*

New Voices for Orchestra

Musical Arts Center
Wednesday Evening
November Sixteenth
Eight-Thirty O'Clock

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and streaming of live performances. Please silence all electronic devices.*

Daixuan Ai (b.1998)

From *Planetarium Tetralogy* (2020-23,
projected)

The Moon

Tyler Taylor (b.1992)

Permissions (2020, *D.M. dissertation*)

Soloists

Arthur Traelnes, *Violin*

Samantha Hearn, *Violin*

Joy Lin, *Viola*

John Sample, *Cello*

Javier Hernández, *Double Bass*

Reid Merzbacher (b.1998)

Bouncing off the Walls (2020, rev. 2021)

Luca Robadey (b.2002)

Haikus (2020)

The Cow and the Butterfly

A Fish's Shadow

Chimes of the New Year

Spring's Blaze

Sleet on the Window

White Silences, Spring Thunder

Yi-De Chen (b.1988)

Spirituality (2022, *D.M. dissertation*)



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.

Daixuan Ai: ‘The Moon’ from “*Planetarium Tetralogy*” (2020-23, projected)

“The Moon” (2020) opens with rumbling low brass and woodwinds introducing an enigmatic and tonally ambiguous melody, setting the atmosphere of a dark and dangerously quiet night. The A section juxtaposes the mysterious melody with the anxious and unsettling staccato notes of woodwinds and percussion and contrasts stillness with movement. The B section was written with a clear visual image behind it: the English horn solo represents the cold and lonely moon surrounded by passing clouds—heard as the chromatic scales played by woodwinds with airy tone. In the background, harp, celesta, and vibraphone create a watery texture. This improvisatory and liquid-like music is composed with pitches from the A section melody. The music recapitulates as the enigmatic melody expands in terms of contrapuntal complexity and instrumentation until it reaches a climax. After a sonic explosion, the B section returns, yet this time the English horn is followed by a shadowy clarinet solo. The night is made even creepier by the presence of two moons, inspired by the final scene from *Star Wars Episode 6*, where two suns appear in the sky of the planet Tatooine. *The Moon* is a movement from *Planetarium Tetralogy*, which is set to be premiered by Baldwin Wallace Symphonic Wind Ensemble in fall 2023. The other three movements are *The Sun*, *The Earth*, and *The Stars*.



Daixuan Ai was born in Hunan, China. Her music combines tradition with modernism and connects Eastern and Western cultures. Her compositions have been performed by the 3 Cleveland Chamber Symphony, Baldwin Wallace Symphonic Orchestra & Symphonic Wind Ensemble, CityMusic Cleveland, Hub New Music, 5th House Ensemble, and Cleveland Orchestra trumpeter Jack Sutte. Her teachers include Han Lash, David Dzubay, Katherine Balch, Don Freund, Clint Needham, and Philip Lasser. Ai earned her bachelor's degree in composition from Baldwin Wallace Conservatory and master's degree from the IU Jacobs School of Music. She is an assistant instructor coordinator for the Jacobs School's Music Theory Department and faculty for Jacobs Composition Academy. She is also a 2022 composition fellow at Aspen Music Festival.

Tyler Taylor: *Permissions* (2020)

Permissions is a response to the current state of the American orchestral institution, which is concerned mostly with music and musical practices from the late eighteenth through early twentieth centuries. This preoccupation with the music from the past, nuanced as the situation may be, has led to the perpetuation of certain ideas and attitudes that I find problematic. My efforts to subvert these ideas led me to each decision I made about this piece.

I knew I wanted to write a piece that would grant the winds and brass a special kind of permission, one that would give them the opportunity to be the leaders in this scenario. Instead of using them as a single unit, however, they are separated into several “chamber” ensembles based on certain qualities, which include timbre, range, and other instrumental characteristics. These ensembles create several blended “voices,” each with its own specific musical profile.



