Performance Etiquette

So that others around you may enjoy
the performance without distraction,
we ask that you refrain from:

speaking audibly;
taking flash photographs;
entering or leaving the hall unnecessarily,
or any other aural or visual distractions.

Please turn off cellular phones and
all other audible devices.

**The use of unauthorized recording devices
is strictly prohibited.**

Thank you.

***New Music Festival 2018 is made possible with support
from the Western Illinois University School of Music.***

*This performance is No. 85 of the School of Music's
180 performances scheduled for the 2017-18 season.*

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WESTERN ILLINOIS UNIVERSITY

*College of Fine Arts and Communication
& School of Music*

present

New Music Festival 2018
Concert I

COFAC Recital Hall
Monday, March 5, 2018
7:30 PM

College of Fine Arts and Communication Recital Hall

WESTERN ILLINOIS UNIVERSITY

Program

Stations: to Morton Feldman (1987) — Paul Paccione

Michael Campbell, piano

Still: Replica Pairs (2016) — James Romig

Iterations 05 and 35 (T_8I)
Iterations 27 and 39 (T_8)
Iterations 03 and 41 (T_0)

Ashlee Mack, piano

Préludes de Paris (2014) — Bruce Mahin

Prélude 1: Allegro Assai
Prélude 2: Allegro
Prélude 3: Moderato
Prélude 4: Moderato

Po-Chuan Chiang, piano

The _____ of _____ (2016) — Anthony Donofrio

Rick Kurasz, vibraphone
Ashlee Mack, piano

Éclaircissements (2001) — James Caldwell

Michael Campbell, piano

on the Frog Peak and Capstone labels and through CD Baby. His writings on music have appeared in Perspectives of New Music, ex tempore, College Music Symposium, American Music, The Journal of Music Theory Pedagogy and in liner notes for New World Records. He is a preconcert lecturer with the Chicago Symphony Orchestra. Frog Peak Music publishes his music. Paul Paccione and James Caldwell started the new music festival in 1986. They will both retire from Western at the end of the spring 2018 semester.

James Romig endeavors to create music that reflects the intricate complexity of the natural world, where fundamental structures exert influence on both small-scale iteration and large-scale design, obscuring boundaries between form and content. His work has been described as "a complex quilt of sound" (Moline Dispatch), "unhurried, pointillistic" (Baltimore Sun), and "the musical equivalent of fractal geometry" (Classical New Jersey). Early collegiate study in percussion performance led to an interest in minimalism, while doctoral study in composition with Charles Wuorinen and Milton Babbitt engendered a passion for serial structure and rigorous formal design. His music is further inspired by abstract expressionist painting, post-modern literature, doom/drone metal, and progressive rock. Recordings of his music have been released by New World, Navona, Blue Griffin, and Perspectives of New Music/Open Space. Guest-composer visits include Eastman, Buffalo, Cincinnati, Bowling Green, Minnesota, Tennessee, Colorado, Illinois, Northwestern, and the American Academy in Rome. Artist residencies include Copland House, Centrum, and National Parks (Everglades, Grand Canyon, Petrified Forest). He holds degrees from the University of Iowa (BM, MM) and Rutgers University (PhD), and has been on faculty at Western Illinois University since 2002. His music is published exclusively by Parallax Music Press (ASCAP).

The annual New Music Festival at Western Illinois University provides a rare opportunity for our community and region to hear new music and meet recognized composers and performers. The events of the festival provide an opportunity to experience and understand the music of our time.

The festival brings together some of the university's fine performing faculty, guest artists, faculty and student composers, and student performers in lectures, concerts, and workshops that explore many exciting facets of today's new music world.

The festival is co-directed by WIU composition faculty
James Caldwell, Paul Paccione and James Romig.

He has performed at the Percussive Arts Society International Convention, SEAMUS National Conference, the International Horn Symposium, the International Trumpet Guild Conference, the National Flute Association Conference, and the CDBNA Conference.

Ashlee Mack has given recitals in Germany, Italy, and across the United States. Specializing in contemporary music, she has performed solo and chamber music with organizations such as the Society for Chromatic Art, Vox Novus, Bowling Green New Music Festival, Aspen Composers Conference at the Aspen Institute, Percussive Arts Society International Convention, and Society of Composers, Inc. Mack has premiered works by many notable composers including Christian Carey, David Maki, Robert Morris, Lawrence Moss, Paul Paccione, James Romig, Edward J.F. Taylor, and David Vayo. In 2012, she and Katherine Palumbo founded the Khasma Piano Duo, an ensemble dedicated to performing and recording works by living composers. In collaboration with composer and husband, James Romig, Mack presented the world premiere of his 60-minute solo piano piece, *Still*, at the Clyfford Still Museum in Denver in 2017, and New World Records will release the full-length recording in 2018. An avid hiker and nature enthusiast, she has been an artist-in-residence at Wupatki National Monument, Everglades National Park, Grand Canyon National Park, and Centrum in Fort Worden State Park, WA. Mack is currently Director of Piano Studies at Knox College in Galesburg, Illinois.

