



INDIANA STATE  
UNIVERSITY

**56TH ANNUAL  
CONTEMPORARY  
MUSIC  
FESTIVAL**

**OCTOBER 26-28, 2022**



# 56<sup>TH</sup> CONTEMPORARY MUSIC FESTIVAL

## OCTOBER 26–28, 2022

The School of Music at Indiana State University welcomes all participants to the performances, sessions, and other events that make up this 56th Contemporary Music Festival. The school expresses its appreciation to the guest performers, composers, and speakers; to the local and extended audience; and to the sponsoring agencies that have made this festival possible.

### Principal Guest Composer

**Stacy Garrop**

### Principal Guest Artists

**Joseph Luloff, saxophone**

**Yu-Lien The, piano**

### Composition Contest Winners

**Kyle Rivera**

### Guest Orchestra

**The Indianapolis Chamber Orchestra**

*Matthew Kraemer, Music Director*

### Music Now Composition Contest Winners

**Will Davenport**

**Adam Har-zvi**

**Matthew Kennedy**

**Lindsey Lambrecht**

**Jessie Lause**

**Allison McIntosh**

**Mel Mobley**

**Sean Penzo**



**INDIANA STATE  
UNIVERSITY**

School of Music  
Terre Haute, Indiana 47809

[indstate.edu/cas/cmf](http://indstate.edu/cas/cmf)

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# HISTORY

## OF THE CONTEMPORARY MUSIC FESTIVAL

*By Kathleen Hansen Sabaini*

**W**hen Izler Solomon, conductor of the Indianapolis Symphony Orchestra, approached the Rockefeller Foundation in September 1965, he had in mind a foundation-supported project involving the orchestra and colleges and universities in the Indianapolis area. Solomon told Martin Bookspan, the foundation's music consultant, that foundation support could add a week to the ISO concert season. The orchestra in turn would devote the week to publicly rehearsing and performing music by American composers, giving preference to works that had not been performed before in the Indianapolis area. This meeting was the genesis of Indiana State University's Contemporary Music Festival, which celebrates its 56th anniversary this year.

Solomon's proposal led to another meeting, when foundation officials met

in New York with ISU Department of Music chairperson James Barnes, along with William Thomson and Wilfred Bain, theory chair and dean, respectively, of the Indiana University School of Music. The foundation agreed to make a grant to the Indiana State Symphony Society Inc. to fund premiere performances of symphonic works by American composers to be presented in Terre Haute and Bloomington.

A nationwide advertisement called for scores that were screened by ISU music faculty members Sanford Watts and Jon Polifrone, further evaluated by Barnes, and turned over to Solomon for final selection. The result? The first Symposium of Contemporary American Music at Indiana State University—several open rehearsals and one orchestral concert—took place May 8-11, 1967, after a week of similar activities at Indiana University.

Since then, the mission of the festival has grown to give students a glimpse of the lives of professional composers, performers, critics, and scholars; to promote the work of young American composers; and to generate public interest in modern music. It stands alone among other contemporary music festivals by emphasizing symphonic music and featuring a major professional orchestra.

Over the last fifty-six years, the festival has featured numerous nationally and internationally known performers, conductors, and composers. Eighteen of them now have the Pulitzer Prize for Music, and four have received the Grawemeyer Award. Some of them were guests of the festival several years before they received these awards. Festival planners built into the program lectures, symposia, open rehearsals,

and social events to foster interaction between the visiting musicians and the public. An annual competition for orchestral compositions, part of the festival since its inception, has provided many young composers with the invaluable experience of hearing their works rehearsed and performed by a professional orchestra.

After the festival's first two years, however, foundation support ceased. ISU President Alan Rankin, a musician himself, saw not only the artistic value of the event but also the prestige it had brought to the institution and allocated university funds to keep the festival going.

In 1971, under the leadership of ISU percussionist Neil Fluegel, the format of the festival underwent major changes. One well-established composer—that year it was Michael Colgrass, who would win the Pulitzer in 1978—was invited to participate with the competition winners. A solo and chamber ensemble concert by faculty and students, featuring the chamber music of the participating composers, was added. The daytime event schedule was expanded as orchestra section leaders held master classes, and the principal guest composer led a composition seminar. The additions

have been preserved, with some changes, since that time.

Newspaper reports of the first few festivals describe a fairly conventional event, but coverage of the 1971 festival indicated a new underlying political agenda: a break with traditional Western culture. Events included a modern-dance workshop, a seminar in multimedia composition, and a synthesizer demonstration. "Music to the People," the title of the special festival edition of the ISU student newspaper, mirrored the anti-elitism that had begun to pervade higher education.

The idea that art music could be relevant to youth was reflected by concert programs and newspaper articles equating these young, longhaired composers in blue jeans with the iconoclastic masters of the century's earlier years. Now the emphasis was on student involvement: performing, composing, and participating in panel discussions. They no longer just observed musicians and composers as role models on a stage or in front of a class, but interacted with them at their instruments, at the lunch table, or on the softball field.

The 1972 festival died in a strike by Indianapolis Symphony Orchestra union musicians, but in 1973 the

festival continued to move in new directions. Over the next several years, the musical emphasis was on experimental composition and performance techniques of the late-twentieth century. In the first three festivals, only one composition—Charles Wuorinen's *Orchestral and Electronic Exchanges* (1967)—included non-orchestral elements. But electronic and synthesized music soon became an annual component of the festival.

