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Mostly Music: CUBE's The Uncommon Woman, Mar. 7, 2003

Mostly Music Staff

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Northeastern Illinois University
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mostlymusic
at NEIU

March 7, 2003 · 8 pm
Pre-concert lecture · 7:30 pm
Northeastern Illinois University Recital Hall

Mostly Music at NEIU and the Music Department
present

CUBE's *The Uncommon Woman*

Guest Artist: Sebastian Huydts, piano

CUBE Contemporary Chamber Ensemble Performers:
Janice Misurell-Mitchell and Caroline Pittman, flutes
Patricia Morehead, oboe and English horn
Christie Vohs, clarinet
Dane Richeson, marimba

Program

- | | |
|--|-------------------|
| <i>Parhelion 6</i> (2003)* for flute/piccolo, oboe/English horn and piano | Donna Marsh |
| <i>Monologue</i> (1993) for solo clarinet | Chen Yi |
| <i>Variations</i> (1987) for solo piano | Patricia Morehead |
| <i>Silenzio della Terra</i> (1993) for flute and marimba | Jane O'Leary |

Intermission

- | | |
|---|----------------------------------|
| <i>Mountain Song</i> (2002) for oboe and piano | Li Yiding |
| <i>Michi</i> (1979) for solo marimba | Keiko Abe |
| <i>Horizon II</i> (1981) for solo oboe | Micheline Coulombe Saint-Marcoux |
| <i>running the edge</i> (1996) for two flutes and percussive piano | Jennifer Higdon |

* World Premiere

Composer Biographies and Program Notes

Donna Marsh was born and raised in Oak Park Illinois. She began composing on her own in junior high, and her first piece was for solo piano. The summer of 1995 she attended Merit Music Program, now called Merit School of Music. There her principle instrument was flute and that fall Patricia Morehead started the Composer's Club, a class for students to discover and improve their music composition abilities. Through Merit's many opportunities offered to students Donna was able to attend two summer camps, National High School Music Institute at Northwestern University and Interlochen Arts Camp on scholarship. Donna is currently a senior in composition at Butler University in Indianapolis and is planning to attend graduate school this September.

Parhelion 6 (2003)

What to name a piece? Sometime the title is decided before writing and other times after. In this case I went to a method of looking for a single word in the dictionary. I came upon the word parhelion. The definition in my dictionary is the following: "A mock sun or meteor, appearing as a bright light near the sun." I then looked up on the internet what this phenomenon looked like. Those who live far up north in Canada may know them as "sun dogs." What's interesting and made the title lock into the piece is that I planned six sections and later found out a parhelion is formed from the sunlight's refraction through six-sided ice crystals in the atmosphere during the winter.

Chen Yi (born in 1953, China) came to the United States from mainland China in 1986. As the Cravens/Millsap/Missouri Distinguished Professor at the Conservatory of the University of Missouri-Kansas City, Dr. Chen Yi has received bachelor and master degrees in music composition from the Central Conservatory in Beijing, China, and Doctor of Musical Arts degree from Columbia University in the City of New York. Her composition teachers have included Chou, Davidovsky, Wu and Goehr. She has served as Composer-in-Residence for the Women's Philharmonic, the vocal ensemble Chanticleer, and as a member of the composition faculty at Peabody Conservatory of Johns Hopkins University. Fellowships have been received from Guggenheim Foundation, American Academy of Arts and Letters, and National Endowment for the Arts. Honors include a first prize from the Chinese National Composition Competition, the Lili Boulanger Award, the NYU Sorel Medal Award, a Grammy Award, the ASCAP Concert Music Award, the Elise Stoecker Award from Chamber Music Society of Lincoln Center, and the prestigious Charles Ives Living Award from the American Academy of Arts and Letters. Her music is published by Theodore Presser Company, and recorded on New Albion, CRI, Teldec, Nimbus, Cala, Avant, Angel, and China Record Corporation.

Monologue (*Impressions on the True Story of Ah Q*) has been strongly haunting me for a long time to think about ignorance and civilization, lowliness and pride. This piece was inspired by *The Bio of Ah Q*, by Lu Xun (1881-1936), China's best-known 20th-century author of essays and short stories, in which he called on the Chinese people to rise up and give battle against feudalism. In her composition, Chen Yi distills essential characteristics from Chinese and Western traditional music, fashioning them into a more abstract music.