Tyler Taylor is a composer-performer based in of Louisville, Kentucky. He is currently a full-time resident composer at the Louisville Orchestra as part of the inaugural Creators Corps Residency Program. His most recent compositions are explorations of the different ways identity can be expressed in musical scenarios. Common among these pieces is a sense of contradiction—sometimes whimsical, sometimes alarming—that comes from the interaction of diverse musical layers. Recent commissions include orchestral and chamber pieces by the Louisville Orchestra, Washington and Lee State University, the Youth Performing Arts School, the Albany Symphony Contemporary Players, the Chicago Composers Orchestra, the Indiana University New Music Ensemble, the Indiana Band Masters Association, the National Orchestral Institute, and more. He earned degrees from the Indiana University Jacobs School of Music, Eastman School of Music, and University of Louisville. His principal composition teachers include Tansy Davies, Aaron Travers, Don Freund, David Liptak, Robert Morris, Krzysztof Wólek, and Steve Rouse. His principal horn teachers include Emily Britton, Dale Clevenger, Jeff Nelsen, W. Peter Kurau, and Bruce Heim.

Reid Merzbacher: *Bouncing off the Walls* (2020, rev. 2021)

Bouncing Off the Walls was my COVID project. I wrote it shortly after moving to Bloomington in fall 2020 at a time when I was seeing almost no other people and barely any sunlight. In this piece, I tried to capture the feeling of having all this pent up energy, and nothing to do with it.



Reid Merzbacher is a New York City-based composer, jazz pianist, and classical violinist. In 2022, he earned a Master of Music in Composition from the Indiana University Jacobs School of Music, and in 2020 he earned bachelor's degrees in Music Composition and Computer Science from Brown University. He has studied composition with Don Freund, Jeremy Podgursky, Eric Nathan, Wang Lu, Shawn Jaeger, and Derek Bermel. He has also studied film scoring with Larry Groupé and jazz piano with Ed Tomassi. Merzbacher has written for a variety of ensembles, and has had pieces performed by the Momenta Quartet, Ensemble Dal Niente, Imani Winds, Chartreuse, and Tracy Silverman. He is currently working on a commission for the IU New Music Ensemble, which will be premiered in the spring of 2023. His composition *We've Made It This Far* will be performed by the IU Symphonic Band in the spring of 2023. He was a finalist in the 2020 Kaleidoscope Chamber Orchestra Call for Scores and the 2021 ASCAP Morton Gould Awards. In past summers he has attended the Bowdoin International Music Festival, the Mostly Modern Festival, and the European American Musical Alliance.

Luca Robadey: *Haikus* (2020)

Inspired by the poems of the late American author Richard Wright, *Haikus* is a suite of six short movements that portray six of his haikus. While reading a book of Wright's poems, I became inspired by his haikus' vividness and the unique, sometimes almost musical, ways in which Wright had described the scenes he had in mind; in only 17 syllables, he produced complex settings and short stories. *Haikus* does not comprise music written about the poems; each movement is written as a direct imitation of its respective haiku. Every aspect and detail of every haiku is musically represented, such as the flicking of a cow's tail, the sound of distant thunder, or the splashing of a fish in a pond.



Luca Robadey is a composer, percussionist, and producer currently in his second year of undergraduate studies at the Indiana University Jacobs School of Music, studying with P. Q. Phan. In 2019, Robadey was chosen to be a part of the Seattle Symphony Young Composers Workshop and, most recently, he spent the summer at the Brevard Institute of Music working with David Dzubay and Robert Aldridge. He writes music that focuses on philosophy, nature, and the intersection of music with other art forms, such as poetry and painting.

Yi-De Chen: *Spirituality* (2022)

Lights and colors inspire me psychologically: from the scientific perspective, lights are generated from chemical reactions; religiously, lights can mean the beginning of the universe, which brings up energy and can be regarded as the goal the world is approaching. Fruits, by nature, have their colors, which reflect the beauty of lights. This work will express my thoughts on this kind of philosophy.

I wrote this orchestral work, *Spirituality*, which consists of an introduction and five sections based on seven fruits I like: kiwi, pineapple, grape, papaya, watermelon, mulberry, and blueberry. For me, the seven fruits have compound tastes and smells, not just sweet or sour. In this piece, the music is full of my imagining of the taste, color, and quality of these seven fruits. For instance, pineapple has a tart or sour taste; kiwi has a slightly acidic taste that happens to be sweet at the same time. Thus, I use the chords consisting of third intervals to represent the aspect of sweetness present in all seven fruits and alter the pitches to express each fruit's diverse tastes. The compound timbres are carefully considered to make various tone colors and represent each fruit's complex flavor and fragrance. The multiple textures of this work also manifest the texture of the fruits. The desynchronized rhythmic materials express the smooth texture of the mulberry and blueberry; watermelon and kiwi provide a very silky texture, which is musically transformed into massive chords and harmonic series.