Atonality, twelve-tone and total serialism, multimedia, and aleatoric compositional methods were represented, as were the influences of ethnic musical styles, jazz, and rock. Some representative guest composers were David Cope, Ross Lee Finney, and Will Gay Bottje. Nonstandard notation became commonplace. Slides, films, and other visual elements were introduced. Altered instruments (such as prepared piano) and unfamiliar techniques (such as plucked or bowed piano) were used. Much attention was given to world premiere pieces. The festival clearly reflected the "do your own thing" era.

For several years, many were attracted to the novelty of the festival. But public tastes change with time, and the inflation of the late-1970s made it

increasingly difficult to keep up with festival expenses. The culminating orchestral concert was made a part of the university's Convocation Series. Neo-Romantic principal guest composers—such as Ned Rorem, George Rochberg, and William Bolcom—spoke frankly of their desire to communicate with their audience.

Selection of chamber ensembles began to favor nationally known groups over regionally recognized ones. Music critics from major publications were invited and led student writing seminars. Faculty began to require students to attend the festival and, often, to write related class papers. The Louisville Orchestra, which made its reputation in the 1950s for commissioning and performing contemporary music, began participating in 1987.

Some of the social changes of the previous decades, however, began to leave their mark: women composers like Joan Tower and Ellen Taaffe Zwilich began to be integrated into the festival, and members of the Kronos Quartet preferred T-shirts and leather jackets to formal wear.

During the 1980s, festival planners had to do more with less, and over the decade they reduced the number of competition winners to one, returned

to the single orchestral concert format, and condensed the festival from four days to three. Getting funding for the festival was a continuing struggle, and several times the future of the festival was in doubt.

However, overwhelming support from the music faculty, growing audience interest, and increasing national recognition of the respect for the festival persuaded the university administration to provide the means for it to continue. Although public funding for many projects was cut drastically during the period, the festival was beginning to receive grants from government and corporate sources.

The introduction of the Indianapolis Chamber Orchestra as the festival's guest orchestra in 2007 helped to reestablish its connection to Indiana's outstanding arts organizations. In fact, the 2007 festival featured an all-Indiana cast, including the guest composer, the composition winner, the guest orchestra, and the guest chamber ensemble.

The 54th Annual Contemporary Music Festival in 2020 was one of the most unusual in the festival's 56-year history. In order to serve our students safely during COVID-19, all live events were limited to 45-50 audience members and were live-streamed to

large classroom spaces for overflow seating. The festival did not feature a principal guest composer, but all eight Music Now composition winners participated in speaking sessions and attended their concert virtually using the Zoom platform. The 55th Annual Contemporary Music Festival returned to its regular format with various health and safety guidelines in place.

While the principal guests change and unprecedented health concerns adjust the festival's format, the primary goal of the festival remains true to its roots—to introduce students to the everyday work of professional musicians and to present new music to the public. No one can predict the result of the synthesis of these ideas. But one thing is certain: if art music of any style is to remain alive, it must continue to grow. Indiana State University's Contemporary Music Festival is one event that encourages that growth. It is to be hoped that universities everywhere will persevere in such encouragement for the enrichment of our culture and our lives.

# OPENING FESTIVAL CONCERT

Wednesday, October 26, 2022, 7:30 p.m., *Tilson Auditorium*

## **Program**

*Joy* (from *Songs of Joy and Refuge*) Stacy Garrop (b. 1969)

*High Flight* (from *Terra Nostra*) Stacy Garrop

*O salutaris hostia* Márton Levente Horváth (b. 1983)

*Alleluia* Elaine Hagenberg (b. 1979)

### **Indiana State University Chorale**

Scott R. Buchanan, Conductor; Hannah Kirkwood, Accompanist

Sonata for Trumpet and Piano Adagio Adolphus Hailstork (b. 1941)

Jay Ellsmore, trumpet; Martha Krasnican, piano

*Mudra* Bob Becker (b. 1947)

### **ISU Percussion Ensemble**

Benjamin Blacketter, guest snare drum soloist  
Damaris Bravo, bells/taiko drum; Andrew King, marimba  
Tyler Smith and Wyatt Jones, vibraphones  
Jimmy Finnie, Conductor

*Nitro* (2006) Frank Ticheli (b. 1958)

*One Life Beautiful* (2010) Julie Giroux (b. 1961)

*And the grass sings in the meadows* (2011) Travis Cross (b. 1977)

*Danzon No. 2* (1998) Arturo Marquez (b. 1950) /arr. Oliver Nickel

### **Indiana State University Wind Orchestra**

Stephen L. Gage, Conductor; Kathryn Spangler, Guest Conductor (*Nitro*)