Patricia Morehead, composer/oboist/co-artistic director of CUBE, made her Carnegie Recital Hall debut on oboe in 1977. She teaches composition at the University of Illinois—Chicago and is leader of the Composers Forum at the Merit Music School. She concertizes worldwide with over thirty works written for her and has premiered over fifty compositions. She was director of chamber music and a soloist at the International Festival of Music in Gramado, Brazil. *Music for Five* was the 1990 first prize winner of Search for New Music by the International League of Women Composers. *Good News Falls Gently*, a cantata for voice and orchestra, was commissioned by the VIIth International Festival of Sacred Contemporary Music and premiered in Italy in 1995. She is working on several commissions, including new works to be premiered this season in Toronto and Shanghai.

Variations for piano was commissioned by Boston pianist Emily Corbató. It is based on two hexachords, which are used as the inspiration for the variations rather than a melody. The hexachords are used motivically, vertically, as extended elaborations, and in augmentation and diminution, to name only some of the compositional techniques employed.

Jane O'Leary (b. 1946) was born in Hartford, Connecticut and began her musical studies in piano. She majored in music at Vassar College (B.A.) and a Ph.D. in music composition from Princeton University. In 1972 she moved to Ireland where she now lives in Galway on the West Coast. She has been a leading figure in the promotion, performance and composition of new music in Ireland. Director and pianist of *Concorde*, Ireland's leading contemporary music ensemble, a founder and program director of *Music for Galway* and member of the Arts Council of Ireland since 1998, she has also served as Chairman of the Contemporary Music Centre, Ireland's resource centre for new music. As a member of *Concorde* she has performed and presented new music in eight foreign countries. She is currently composer-in-residence at the Royal Irish Academy of Music in Dublin. O'Leary has written two works for the National Symphony Orchestra of Ireland. The first, *Islands of Discovery* (1991), was awarded a Special Commendation from the Vienna Modern Masters Awards and represented Ireland at the International Rostrum of Composers in 1994. She has had works performed by the RTE Vanbrugh String Quartet, the Paul Klee String Quartet (Venice), The Irish Chamber Orchestra, The Philharmonic

Orchestra of Bacau, Romania, and by pianists John O'Connor, Rolf Hind and Robert Taub.

Silenzio della Terra (1993)

"In the rooms the mother's voice
that has no origin or depth follows
the silence of the earth, exquisite
everything seems to spring from that."
from "Alla Vita" by Mario Luzi (translation Catherine O'Brien)

The duo draws its inspiration from this early poem of Mario Luzi. The final lines suggest "la voce materna" (the mother's voice) as the source of all things. Here represented by the flute, a simple melodic voice gradually emerges in the course of the piece. There are many ideas in the poem, which are closely related to my concept of music — the flowing of water, forward movement, and most importantly, beauty. The piece is in one continuous movement, beginning and ending with the hollow drum sounds and low melodic fragments from which subsequent musical material emerges. This frames the main body of the work in which marimba and flute converse, merge and diverge. Silence is the larger frame for the piece, which is for the most part quiet and reflective.

Li Yiding graduated from the Composition Department of Shenyang Conservatory of Music in 1982. Since then she has worked as a composer in China Central Television (CCTV) and China Teleplay Production Center (CTPC) in Beijing. She has composed musical works for more than 80 films and TV plays (more than 300 compositions in all), and published nearly 100 songs in newspapers and magazines in China. She has been awarded prizes for 16 films and TV plays. Among them are "Feitian (Flying in the Sky)"; "Jinying (Golden Eagle)" and "Jinlong (Golden Dragon)"; *Singing Deer in Golden Autumn*; the serial TV Play *Macao Anecdotes*; 1991, *A Beijing Little girl*; and the TV Plays *The Golden Pea* and *Cheng Guanquan, a People's Policeman*. These works have been shown in Hong Kong, Japan, Korea, Thailand, Malaysia, Singapore, the United States of America and countries in Europe.

Mountain Song attempts to capture in music the sounds of folk melodies echoing through the mountains.

Keiko Abe is a marimba virtuoso who has traveled all over the world popularizing the marimba. She has also devoted herself to expanding the instrument's repertoire and establishing it as a solo instrument, activities for which she was awarded the Prize for Excellence at the Arts Festival sponsored by the Japanese Agency for Cultural Affairs in 1968, 1971, 1974, and 1976. Her repertoire ranges from Japanese folk music to contemporary, and from popular to classical, including improvisation.