Yi-De Chen is a composer from Taiwan. His works have been performed in music festivals, including the València International Performance Academy and Festival (Spain), New York City Electroacoustic Music Festival, Donald Tavel Arts and Technology Research Center – Earth Day Art Model Festival, Charlotte New Music Festival, Asian Composers League Festival in Japan, and Taipei International New Music Festival.

Symphony Orchestra

Violin I

Arthur Traelnes
Achille Vocat
Kelsey De Young
Mishaël Paraiso
Jana Kaminsky
Arthur Wang
Naiya Livingston
Sarah Le Van
Xiangwei Sun
Suim Jung
Jasper Rogal
Anna Cain

Violin II

Samantha Hearn
Daniel Park
Chin-Pei Tso
Elizabeth Scarlett
Cameron Zorlu
E Na Tee
Yvonne Ma
Naomi Kertonugroho
Angela Kapikian
Kylie Dickinson
Sarah Slate
Yoav Hayut

Viola

Joy Lin
Sumin Cheong
Lauren Salmon
Dongfei An
Heejung Kang
Pierce Baruk
Kai Slesarev-Negami

Cello

John Sample
Michael Tynes
Hyunjoo Lee
Nayeon Yang
Jack Campbell
Kimberly Kistler
Zephaniah Pearlstein

Cello (cont.)

Aram Lee
Robin Shin
Yeong Kwang Choi
Elijah Park
Ethan Clay
Danlin Zhao
Ellen Brockmole
José Campos

Bass

Javier Hernández
James O'Toole
Noah Steele
Mingzi Han
Grant Thomas
River Makinney

Flute

Grace Forrai, *Alto*
Joowon An, *Alto*
Miriam Tung, *Alto/*

Piccolo

Oboe

Erica Lovato
Kristen Diederichs
Abigail Pitts, *English*

Horn

Clarinet

Sheng Bi
Hongbo Liang
Andrew Auchstetter, *Bass*

Bassoon

Blanton Boso
Jacob Auchman
Mackenzie Cotton, *Contra*

Horn

Simon Field
Tristan Kuhnert
David Holloway
Steven Liberman

Trumpet

Barton Sopata, *Flugelhorn*
Christina Alegre
Quinton Mashler

Trombone

Di Wang
Sam Swyers
Noah Davis, *Bass*

Tuba

Shawn Fang

Timpani/Percussion

Mihail Babus
Dylan Shane
Jaxson Rives
Michael McKeague
Caroline Feryo
Eudora Tsai
Darius McCann
Blake Gibson-Ross

Harp

Evelyn Theinert
Nathan Boynick

Piano/Celesta

Ting-Ting Yang

Orchestra Manager

Jennifer Gaffney
Christina Alegre, *Asst.*

Orchestra Set-Up

Christina Alegre
Blanton Boso
Ethan Clay
Mishaël Paraiso

Librarian

Cynthia Stacy

Assistant Conductors

Wei-Chung Chen
Jeff Chen

Fall 2022 Orchestra Events

September

Wed 7 PHILHARMONIC ORCHESTRA, 8pm MAC
Arthur Fagen, conductor; **Michael Beckerman**, guest presenter

Simon: *Lyrisches Tongedicht*

Tchaikovsky: *Symphony No. 4 in F Minor, Op. 36*

Wed 14 CHAMBER ORCHESTRA, 8pm Auer Hall
Alexander Kerr, leader

R. Strauss: *Metamorphosen (1945)*

W. A. Mozart: *Symphony No. 35 in D Major, K.385*

Wed 21 SYMPHONY ORCHESTRA, 8pm MAC
Arthur Fagen, conductor

Shostakovich: *Festive Overture, Op. 96 (1954)*

C. Assad: *Sin fronteras (2017)*

R. Schumann: *Symphony No. 4 in D Minor, Op. 120*

Thu 29 NEW MUSIC ENSEMBLE, 8pm Auer Hall
David Dzubay, director; **Laura Schwendinger**, guest composer