# ISU STUDENT PERFORMER AND COMPOSER RECITAL

Thursday, October 27, 2022, 10:30 a.m., Boyce Recital Hall

## **Program**

<i>Enveloped</i> (2021)	Alayna Aldridge, alto saxophone	Jenni Watson (b. 1985)
<i>Configurations</i> (2017)	Madison Jobe and Emma Culver, cello	Rain Worthington (b. 1949)
<i>Asphyxia</i> (2016)	Analise Best, flute	Nicole Chamberlain (b. 1970)
<i>The Clock Tower</i> (2003)	Hunter Reinhart, euphonium	Roy Magnussen (b. 1983)
<i>Flash in the Pan</i> (2022)	Noah Meece, alto saxophone	Chris Evan Hass (b. 1993)
<i>Tuberama</i> (2005)	Nikelle Carlson, flute	Ian Clarke (b. 1964)
<i>Eight on 3 and Nine on 2</i> (2011)	Damaris Bravo and Wyatt Jones, percussion	Robert Marino (b. 1983)
<i>My Dearest Ruth</i> (2020)	Morgen Tillema, alto saxophone; Martha Krasnican, piano	Stacy Garrop (b. 1969)
<i>Grass</i> (2020)	Braiden Shuck, voice; Sharilyn Spicknall, piano	Dan Powers (b. 1960)
<i>Hypnosis</i> (1994)	Hannah Kirkwood, flute; Martha Krasnican, piano	Ian Clarke (b. 1964)
<i>Four Short Movements</i> (2022) I. Anguished II. Aggressive III. Calm, simply flowing IV. Vivace	Lily Kostraba, violin; Martha Krasnican, piano	Jacob Harrison (b. 1999)



# INDIANAPOLIS CHAMBER ORCHESTRA

Thursday, October 27, 2022, 7:30 p.m., *Tilson Auditorium*

Matthew Kraemer, Music Director

## **Program**

### *Symphony No. 2*

- I. Memorial for the War Dead
- II. Dabkeh
- III. Apotheosis

Mohammed Fairouz (b. 1985)

### *Bridgetower Variations*

- Variation I - "Extortion"
- Variation II - "Exclusion"
- Variation III - "Revival"

Kyle Rivera (b. 1996)

2022 ICO/CMF Composition Competition Winner

— Intermission —

### *Banner*

Jessie Montgomery (b. 1981)

### *Krakatoa* for Alto Saxophone, Strings, and Percussion

- I. Imminent
- II. Eruption
- III. Dormant

Stacy Garrop (b. 1969)

*World Premiere, saxophone edition*  
Joseph Luloff, saxophone



# FACULTY AND FRIENDS RECITAL

Friday, October 28, 2022, 10:30 a.m., Boyce Recital Hall

## Program

*Powerhouse*: Trio for Soprano & Alto Saxophones and Piano

Karalyn Schubring (b. 1999)

Scotty Stepp, soprano saxophone; Paul Bro, alto saxophone  
Martha Krasnican, piano

*Phoenix Rising* (2016, 2017)

Stacy Garrop (b. 1969)

Angela Reynolds, flute

*before the fragile gradual throne of night* (2022)

Dan Powers (b. 1960)

Yunjung Lee, violin; Dong Yeol Hong, cello  
Martha Krasnican, piano

*Big Ideas* (2012, rev. 2022)

Chris Neiner (b. 1994)

- I. A Stream of Consciousness
- II. Woe in Beauty (Theme and Variations)
- III. Brevity is the Soul of Wit

*World Premiere (movements I & II)*  
ISU Faculty Brass Quintet  
Jay Ellsmore and Eric Rodriguez, trumpet  
Brian Kilp, horn; Randy Mitchell, trombone  
Paul Mergen, tuba

# MUSIC NOW RECITAL

Friday, October 28, 2022, 3:00 p.m., Boyce Recital Hall

## Program

<i>Sprezzatura</i> for Solo Clarinet (2022)	Andrea Hoyt, clarinet	Sean Penzo (b.1998)
<i>A Winter of Discontent</i> (2021)	Yunjung Lee, violin; Dong Yeol Hong, cello	Mel Mobley (b. 1966)
<i>Hidden Variables</i> (2021)	ISU Students/Faculty	Jessie Lause (b. 1998)
<i>Ad Astra</i> , Songs by Kansas Poets for Voice and Piano (2019) Selene Ec(h)o-Terrorist Breathing Field	Yana Weinstein, voice; Martha Krasnican, piano	Allison McIntosh (b. 1994)
<i>Narcissus</i> (2021)	Angela Reynolds, flute; Martha Krasnican, piano	Will Davenport (b. 2000)
<i>Spinning</i> (2022)	Mark De Zwaan, piano	Lynnsey Lambrecht (b. 1988)
Sonata for Cello and Piano (2020) Aggressive Plaintive Urgent	Anthony Marchese, cello; Francisca de Castanheiro de Freitas, piano	Adam Har-zvi (b. 1994)
<i>Triceratops</i> , tasty grooves for saxophone trio (2017) Animato misterioso	Joshua Heaney, alto saxophone; Kirby Leitz, tenor saxophone Garrett Evans, baritone saxophone	Matthew Kennedy (b. 1987)

# GUEST ARTIST RECITAL

Friday, October 28, 2022, 7:00 p.m., *Boyce Recital Hall*

Joseph Lulloff, saxophone, and Yu-Lien The, piano

## ***Program***

The Music of Stacy Garrop (b.1969)

*Silver Dagger* for Soprano Sax, Tenor Sax, and Piano (2009/2021)  
with Paul Bro, tenor saxophone

*The Solitude of Stars* for Soprano Saxophone, Tenor Saxophone and Piano  
with Paul Bro, tenor saxophone

