

Pittsburg State University Festival of New Music

March 12-14, 2001



John McMurtery, flute
guest artist

James Romig, composer
festival director

Pittsburg State University Festival of New Music

Concert I

Pittsburg State University Chamber Orchestra

Stella Hastings, conductor

John McMurtery, flute

James Romig, percussion

Eric Sheffler, percussion

12 March 2001, 7:30pm

McCray Recital Hall

Six Pieces

James ROMIG (b. 1971)

Lament

James GRANT (b. 1954)

Duet

Daniel LEVITAN (b. 1953)

Sonnet II

James ROMIG (b. 1971)

Pittsburg State University Chamber Orchestra

VIOLIN I

Xiaoguo Zhu

Ni Mei

Linda Vollen

Marilyn Layden

VIOLIN II

Bing Xu

Angela Lee

Carrie House

VIOLA

Paul Carlson

Gene Vollen

BASS

Richard Samford

Pittsburg State University Festival of New Music

Concert II

John McMurtery, flute

13 March 2001, 1pm
McCray Recital Hall

Syrinx (1912)

Claude DEBUSSY (1862-1918)

Density 21.5 (1936)

Edgard VARESE (1885-1965)

Sequenza I (1958)

Luciano BERIO (b. 1925)

Monody I (1960)

George PERLE (b. 1915)

None but the Lonely Flute (1991)

Milton BABBITT (b. 1916)

Scrivo in vento (1991)

Elliott CARTER (b. 1908)

Sonnet II (1999)

James ROMIG (b. 1971)

Pittsburg State University Festival of New Music

Concert III

John McMurtery, flute

Reena Berger, piano

Paul Carlson, violin

Stella Hastings, soprano

James Romig, piano and percussion

Eric Sheffler, percussion

13 March 2001, 7:30pm

McCray Recital Hall

Duet (1980)

Daniel LEVITAN (b. 1953)

Two (1987)

John CAGE (b. 1912)

Sonnet Ia and Ib (1999/2000)

James ROMIG (b. 1971)

Szálkák (1979)

György KURTAG (b. 1926)

I. molto agitato

II. sostenuto

III. vivo

IV. mesto - in memoriam Stefan Romascanu

Der Kranke Mond, from Pierrot Lunaire (1912)

Arnold SCHOENBERG (1874-1951)

Piano Piece (1952)

Morton FELDMAN (1926-1987)

Canon for 3 (1971)

Elliott CARTER (b. 1908)

Oiseau Miró (2000)

James ROMIG (b. 1971)

Canon for 3 (1971)

Elliott CARTER (b. 1908)

Thread Sketches (2001)

James ROMIG (b. 1971)

Canon for 3 (1971)

Elliott CARTER (b. 1908)

Pittsburg State University Festival of New Music

Concert IV

Classic Electro-Acoustic Music

14 March 2001, 8:00am

Room 208

Intersection (1953)

Poème Électronique (1958)

Concrète PH (1958)

Time's Encomium (1969)

Morton FELDMAN (1926-1987)

Edgard VARESE (1885-1965)

Iannis XENAKIS (1922-2001)

Charles WUORINEN (b. 1938)

About the Composers

Milton Babbitt is the father of "American Serialism." In his music, all aspects of a composition—pitch, rhythm, dynamic, timbre, register, etc.—are governed by the intervals of twelve-tone sets. Though his compositional practices are meticulous and rigorous, his music is filled with energy, enthusiasm, and elegance.

Luciano Berio studied composition with his father and grandfather, both organists and composers. Later, he met Luigi Dallapiccola, who influenced his move towards and beyond twelve-note serialism. Further stimulus came from his meetings with Maderna, Posseur, and Stockhausen in Germany, where he became a central member of the Darmstadt circle. His compositions include works for voice, electronics, chamber ensembles, and large orchestra. He has taught composition at Mills College, Tanglewood, Harvard, and in Europe.