N. Landrum: *L'Enfant Terrible (with flashes of bright green) (2022)*

L. Schwendinger: *Sinfonietta (2012)*

J. Gibson: *Fire Clouds (2022)*

October

Sun 2 UNIVERSITY ORCHESTRA, 3pm MAC
Fawzi Haimor, guest conductor

Glière: 'Russian Sailors Dance' from *"The Red Poppy"*

Moncayo: *Huapango (1941)*

Beethoven: *Symphony No. 7 in A Major, Op. 92*

Sun 2 BAROQUE ORCHESTRA, 4pm Auer Hall
Ingrid Matthews, director

Falconieri: *Folias echa para mi Señora Doña Tarolilla de Carallenos*

A. Scarlatti: *Concerto Grosso No. 3 in F Major*

Corrette: *Concerto comique No. 25*

Leo: *Concerto in D Major for Four Violins*

Woody: *Suite for String Orchestra after the works of Charles Ignatius Sancho (2021)*

Geminiani: *Concerto Grosso No. 12 in D Minor ("Follia")*

Wed 5 PHILHARMONIC ORCHESTRA AND ORATORIO CHORUS, 8pm MAC

Thomas Wilkins, conductor; **Betsy Burleigh**, chorus master

Beethoven: *Symphony No. 9 in D Minor, Op. 125*

Sun 9 CONCERT ORCHESTRA, 3pm MAC
Sarah Ioannides, guest conductor

Ludwig: *Fanfare for Sam (2011)*

Price: *Ethiopia's Shadow in America*

Prokofiev: *Symphony No. 5 in B-Flat Major, Op. 100*

Wed 19 CHAMBER ORCHESTRA, 8pm Auer Hall
Arthur Fagen, conductor

Zwiliich: *Concerto Grosso (1985)*

Ginastera: *Danzas del ballet "Estancia," Op. 8a*

Felix Mendelssohn: *Symphony No. 4 in A Major, Op. 90*

Wed 26 UNIVERSITY ORCHESTRA, 8pm MAC
David Hayes, guest conductor

N. Okoye: *Voices Shouting Out (2002)*

S. K. Snider: *Something for the Dark (2015)*

Dvořák: *Symphony No. 7 in D Minor, Op. 70*

Thu 27 NEW MUSIC ENSEMBLE, 8pm Auer Hall
David Dzubay, director; **Ryan Chase**, guest composer; **Han Lash**, composer/harp

Birtwistle: *Carmen Arcadiae Mechanicae Perpetuum (1978)*

Iannotta: *Àphones (2011)*

H. Lash: *Harp Concerto (2015)*

R. Chase: *skyking skyking do not answer (2022)*

November

Wed 2 CONCERT ORCHESTRA, 8pm MAC
Thomas Wilkins, conductor; Prudence Poon, piano soloist

Hailstork: *An American Port of Call (1985)*

Beethoven: *Piano Concerto No. 4 in G Major, Op. 58*

L. Bernstein: *"On the Waterfront" Suite*

Wed 9 UNIVERSITY SINGERS AND CHAMBER ORCHESTRA, 8pm Auer Hall
Betsy Burleigh, conductor

Saint-Georges: *Overture to "L'amant anonyme"*

W. A. Mozart: *Maurerische Trauermusik, K.477*

W. A. Mozart: *Requiem in D Minor, K.626*

W. A. Mozart: *Ave verum corpus, K.618*

Wed 16 SYMPHONY ORCHESTRA – New Voices for Orchestra Competition Winners Concert, 8:30pm MAC [Note new start time.]

David Dzubay, conductor

Daixuan Ai: *The Moon (2022)*

Tyler Taylor: *Permissions (2020)*

Reid Merzbacher: *Bouncing off the Walls (2020/21)*

Luca Robadey: *Haikus (2020)*

Yi-De Chen: *Spirituality (2022)*

Thu 17 BAROQUE ORCHESTRA, 8pm Auer Hall
Ingrid Matthews, director

December

Thu 1 NEW MUSIC ENSEMBLE, 8pm Auer Hall
David Dzubay, director; **Felipe Pérez Santiago**, guest composer; **Preston Duncan**, guest saxophone

Kunselman: *Dance Dance Circumvolution (2021)*

Pérez Santiago: *Saxophone Concerto (2022)*

J. Adams, *Chamber Symphony (1992)*