*Wrath* for Tenor Saxophone and Piano (2016)  
Menace  
Shock  
Amok

*My Dearest Ruth* for Alto Saxophone and Piano (2013/2020)

*Keyboard of the Winds* for Piano (2015)

*Sweet Tooth* for Alto Saxophone (2021)  
Key Lime Pie  
Salted Caramel Gelato  
Chocolate Lava Cake

*Lo Yisa Goy* for Saxophone Octet (2007/2020)  
with Morgen Tillema, soprano saxophone  
Alayna Aldridge and Ethan Gross, alto saxophone  
Jacob Snook and Jackson Armes, tenor saxophone  
Noah Meece and Caitlen Douglass, baritone saxophone  
Paul Bro, Conductor

# FESTIVAL GUESTS



## Principal Guest Composer: Stacy Garrop

Stacy Garrop's music is centered on dramatic and lyrical storytelling. The sharing of stories is a defining element of our humanity; we strive to share with others the experiences and concepts that we find compelling. She shares stories by taking audiences on sonic journeys – some simple and beautiful, while

others are complicated and dark – depending on the needs and dramatic shape of the story.

Garrop is a full-time freelance composer living in the Chicago area. Her catalog covers a wide range, with works for orchestra, opera, oratorio, wind ensemble, choir, art song, various sized chamber ensembles, and works for solo instruments.

Recent commissions include *In a House Besieged* for The Crossing, *The Battle for the Ballot* for the Cabrillo Festival Orchestra, *Shiva Dances* for Grant Park Music Festival Orchestra, *Goddess Triptych* for the St. Louis Symphony Orchestra, *Spectacle of Light* for the Music of the Baroque Orchestra, *The Heavens Above Us* for the Reading Symphony Youth Orchestra, and *Alpenglow*, a double concerto for saxophone, tuba, and wind ensemble commissioned by a consortium of 18 organizations. Notable past commissions include *My Dearest Ruth* for soprano and piano with text by Martin Ginsburg, the husband of the late Supreme Court Justice Ruth Bader Ginsburg, *Glorious Mahalia* for the Kronos Quartet, *Give Me Hunger* for Chanticleer, *Rites for the Afterlife* for the Akropolis and Calefax Reed Quintets, *Slipstream* for the Dallas Symphony Orchestra Musicians Chamber Music Series, and *Terra Nostra* (oratorio), commissioned by the San Francisco Choral Society and Piedmont East Bay Children's Chorus. Her current commissions include projects with Pittsburgh Symphony Orchestra, Soli Deo Gloria Music Foundation, and Chicago Opera Theater for a new opera that will premiere in 2024.

Garrop has received numerous awards and grants including an Arts and Letters Award in Music from the American Academy of Arts and Letters, Fromm Music Foundation Grant, Barlow Prize, and three Barlow Endowment commissions, along with prizes from competitions sponsored by the Detroit Symphony Orchestra, Civic Orchestra of Chicago, Omaha Symphony, New England Philharmonic, Boston Choral Ensemble, Utah Arts Festival, and Pittsburgh New Music Ensemble. Earlier in her career, she participated in reading session programs sponsored by the American Composers Orchestra and Minnesota Orchestra (the Composers Institute). Recent performances of her orchestral works were given by the Baltimore, Chicago, Philadelphia, Reading, Richmond, and St. Louis Symphony Orchestras, and of her chamber works by the Boston Trio, Ensemble Échappé, Kronos Quartet and Lincoln Trio.

Theodore Presser Company and ECS Publishing carry her works. Garrop is a Cedille Records artist with pieces currently on eleven CDs; her works are also commercially available on more than a dozen additional labels.

In 2022, she is serving as the featured composer of the Bowling Green State University New Music Festival and the Indiana State University Contemporary Music Festival, as well as a mentor composer for the Cabrillo Conductors/Composers Workshop, LunART Festival Composers Hub, and Chicago a cappella's HerVoice Emerging Women Choral Composers Competition.

She was the first Emerging Opera Composer of Chicago Opera Theater's Vanguard Program (2018-2020), during which she composed *The Transformation of Jane Doe* and *What Magic Reveals* with librettist Jerre Dye. She also held a 3-year composer-in-residence position with the Champaign-Urbana Symphony Orchestra (2016-2019), funded by New Music USA and the League of American Orchestras. She previously served as composer-in-residence with the Albany Symphony (2009/2010) and Skaneateles Festival (2011), and as well as on faculty of the Fresh Inc Festival (2012-2017).

## Principal Guest Artists: **Joseph Lulloff and Yu-Lien The**



Acclaimed internationally for his innovative style and musical virtuosity, Yamaha and Vandoren Performing Artist **Joseph Lulloff** enjoys a prolific career as both a performing saxophone artist and teacher. A recipient of the Concert Artists Guild Award, the Pro Musicis International Soloist Award, the Michigan State University

Distinguished Faculty Award, and the Withrow Award for Excellence in Teaching from the MSU College of Music, Mr. Lulloff has been featured as guest soloist with numerous orchestras and wind bands both in the United States and abroad, including with the Cleveland, Minnesota, Grand Rapids, and Brevard Music Center Orchestra, the US Navy Band, the Dallas Wind Symphony, the Moscow Contemporary Music Ensemble, the Bayern Polizei Orchestra and numerous university groups from throughout the USA and Canada. He has concertized extensively throughout North and South America, Europe, and Asia, performing at several music festivals including the Ojai Festival, the Lucerne Festival, the Moscow Autumn Festival, and the Ravinia Festival, and notable venues such as Carnegie Hall, Disney Hall, Weill Recital Hall, and the Smithsonian Institute. Mr. Lulloff has also served as principal saxophonist with the Chicago, Cleveland, Detroit, Minnesota, and St. Louis Symphony Orchestras.