A strong lyricism and contrapuntal rhythmic drive have remained a constant in the music of composer **Bruce Mahin** over the past 25 years but the sonorities have become gradually more diatonic and consonant. In his first recording, *Shadows* , released in 1990 as Capstone CPS-8747, the harmonic palette is freely atonal but melodically expressive in pieces for piano, vibraphone and interactive computer, violoncello and tape, percussion and voice. His second CD *Time Chants* released in 1995 as Capstone CPS-8624, focuses on the melodic potential of music for the electronic wind instrument and interactive computer. In 2013, CD performances of Glasgow's Scottish Voices were released as "Music from 3 Continents" on the Ravello label (RS-7877). In the sixth commercial release, *Préludes de Paris* (PnOVA 21001), Mahin explores an original system of harmony based on quartal harmonies. The Scottish Voices and organist Kevin Bowyer will release the premiere recording of "Sonnetas" based on text by Walt Whitman and Robert Burns on the Navona label in 2018.

Paul Paccione (www.paulpacccione.com) is Professor of Music Theory and Composition at Western Illinois University, Macomb, Illinois. He was named Western Illinois University's Distinguished Faculty Lecturer for 2002. He has received degrees in music from the Mannes College of Music (BM, 1974), University of California, San Diego (MA, 1977), and the University of Iowa (PhD, 1984). His chamber opera, "The World Is Round," based on a book by Gertrude Stein, received its first performances at W.I.U. in 2015. In 2010, New World Records released a c.d. recording of his music, titled, "Our Beauties Are Not Ours." Additional recordings of his music are available

Program Notes

Stations: To Morton Feldman is dedicated to the memory of composer Morton Feldman, who died on September 3, 1987. The title refers to points of arrival and departure, both as a tribute and as a suggestion of the musical mood and structure. The work is both an homage and an appreciation of what Morton Feldman felt was significant in his own work: a concern with things that are very quiet, things that do not have much overt sense of motion, which serve to create a sense of stasis, where discrete gradations of color and harmony act in subtle variation. In "Stations" repetition, rather than serving a more traditional structural function, serves simply as a reminiscence or reflection. One of the most perceptible characteristics of the piano is that it is non-sustaining. That is, the sound is always in the process of leaving the listener. This instrumental element, the metaphor and the musical actuality, seemed a fitting way to memorialize Morton Feldman. The piece was written for pianist Michael Campbell and is available on the New World Records label.

Still, for solo piano, is inspired by the paintings of American abstract expressionist painter Clyfford Still. A performance of the complete work, which lasts 54 minutes, comprises 43 contiguous 75-second iterations played without pause. These iterations may also be performed as stand-alone movements grouped into suites, as will be heard this evening. Each of *Still*'s 43 iterations contains a set of three, four, five, or six pitches. The three-note and six-note iterations are unique in terms of their interval content (IC-vector), but certain pairs of the four-note and five-note iterations contain identical intervals and are therefore analagous to the pairs of nearly-identical paintings that Clyfford Still occasionally created. Still called these pairs of paintings "replicas." Ashlee Mack's complete recording of *Still* will be released, by New World Records, on March 16.

The ***Préludes de Paris*** were written in Paris for pianist Martin Jones who performed the premiere there and made the first recording of the complete set of 12 works. These pieces benefited enormously from the collaboration struck as composer and performer worked together over the course of 3 months to refine the pianistic aspects of the music. The preludes are based on a harmonic vocabulary of fourths using a system developed by the composer. Each piece develops a short idea in a through-composed form. These pieces may be played singly, in groups, or in its entirety as dictated by the performer.

1.) I have made a habit of striking the low keys of the piano in my office as I leave, making sure to take a moment and listen to the resultant tones hanging in the air. 2.) There has been a trend of giving slightly arbitrary, slightly programmatic titles to pieces; titles that add very little or nothing at all to the piece. Trends annoy me.

Éclaircissements is a succession of shifting and recurring attitudes, with gestures interpenetrating and shading one into another. The expression is marked by surface discontinuities but is unified by consistent pitch material. Pitches, rhythms, and registers are arranged in a rich hierarchical, but irregular, metric structure. The interplay between materials and moods, the repetition, and the reinterpretation and redefinition result in a series of realizations or clarifications, that is, éclaircissements.