In 1981 she performed the *Lauda Concertata for Marimba and Orchestra* at Carnegie Hall with the American Symphony Orchestra under Sergiu Comissiona, and in 1988, she performed in the chamber Music Hall of the Berlin Philharmonic. She is a lecturer at the Toho-Gakun Conservatory and Soai University and a Visiting Professor at the Utrecht Conservatory.

Michi is a solo marimba work utilizing advanced four-mallet technique. The performer is asked to improvise with the opening and closing material, which is in the aeolian mode. Out of the blur of sound rises a melody reminiscent of Japanese folk music. This melody is interrupted by a slightly more angular section. *Michi* contains references to Japanese folk music in a piece that blends together different kinds of pentatonic scales.

Micheline Coulombe Saint-Marcoux, Canadian composer from Quebec, studied music at the Ecole Vincent-d'Indy with Claude Champagne and obtained a *premier prix* in composition at the Conservatoire de Musique du Québec à Montréal (1967). Among her teachers were Gilles Tremblay and Clermont Pépin. In 1967 she was the first woman to win the Prix d'Europe in composition with her work *Modulaire*. From 1968 to 1971 she undertook a course in electro-acoustic music with Schaeffer at the Groupe de Recherches Musicales in Paris. In 1969 she founded, with five composers from other countries, the Groupe International de Musique Electroacoustique de Paris (GIMEP) which gave concerts in Europe, South America and Canada until 1973. She returned in 1971 to Quebec where, along with the percussionists Guy Lachapelle and Robert Leroux, she founded the ensemble Polycosmie which mixed electro-acoustics with percussion and dance. Her work *Episode II* was written for one of its concerts. Also in 1971 she became a teacher at the Conservatoire de Musique du Québec à Montréal. Throughout her career, she contributed actively to the promotion of contemporary music in Quebec and to its appreciation through her articles, lectures and broadcasts. Her premature death was the result of a brain tumour.

Horizon II, a study in tone color, is constructed with large melodic intervals; sudden dynamic shifts; unmetered, complex subdivisions; difficult fast passages; multiphonics; rapid tonguing; and some graphic notation. It is in an atonal - pointillistic style with fragmentary and lyrical gestures unified around the pitch A. The complex rhythm is combined with some aleatoric elements. Similar phrases are realized in several different ways.

Jennifer Higdon (b. Brooklyn, NY, 1962) is active as a freelance composer. She is the recipient of many awards, including a Guggenheim Fellowship and two awards from the American Academy of Arts & Letters. Current commissions include works for the Philadelphia Orchestra, the Atlanta Symphony, the National Symphony, eighth blackbird, and the Cypress String Quartet. She teaches at The Curtis Institute of Music in Philadelphia.

running the edge (1996) was commissioned by flutists Claudia Anderson and Jill Felber (known as the duo ZAWA!). I've been friends with both players for quite some time, so when they asked for a work I immediately thought of the "sound world" that makes up this piece. Both flutists have a great "edge" to their sound (not to mention blazing technique) and both always seem to be living their lives running on the edge. They were expecting me to write a piece with extended flute techniques so I did the logical thing and wrote a work with extended piano techniques. This piece highlights their energetic personalities and playing styles, and reflects a little of our frantic world. (Program note by the composer)

Guest Artist Bio

Sebastian Huydts (b.1966) studied piano in Amsterdam with Edith Lateiner Grosz at the Sweelinck Conservatory in Amsterdam, The Netherlands. In addition, he took classes with Rian de Waal, György Sebök, Stephen Bishop, and Earl Wild. Mr. Huydts has performed solo, with orchestra and in chamber music throughout Northern Europe and the Midwest and has appeared frequently on Dutch and Chicagoland radio. As a composer he has written repertoire for solo instruments as well as various ensembles ranging from duo to orchestra. His style combines innovations that the 20th century provided and the rich expressive means that were developed over centuries of Western music. Most of his works include the piano, either solo or in an ensemble.

Notable events in his career include the award of a four-year stipend to study at the University of Chicago. In April of 1995 his *Concerto For Piano And Double String Orchestra* was premiered by the University of Chicago Symphony Orchestra. Recent works include *"Memento Amare"* (in memory of the bassoonist Bruce Grainger) for bassoon, viola and piano, a Concerto for Sitar-Guitar and Orchestra, a String Quartet, *Music for Flute and Piano* (recorded by Mary Stolper for Cedille Records), and the *Octet* commissioned and performed by the Chicago Chamber Musicians in 1998. Recently he has received commissions by CUBE, the Orion Ensemble and the Rembrandt Chamber Players in Chicago.