Energy, intensity, and artistry characterize Mr. Lulloff's performances in both classical and jazz settings. Commenting on his performances with the Cleveland Orchestra of the Ingolf Dahl *Concerto for Alto Saxophone*, music critic Dan Rosenberg wrote, "Lulloff was amazing. He traversed the instrument with seamless agility, filled out phrases for all their expressive worth." The *Akron Beacon Journal* wrote "Joseph Lulloff played with all the finesse of a top-notch concert violinist." Further, the *New York Times* commented on this performance, stating that "...Mr. Lulloff demonstrated considerable virtuosity as a soloist."

Mr. Lulloff holds a strong interest in collaborations with many notable composers to enhance the contemporary saxophone canon. He is quite active in the premiering and commissioning of new works, including those of Zack Browning, David

Biedenbender, Steven Bryant, Michael Colgrass, David Cutler, Don Freund, Stacy Garrop, Perry Goldstein, John Harbison, Jere Hutchenson, John Anthony Lennon, Ricardo Lorenz, David Maslanka, Ronald Newman, David Ott, Carter Pann, Gunther Schuller, Charles Ruggiero, Greg Wanamaker, Scott Wyatt, Paul Martin Zonn and others. He holds the position of Professor of Saxophone at Michigan State University where his students have won multiple prestigious national competitions. Alumni of his saxophone studio have found success in a variety of performance and pedagogical fields, from performing with the nations top military bands to teaching at notable music schools at universities throughout the country.

Equally at home in the realms of classical and jazz performance, Mr. Lulloff holds the alto saxophone chair with the Capitol Quartet. During summers, he teaches at the Great Plains Saxophone Workshop in Oklahoma, the Brevard Music Center Summer Music Institute in North Carolina, along with other music festivals throughout the United States and Europe. For more information, visit [joelulloff.com](http://joelulloff.com).



**Yu-Lien The** has performed throughout the US, Europe and Southeast-Asia, including appearances as a soloist with the Nordwestdeutsche Philharmonie, the Kammerorchester Hannover and the Baroque Orchestra L'Arco. Other notable performances include a two-piano recital with Lori Sims of

Messiaen's "Visions de l'Amen" in 2008 and a lecture recital of "The Other Diabelli-Variations" in 2012, both at the Gilmore International Keyboard Festival in Kalamazoo, Michigan. A prizewinner of the 12th International Piano Competition Viotti-Valsesia (Italy) and the Deutsche Musikwettbewerb, she was admitted to the National Concert Podium for Young Artists (Germany), which led to several concert tours with violinist Tomo Keller. Ms. The is a champion of contemporary composers and has been involved in a number of commissions and world premieres. She frequently collaborates with saxophonists Joe Lulloff and Henning Schröder as well as composers Dorothy Chang, Keith Murphy and Carter Pann. During her tenure with the

new music ensemble Opus21, she worked with composers Anna Clyne, David Lang and Frederic Rzewski, which culminated in premiere performances at Symphony Space (New York) as well as Zankel Hall at Carnegie in 2007 and 2008, respectively.

Born in the Netherlands, Yu-Lien The received most of her musical training in Germany, where she obtained degrees in both piano and recorder performance and pedagogy from the Hochschule für Musik und Theater Hannover. She has earned an Artist Diploma from the Hochschule für Musik Detmold, a Master of Music from Western Michigan University as well as a D.M.A. in piano performance from Michigan State University. Her principal piano teachers were Arie Vardi, Anatol Ugorski, Deborah Moriarty and Lori Sims.

Yu-Lien The is Assistant Professor of Keyboard Studies at Western Michigan University and has previously served on the faculties at Bowling Green State University, Valparaiso University and Kalamazoo College.



### **Composition Contest Winner 2022: Kyle Rivera**

The music of Kyle Rivera (b. 1996) is dynamic, intriguing, and energetic. Through the use of bold gestures and nuanced effect, he creates musical narratives that are vibrant and compelling. He continually seeks out a wide variety of sonorities in order to best capture the human experience.

Kyle is a Connecticut-based composer and violist. He currently studies at the Yale School of Music to earn a Master of Music Composition degree as a Laitman Award recipient. He earned a BM in Music Composition and Viola Performance from the University of Houston with a Minor in Kinesiology. His principal teachers were Dr. Rob Smith for composition and Suzanne LeFevre for Viola. He has also studied composition with Jimmy Lopez, Reiko Fueting, Martin Bresnick, Pierre Jalbert, and David Ludwig. Kyle has performed as a member of the AURA Contemporary Ensemble, with Sphinx Virtuosi, the Ariel Quartet, and the world-renowned Houston Ballet Academy. He has participated as a fellow at the Aspen Music Festival, Immanuel and Helen Olshan Texas Music Festival, Fresh Inc Music Festival,

and the Atlantic Music Festival.