John Cage thought that "all sound is music," and his musical compositions utilize many different ways of arriving at a finished sonic product. Many of his works allow the performer to make choices about certain elements of the composition. The most famous example of this "indeterminacy" is his landmark work, 4'33" (Four Minutes and Thirty-Three Seconds), in which a pianist sits quietly at the piano, not playing even one note, for the prescribed time. In *Two*, for flute and piano, Cage notates specific pitches for the instruments to play, but does not indicate specific rhythm.

Elliott Carter is perhaps the most individualistic of all contemporary composers. His works share a similar tonal language with those of Babbitt and Wuorinen, but his compositional methods are highly personal and are not a result of any "standard" compositional method. Highly influenced by poetry, Carter thinks of musical gestures dramatically, and various melodic motives are often assigned a "character" that remains consistent throughout the composition.

Claude Debussy is one of the most important influences on twentieth-century music. As a student he refused to submit to the rules of traditional music theory. Later, he stated "There is no theory. You have only to listen. Pleasure is the law." Debussy rejected the overblown forms and harmonic style of post-Wagnerian contemporaries Mahler and Strauss. He preferred understated effects similar to those achieved by the French impressionist painters and poets. He wanted his music to sound improvisatory, as though it had not been written down, but his music, in its perfection of form and balance, seems to happily betray this wish.

Larry DeLaney is a junior psychology major at Pittsburg State University. He is an active performer, playing euphonium in the PSU Symphonic Band and Marching Band. His work, *Praises*, features a recurring melody line that is heard in the upper brass instruments while accompanied by lower brass voices with a smooth step-wise bass line. "J.R." is also a member of the Kansas National Guard 35th Infantry Division Band, and is a member of Phi Mu Alpha Sinfonia.

Morton Feldman is among the most influential American composers of the twentieth century. While his music is known for its extreme quiet and delicate beauty, Feldman himself was famously large and loud. He associated far more with New York painters—Jackson Pollock, Philip Guston, Mark Rothko, and others—than he did with musicians, and his music reflects his desire to "paint with sound." His *Piano Piece* of 1952 is written entirely in equal note values.

Denis Gougeon composed ten pieces grouped under the title *Six Thèmes Solaires*, composed for the Tremplin International competition, commissioned by the Concours de musique du Canada. *Piano-Soleil*, the only of the ten pieces to be written for solo piano, symbolizes raw energy, intense heat, radiance, and diffusion. In his *Thèmes*, Gougeon voluntarily reconsiders the usual notion of virtuosity. By structural organization and the use of recent instrumental techniques, he has tried to widen the range of expressive means, allowing the interpreter to reveal to the audience a very personal sensitivity and musicality.

James Grant's colorful musical language is known by musicians and audiences for its honed craft and immediacy. He has been commissioned by individuals, choruses, chamber groups, and orchestras. His works have been performed in the United States, Australia, Brazil, Mexico, Canada, the Czech Republic, England, Japan, and New Zealand. As a composer of choral music, he has taken First Prize honors in three international competitions; and his orchestral overture *Chart* won first prize in the 1998 Indiana State University/Louisville Orchestra competition for new orchestral music. Grant lives and works in Rehoboth Beach, Delaware. His published music and recordings are available exclusively online, at JamesGrantMusic.com.

György Kurtág studied in Paris with Marianne Stein and attended courses taught by Olivier Messiaen and Darius Milhaud. In 1968, he was appointed professor of chamber music at the Academy of Music in Budapest, a position he held until his retirement in 1986. Kurtág has been commissioned by numerous European chamber ensembles and orchestras, and served as composer in residence of the Berlin Philharmonic from 1993 to 1995.

Daniel Levitan is principal harpist for the San Jose Symphony Orchestra, Marin Symphony Orchestra, and the Fremont-Newark Philharmonic. Born and educated in Philadelphia, he received two degrees from Temple University (both magna cum laude): Bachelor of Music Performance, and Music Education. He also received the "Most Promising

Musician" award at graduation. He has explored the extensive harp solo and chamber music repertoire and is in demand for his expertise as a fine collaborator, arranger, and composer. He plays numerous chamber music concerts each year with flute, violin, strings, percussion, and other instrumental combinations. Dan's recording credits include a solo CD, chamber music collaborations, and numerous TV and film soundtracks.