In 1999 he has was invited for solo recitals by the Frank Lloyd Wright foundation in Taliesin East. He regularly performs 20th century chamber music with CUBE, and has performed many of his own works with members of the Chicago Symphony Orchestra and the Chicago Chamber Musicians.

CUBE Performer Bios

Janice Misurell-Mitchell, composer, flutist and performance artist, is Co-Artistic Director of CUBE. She is on the faculty of the DePaul University School of Music and is also involved in the creation of programs about women in music. She has received awards and grants from Meet the Composer, the Illinois Arts Council, the National Flute Association, the International Alliance for Women in Music, and others. Her works are performed throughout the United States and Europe and have been featured on the Public Broadcasting Network, Symphony Center in Chicago and at Carnegie Hall. Her music is available on compact disk through Master Musicians Collective and OPUS ONE Recordings.

Patricia Morehead (see above)

Caroline Pittman, flutist, has been principal flute of the Joffrey Ballet, Mostly Mozart Chamber Players, Baroque Masterplayers, and Camerata Virtuosi. Formerly principal of the Mexico City Philharmonic, The Ballet and Opera Orchestra of Bellas Artes in Mexico City, and The Ballet Chicago Orchestra. She is currently principal flute of the Park Ridge Civic Symphony. She has toured with the Warner Brothers Symphony Orchestra and with which she recorded the CDs *Peter and the Wolf* and *Bugs Bunny* on Broadway. She has also recorded the flute music of Janice Misurell-Mitchell on OPUS ONE recordings. Her degrees in music are from Stetson University and The Manhattan School of Music. Her principal teachers have been Parker Taylor, Geoffrey Gilbert, Charles Delaney, Harold Bennett, and Harvey Sollberger.

Dane Maxim Richeson is recognized as one of the most versatile virtuosi in the percussion world. Throughout the United States, Europe, and Japan, he has been featured in such diverse roles as solo marimbist, chamber musician, nonwestern percussion artist and jazz drummer. He regularly performs with the chamber ensembles CUBE (Chicago) and The Bach Dancing and Dynamite Society. He has composed works on Klavier, Accurate, Mark, Naxos, A-Records, CRI, Albany, and the major motion picture, *Sphere*. Mr. Richeson is currently associate professor of music at Lawrence University in Appleton, Wisconsin, where he is director of percussion studies. Mr. Richeson earned his master's degree from Ithaca College, where he was graduate assistant under renowned marimbist/composer Gordon Stout, and a bachelor's degree from Ohio State University, with additional studies at Indiana University of Pennsylvania and Drummers Collective, NYC. His teachers have included Linda Pimentel, Charles Owen, Frank Malabe, Gordon Gottlieb, Jamey Haddad, James Moore, Gary Olmstead, Michael Spiro, and Tele Lesbines. In

addition Mr. Richeson has lived in three distinctly different cultures: Ghana, Africa studying the music and dance of the Ewe people with master drummer Godwin Agbeli; Matanzas, Cuba where he studied with Afro-Cuban drummer Jesús Alfonzo, musical director of Los Muñiquitos de Matanzas; and Salvador, Brazil where he studied the drumming traditions of the state of Bahia with Giba Conceição.

Clarinetist **Christie Vohs** is an active orchestral and chamber musician in the greater Chicago area. Ms. Vohs has performed with the Chicago Symphony Orchestra, Symphony II, the Elgin Symphony Orchestra, Contemporary Chamber Players, the William Ferris Chorale, DePaul New Music Concerts, and is a member of the ensemble CUBE. She has premiered new works by Chicago composers, William Ferris, Sebastian Huydts, Patricia Morehead and Kurt Westerberg. Ms. Vohs is currently the artistic director for *Mostly Music at NEIU* (Northeastern Illinois University), a presenter of chamber music concerts and educational outreach programs in the greater Chicago area. She has performed as a soloist in Europe and most recently in Cuba.

Ms. Vohs received the Master of Music performance degree at DePaul University and the Bachelor of Music degree from University of Houston. Her teachers include Larry Combs of the Chicago Symphony Orchestra, and Richard Nunemaker of the Houston Symphony Orchestra and Gregory Smith of the Chicago Symphony Orchestra.