As a composer, his music has been performed in numerous cities, on public radio, and by various ensembles. Past collaborations include the Houston Symphony, AURA Contemporary Ensemble, KINETIC Ensemble, Houston Grand Opera Co., Fifth House Ensemble, Opus Illuminate, 10th Wave Chamber Music Collective, the Chelsea Music Festival, the Kenari Quartet, Kingwood Park High School, as well as Grammy award-winning violist Nathan Schram. Kyle plans to use his music as a vehicle for social justice and reviving the voices of canonically underrepresented composers of the past.

## **MUSIC NOW COMPOSERS**

### **Sean Penzo** (b.1998)

*Sprezzatura* for Solo Clarinet (2022)

Born in Genova, Italy, and raised outside of Syracuse, NY, Sean Penzo is a composer and cellist known for a wide range of collaborations and compositions. He has enjoyed positions in organizations including Online PR Chair for Ethos New Music Society and Treasurer for The Improv. Collective. Both roles gave him experience in organizing and running events. Sean has attended several music festivals including Sewanee Summer Music Festival, Alba New Music Festival in Alba Italy, and highSCORE New Music Festival. He's written for ensembles that have performed his music internationally including Sonic Apricity, Akropolis Reed Quintet, and Quartetto Zuena. Recently graduated from SUNY Fredonia, Sean has studied composition with Dr. Paul Coleman and Dr. Andrew Martin Smith, and cello with Dr. Natasha Farny. He is currently studying composition with Dr. Keith Fitch at the Cleveland Institute of Music.

Sean values performance just as much as composition. He enjoys working with live bands and playing the role of a studio musician. His recent endeavors have involved working with Shane Patterson, Todd Hobin, Isa Bruder, and Julia Goodwin—all of which left him with new knowledge, as well as a further love of music.

**Will Davenport**

*Narcissus* (2021)

Will Davenport's (b. 2000) music aims to take the listener on an emotional, yet captivating journey; to justify his own unexplainable, yet common emotions of his life. Davenport finds inspiration through most disciplines of the arts: including visual mediums, performative mediums, and literary ones, as well as nature and his own life experiences. Many works of his are based on specific moments in his life. Ask him about it!

Davenport is a midwest-based composer He studies at Ohio University under Dr. Robert McClure and previously Dr. Mark Phillips. He also studied with Dr. Kyong Mee Choi and Dr. Teddy Niedermaier at Roosevelt University's Summer Composition Institute. His most recently premiered work, "Narcissus", is a piece for flute and piano that explores the myth through the lens of a love story. This summer he will have a premiere performance of his newest piece "The Moon (Reversed)" by the Summer Orchestra of the Chicagoland Area.

**Matthew Kennedy** (b. 1987)

*Triceratops*, tasty grooves for saxophone trio (2017)

Matthew Kennedy's music contains disarming simplicity, often seeking out dark places with an uninhibited wonder and spirit of exploration. His work has been performed on five continents and in fifteen countries, receiving critical acclaim including honors and commissions from ASCAP, BMI, Opera on Tap, Boston Musica Viva, Ohio Arts Council, Hartford Opera Theater, bassist Robert Black, Dynamic Music Festival at NYU, as well as residencies at Marble House Project (VT), Atlantic Center for the Arts (FL), Hambidge Center (GA), Crosshatch Center for Art and Ecology (MI), The Horned Dorset Artist Colony (NY), Soaring Gardens Artist's Retreat (PA), and the Mayapple Center for the Arts and Humanities (CT). Recent activities include performances and lectures at New Music Gathering at Boston Conservatory, Duke University, BGSU New Music Festival, University of Virginia, Constantinides New Music Ensemble (LSU), Florida Flute

Association, Northwestern University New Music Conference, Fresh Inc. Festival, Tampa Homegrown Concert Series, and the North American Saxophone Alliance International Conference. His works are published through Just a Theory Press and Echo Grove Publishings. Recently his Theme + 4 Brief Variants (2009, rev. 2015) was selected for publication in NewMusicShelf's Anthology of New Music: Solo Piano Vol. 1. Recordings of his work have been published by Parma Recordings, Soundset Recordings, and Ink & Coda Journal. Matthew holds degrees from The Hartt School and Butler University where his primary teachers have included Michael Schelle, Robert Carl, Larry Alan Smith, Elizabeth Brown, and Manuel Sosa. He is currently the Assistant Professor of Composition and Theory at Heidelberg University and has previously taught at the University of South Florida and The Hartt School. He currently resides in Tiffin, Ohio with his wife, studio artist Erin Kennedy, and four children.

**Jessie Lause** (b. 1998)

*Hidden Variable* (2021)

Jessie Lause is a composer and educator with a passion for creating inclusive musical experiences. Their work often utilizes subversive polytonality, experimental electronic and acoustic sound practices, alternative notations, surreal theatricality, and diversified sensory engagement. Jessie is originally from central Kentucky and holds a bachelor's degree in arts administration from Butler University in Indianapolis. While living in Indiana, they worked with several Indianapolis arts organizations on fund development, performing arts programming, and venue/gallery management.