Biographies

James Caldwell is Professor of Music Composition and Theory at Western Illinois University. A native of Michigan, he earned a BM from Michigan State University, and a MM and DMus from Northwestern University. In 2005 he was named Outstanding Teacher in the College of Fine Arts and Communication and received the first Provost's Award for Excellence in Teaching. In 2015 he received the College Award for Excellence in Creative Activity. He was named the 2009 Distinguished Faculty Lecturer. For more than thirty years he has been co-director of the Western Illinois University New Music Festival, which has hosted more than 200 composers for performances of their music. For fifteen years he has been curator of an annual concert of electroacoustic music, ElectroAcoustic Music Macomb. In 2004 he began studying studio art as a way to stretch creatively and to reacquaint himself with the experience of being a student, and earned a BA in Art from WIU in 2014. He will retire from WIU in May.

A native of Taiwan, **Po-Chuan Chiang** has appeared as a soloist, collaborative pianist, chamber musician and worked educator. As a collaborative pianist, Mr. Chiang have worked with many performers, both instrumental and vocal, in multiple styles and genres, including serving as the pianist for both the University of Illinois Wind Orchestra and Wind Symphony. During the first two years of study at University of Illinois at Champaign-Urbana, Mr. Chiang was granted a prestigious accompanying assistantship with the vocal, brass, and string divisions for student lessons, studio recitals and degree recitals. The following year, he was offered a highly-coveted opera accompanying assistantship, supporting singers in main stage operatic productions at Krannert Center for the Performing Arts. Mr. Chiang also have extensive experience in the realm of musical theater. He has worked with Champaign-Urbana Theatre Company, Southern Illinois University-Edwardsville Champaign Central High School and Parkland College Theater as rehearsal pianist and performance keyboard/ synthesizer. Mr. Chiang currently works as a staff accompanist at Western Illinois University.

Michael Campbell is a pianist, author and teacher. He was born and raised in the San Francisco Bay Area. He attended Amherst College, and Peabody Conservatory, where he studied with Leon Fleisher and earned MM and DMA degrees in piano. While at Peabody, he was active as a commercial musician, assisting such artists as Angela Lansbury, Gladys Knight and the Pips, Bob Hope, Ethel Merman, and Don McLean. Dr. Campbell is Professor Emeritus of Music at Western Illinois University, where he taught from 1981 through 2003. While at Western Illinois University, he taught courses in popular music, jazz improvisation, and American music, in addition to piano and piano pedagogy. While at WIU, he performed the complete piano music of Roger Sessions at major universities throughout the United States. His recent programs, entitled The Golden Age of the Piano, are samplings of piano music of all kinds that audiences might have heard between 1890 and 1940. Dr. Campbell is the author of three texts for college music courses, Popular Music in America, Rock and Roll, An Introduction, and MUSIC, which are published by Cengage, and currently teaches a two-semester rock music survey for Arizona State University from his home in Rhode Island.

Anthony Donofrio teaches composition, coordinates the theory area, and directs the UNK New Music Series and Festival at the University of Nebraska Kearney. He holds a PhD in music composition from the University of Iowa. Anthony is very interested in fusing the compositional techniques found in literature and painting with his own approach to composing music. As a result of these influences, Anthony has taken an interest in creating half concert and full concert-length pieces, such as the 70-minute *Between Event and Crisis* for solo percussion, the 80-minute *V* for flute, clarinet, viola, piano, and percussion, and the 90-minute *I* for solo piano. Anthony has received numerous commissions from new music specialists such as Quince Contemporary Vocal Ensemble, Chamber Cartel, pianist Amy O'Dell, saxophonists Jeff Heisler and Alex Sellers, pianist Holly Roadfeldt, and harpist Ben Melsky. His music has been featured at festivals and conferences such as the Bowling Green State University New Music Festival, Omaha Under the Radar, the Deep Listening Institute, S.E.M. Emerging Composers, and the Vox Novus Festival.

Rick Kurasz is Director of Percussion Studies at Western Illinois University. His duties include teaching applied percussion, directing the Western Illinois University Percussion Ensemble and the Western Illinois University Steel Bands. He received his BM from the University of Illinois at Urbana-Champaign, his MM from the University of Akron, and his DMA from the University of Illinois at Urbana-Champaign. In addition to teaching, Rick has performed in numerous orchestras including the Akron Symphony, Sinfonia da Camera, Champaign-Urbana Symphony, Idaho State Civic Symphony, Knox-Galesburg Symphony and the Illinois Symphony Orchestra. Rick is also a performer of contemporary music and continues to commission and perform new works. As an active member of the Percussive Arts Society, Rick has served as the Illinois Chapter Treasurer and as a member of the New Music Research Committee.