George Perle has been performed by the symphony orchestras of Boston, Chicago, Philadelphia, Minnesota, New York, San Francisco, Baltimore, and numerous others. He was among the first American composers to recognize and to be profoundly influenced by the revolutionary transformation in the language of music embodied in the work of the "Second Vienna School" in the early years of the twentieth century. From the very beginning, however, his own work, both as a composer and theorist, represented a radical reinterpretation and departure; and in his very first published article (1941) he presented a fundamental critique of Schoenberg's "twelve-tone method," which he saw as the first step toward a new tonality rather than as a special technique of composition.

Kittisak Poolsawat is a permanent citizen of Thailand who is working on his masters degree in music theory and composition at Pittsburg State University. His theory and composition teachers include Jason Haney and James Romig. *I Don't Know Why!* is a short composition for flute and piano, written as part of Advanced Composition class in spring, 2001.

Steve Reich has been internationally recognized as one of the world's foremost living composers. A member of the "minimalism" school, his compositional path has embraced not only aspects of Western classical music, but the structures, harmonies, and rhythms of non-Western and American vernacular music, particularly jazz. *Clapping Music* comprises repetitions of varied rhythmic "cells." One performer repeats a short theme while the other "phase-shifts" the same rhythm, by one metrical unit at a time, over the course of the composition until the counterpoint cycles back to a rhythmic unison.

James Romig has had compositions performed throughout the United States and Europe in recitals, music festivals, and as accompaniment to dance. In the tradition of his musical mentors, Charles Wuorinen and Milton Babbitt, his music celebrates formal integrity, balance, and virtuosity. His compositions—for large ensembles, chamber groups, and soloists—include commissions from the Manhattan Chamber Orchestra, Suono Mobile, the Percussive Arts Society, Suono Mobile, and many others. His works are available from Parallax Music Press, Penn Oak Press, and the American Music Center.

William Schmidt was commissioned to write *A Greeley Fanfare* by the city of Greeley, Colorado for the grand opening of the Union Colony Civic Center. The premiere of the Fanfare was performed on September 25, 1988, by the University of Northern Colorado Trumpet Choir conducted by William Pfund. The entire composition, *A Greeley Fanfare with Variations*, was premiered by the University of Northern Colorado Trumpet Choir on May 3, 1989, conducted by William Pfund.

Arnold Schoenberg, one of the most influential composers of the twentieth century, created a new method of composition based on a row, or series, of twelve tones. He was also one of the most important teachers of the century: among his most significant pupils were Alban Berg, Anton Webern, and John Cage. Schoenberg's *Pierrot Lunaire*, a song cycle for soprano and small chamber ensemble, makes use of *sprechstimme*, a dramatic reading of text, gliding from pitch to pitch, sliding between sung and spoken voice.

Igor Stravinsky is arguably the most successful composer of the twentieth century. His career, spanning sixty years, saw the creation of masterpieces in a tremendous variety of genres and styles. His *Fanfare for a New Theater* makes use of the twelve-tone system that he embraced in his later years.

Edgard Varèse, an American composer of French origin, was born in New York and lived there and in Paris for the remainder of his career. His compositions feature new worlds of sound: fiercely dissonant chords, rhythmically complex polyphonies for percussion and winds, and forms that show continuous evolution with no large-scale recurrence. *Density 21.5* is known primarily for its use of the extreme upper range of the flute; it features the "high D" a major second above the (previous!) "practical limit" of the instrument.

Charles Wuorinen has been composing since he was five and has been a forceful presence on the American musical scene for more than four decades. He has written over 200 compositions to date, including works for all combinations of instruments and voice. *Time's Encomium* is an electronic composition, commissioned by Nonesuch Records, that was awarded the 1970 Pulitzer Prize in music (Wuorinen is the youngest composer to win that award). He is also well-known as a conductor (of his own works and those of others) and as a composition teacher.