Jessie is currently pursuing a master's in music composition at the University of Colorado Boulder where they study with Annika Socolofsky and teach music technology. Their original work was most recently featured at the University of North Georgia's Research on Contemporary Composition Conference, Fifth House Ensemble's Fresh Inc Festival, and the University of Colorado's New Opera Workshop. When not composing, Jessie spends their free time watching Rupaul's Drag Race with their cats, Gubaidulina and Mr. Bear.



**Allison McIntosh** (b. 1994)

*Ad Astra*, Songs by Kansas Poets for Voice and Piano (2019)

Allison McIntosh is a Midwest-based composer. Her music often involves influence from literature, and she is particularly interested in interpreting poetry through art song. Her works have been performed by many talented musicians including the Washington Masters Chorale, Sputter Box, the Meadowlark Project, and members of the Grand Teton Festival Orchestra. She has seen her music performed at Boston Symphony Hall, New England Conservatory's Jordan Hall, and the National Presbyterian Church, as well as many other venues throughout the country. McIntosh graduated with a Doctorate of Musical Arts from the University of Kansas and a Master of Music in composition from the New England Conservatory.

**Mel Mobley** (b. 1966)

*A Winter of Discontent* (2021)

A native of Texas, Mel Mobley currently resides in Monroe, Louisiana. As composer, conductor, performer, and advocate of new music, he has been part of numerous premieres and festivals around the country. He is a founder and coordinator of the New Music on the Bayou Festival which connects composers from around the world with the communities of north Louisiana. While frequently performing with the Monroe, Shreveport, and South Arkansas Symphonies, Mel is also heavily involved in contemporary chamber music including work with the Implosion Percussion Group, the NMB Percussion Group, and M2 – all groups that he served as a founding member. His current composition work focuses on the blending of speech and instrumental sound and the use of “collage poetry” developed from the mesostic procedures of John Cage.

Mel teaches at the University of Louisiana at Monroe and at several camps throughout Haiti in the summers. A member of ASCAP, NACUSA, the Southeastern Composers League, and the Percussive Arts Society, his music can be found on the Ansonica, Navona, and Revello labels. His most recent recording for orchestra, *Labored Breathing*, was released in June of 2021 on

*Polarities* Vol. 2 through Navona Records. More information can be found at [melmobley.com](http://melmobley.com).

**Lynnsey Lambrecht** (b. 1988)

*Spinning* (2022)

Dr. Lynnsey Lambrecht is an Assistant Professor of music theory and composition at Bradley University, and she has presented her research and compositions throughout North America, including the College Music Society International Conference, International Conference on Music Perception and Cognition, The Midwest Clinic, the Music by Women International Festival, the Society of Composers Inc. National Conference, and the Canadian University Music Society. Lambrecht graduated from Michigan State University with a Doctor of Musical Arts in composition and a Master of Music in theory. She also holds a Master of Music in theory and composition from the University of Northern Colorado and graduated summa cum laude from Colorado Mesa University with a Bachelor of Arts in music education. Her research has been published in the Routledge Companion to Music Theory Pedagogy and the International Conference on Music Perception and Cognition proceedings. Lambrecht's compositions and arrangements are published by Grand Mesa Music Publishers, Eighth Note Publications, Pámpano Publications, and Blue Note Music Press. Previously, she has been an instructor of music theory at Western Michigan University and an instructor of music theory and history at the Interlochen Arts Camp.

**Adam Har-zvi** (b. 1994)

*Sonata for Cello and Piano*

Adam Har-zvi is a composer and double bassist originally from New Jersey. His music focuses on rich counterpoint and the intersection between patient lyricism and rhythmic drive. His pieces have been performed by groups such as The Toledo Symphony, The 21st Century Consort, the Mivos Quartet, and The Wind Ensemble Society of New York City. His music has received awards from the National Federation of Music Clubs, The Ohio Federation of Music Clubs and the NJ Arts Collective. He holds

degrees from The Cleveland Institute of Music, UMass Amherst, and Bowling Green State University. His compositional catalog includes works for orchestra, wind ensemble, vocal, chamber, solo, and electroacoustic works.

As a bassist, Har-zvi is a member of the chamber quintet, Newphonia, which commissions several pieces annually and gives numerous performances throughout the United States. As part of Newphonia's Newfound Works Initiative, Newphonia collaborates with high school and college composition departments to foster educational opportunities and the creation of new compositions. This season, Newphonia will be performing recitals and/or residencies at Western Illinois University, Interlochen Academy for the Arts, Louisiana State University, and Bowling Green State University. Additionally, Har-zvi performs regularly with the Adrian, Ashfield, and Mansfield Symphony Orchestras. As a non-classical bassist, he frequently performs with chamber jazz ensembles, and is the double bassist for singer/songwriter Joanna Sterling.

He has studied composition under Jeremy Allen, Christopher Dietz, Mikel Kuehn, Elaine Lillios, Salvatore Macchia, Marilyn Shrude and Kate Soper, and double bass under Salvatore Macchia, Bob Rohwer, Jack Henning and Derek Zadinsky. Har-zvi is currently pursuing his DMA in Contemporary Music at BGSU.