Iannis Xenakis, a Romanian-born composer of Greek parentage, settled finally in Paris in 1947. After earlier scientific training in Athens, he was largely self-taught as a composer, receiving encouragement from Olivier Messiaen in Paris. For Xenakis, music was closely connected with mathematics and architecture; *Concrète PH* was written for the Philips Pavillion at the 1958 World's Fair in Brussels.

Pittsburg State University Festival of New Music

Concert V

Jeremy Albright, handclaps
Christina Bartlow, soprano
Reena Berger, piano
John Cook, piano
Todd Hastings, trumpet
John McMurtery, flute
Kevin Miller, trumpet
James Romig, handclaps
PSU Trumpet Ensemble
Sinfonian Brass Ensemble

14 March 2001, 7:30pm
McCray Recital Hall

Fanfare for a New Theatre (1964)

Igor STRAVINSKY (1882-1971)

Piano-Soleil (1990)

Denis GOUGEON (b. 1951)

Der Kranke Mond, from Pierrot Lunaire (1912)

Arnold SCHOENBERG (1874-1951)

Praises (2001)

Larry DELANEY, JR. (b. 1979)

I Don't Know Why! (2001)

Kittisak POOLSAWAT (b. 1972)

Clapping Music (1972)

Steve REICH (b. 1936)

A Greeley Fanfare with Variations (1989)

William SCHMIDT (b. 1926)

Pittsburg State University Festival of New Music

Lectures/Masterclasses

Monday, March 12	Lecture: "Commissioning and Preparing a New Work"
10:00-11:00am	John McMurtery, flute
Room 318	James Romig, composer
McCray Hall	

Tuesday, March 13	Masterclass: "Extended Instrumental Technique"
11:00-12:30	Paul Carlson, violin
Room 318	John McMurtery, flute
McCray Hall	James Romig, composer

Wednesday, March 14	Panel Discussion: "Who Cares if you Listen?"
10:00-11:00am	The Unlikely Survival of Serious Music"
Room 318	John McMurtery, performer
McCray Hall	James Romig, composer
	Anne Patterson, administrator

Pittsburg State University Festival of New Music

Featured Artists

John McMurtery, flute

John McMurtery is currently pursuing a Doctor of Musical Arts degree at The Juilliard School in New York City. He received an M.M. from Rutgers University in 1997, and a B.M. from Central Washington University in 1993. Mr. McMurtery currently performs with the Manhattan Chamber Orchestra, and is heard on several recent compact disc recordings by that ensemble. In addition, he performs with the Dicapo Opera Company, the Society for Chromatic Art, and the New Vienna Chamber Ensemble. In 1999, he joined the faculty of the Drew University summer music program, and has served as tape adjudicator for the National High School Soloist Competition. Mr. McMurtery's teachers include Hal Ott, Bart Feller, Jeanne Baxtresser, and Julius Baker.

James Romig, composer

James Romig has had works performed throughout the United States and Europe in recitals, music festivals, and as accompaniment to dance. In the tradition of his musical mentors, Charles Wuorinen and Milton Babbitt, Romig's music celebrates formal integrity, balance, and virtuosity. His compositions—for large ensembles, chamber groups, and soloists—include commissions from the Interlochen Arts Academy, the Manhattan Chamber Orchestra, the Percussive Arts Society, Suono Mobile, and numerous others. His works are available from Parallax Music Press, Penn Oak Press, and the American Music Center. Romig is currently on faculty at Pittsburg State University, and also serves as music director and principal conductor of the Society for Chromatic Art, a contemporary-music ensemble based in New York City.

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Suggested Reading

Childs, Barney and Elliott Schwartz, eds. *Contemporary Composers on Contemporary Music*. New York: DaCapo Press, 1998.

Griffiths, Paul. *Modern Music: A Concise History*. New York: Thames and Hudson, 1994.

Machlis, Joseph. *Introduction to Contemporary Music*. New York: W.W. Norton, 1979.

Peyser, Joan. *To Boulez and Beyond: Music in Europe Since the Rite of Spring*. New York: Billboard Books, 1999.

Watkins, Glenn. *Soundings: Music in the Twentieth Century*. New York: Schirmer, 1988.

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