## **MUSIC NOW GUEST PERFORMERS**

### **Garrett Evans, saxophone**

Garrett Evans is a current student at Bowling Green State University, working towards his Doctor of Musical Arts in Contemporary Music Performance. As a musician, Garrett has performed both domestically and internationally. In 2015 he traveled to Strasbourg, France, and gave performances with the Lawrence University Saxophone Quartet as part of their presentation, titled Silent Sound. Domestically, Garrett has performed in a wide variety of locations, such as warming shelters, public schools, country clubs, parks, and malls. In addition to his experience as a chamber musician and performer,

Garrett has also spent a couple of years teaching in public schools in Northern Wisconsin. Garrett has taught middle and high school choir and band, as well as K-6 general music and strings. His primary instructors in saxophone have been Matthew Arau, Jesse Dochnahl, Steven Jordheim, Sara Kind, Sumner Truax, Carrie Koffman and John Sampen.

### **Francisca Freitas, piano**

Francisca Freitas is a pianist from Rio de Janeiro, Brazil. She started playing the piano at age fourteen and since then has developed an interest in performing music of the 20th and 21st centuries as well as chamber music. Francisca enjoys playing both as a solo and collaborative pianist and has performed in music festivals in Brazil such as the Brazil-Germany Festival, the Vale do Café Festival and the Música nas Montanhas Festival. She has recently been awarded second place at the 2022 Conrad Art Song Competition alongside singer Keri Lee. She has also been awarded second place and best performance of Arnold Schönberg's Six Little Pieces Op. 19 at the 23rd Piano Competition in Ituiutaba, MG - Brazil. She holds a Bachelor's degree in piano performance from UNIRIO and is currently pursuing a Master's degree at BGSU, under the guidance of Dr. Solungga Liu.

### **Joshua Heaney, saxophone**

Described as "extremely sensitive dynamically, with a beautiful sound" by renowned British conductor Timothy Reynish, Joshua Heaney is an award-winning concert saxophonist seeking novel expression, storytelling, and human connection through contemporary music. Joshua has collaborated with, commissioned, and premiered over 40 works by distinguished and emerging composers such as Augusta Read Thomas, John Luther Adams, Marilyn Shrude, Marc Mellits, Michael Schelle, Evan Ziporyn, Viet Cuong, Matthew Kennedy, and many others. He has performed throughout the United States at regional and national engagements, including the Bowling Green New Music Festival, Society for Minimalist Music International Conference, SoundNOW, Navy Band Saxophone Symposium, and North

American Saxophone Alliance Conferences. Joshua has also been heard on various music series and radio programs, including ArtsX, EARIEYE at Toledo Museum of Art, the Virginia Center for the Creative Arts' Composer Playlist, WABE Atlanta Music Scene, and WGTE Live from FM 91. Currently, Joshua Heaney teaches saxophone at Heidelberg University and New England Music Camp. Joshua holds music degrees from Susquehanna University (BME), Georgia State University (MM/AD), and is completing the Doctor of Musical Arts at Bowling Green State University. His saxophone studies are with Gail B. Levinsky, Jan Berry Baker, John Sampen, and Frederick L. Hemke. Joshua Heaney is a Conn-Selmer Artist Clinician and performs on Selmer Paris saxophones and mouthpieces exclusively.

### **Dong Yeol Hong, cello**

As an active performer, cellist Dong Yeol Hong has appeared as a concerto soloist with the Korea National Orchestra and Moscow Pre-college chamber Orchestra and has collaborated with Elizabeth De Mio. He has participated in international music festivals such as the Bowdoin International Music Festival and Russia Chamber Music Festival. Mr. Hong has claimed top prizes in the Korea National Symphony Orchestra International Competition, Korea Youth Competition, Second Prize of the Moscow Pre Conservatory Ensemble Competition, Moscow Conservatory International Competition, Moscow Conservatory Contemporary Competition, and CBS Korea Broadcast International Competition. Mr. Hong started his Bachelor's program at the Moscow Conservatory and, after moving to the USA, he earned his Bachelor's degree at Cleveland Institute of Music. He earned his Master's at Indiana University Jacobs School of Music. His major cello teachers are Maria Tchaikovskaya, Alan Harris, Stephen Geber, Melissa Kraut, and Peter Stumpf. Mr. Hong is currently pursuing his Doctoral degree at Cincinnati College-Conservatory of Music with a full scholarship under the guidance of Alan Rafferty.

### **Kirby Leitz, saxophone**

Kirby Leitz is a saxophonist and educator hailing from Newtown, Pennsylvania. His artistic output concerns fostering connection and camaraderie between diverse musical groups and cultures. He has performed throughout the United States at regional and national functions including the Bowling Green State University New Music Festival, Navy Band Saxophone Symposium, and American Saxophone Alliance Conferences. Kirby was also a prize-winning performer in the Susquehanna University Concerto Competition. Outside of the United States, he has performed with multiple chamber ensembles in Niigata, Japan alongside students attending Niigata University through the Susquehanna University GO Program. Kirby holds a Bachelor of Music in Music Education from Susquehanna University (Magna Cum Laude), where he has received multiple merit awards. Currently, he is completing a Master of Music in Saxophone Performance at Bowling Green State University, where he holds a Graduate Assistantship teaching Woodwind Methods. His primary teachers include Dr. Gail B. Levinsky and Dr. John Sampen.

### **Anthony Marchese, cello**

For over 10 years Anthony Marchese has worked to hone his craft as a professional cellist, teacher, and musical collaborator. During his time in the field, he has performed as a featured soloist with the Eastern Michigan University symphony orchestra, placed first in the Barry Manilow concerto competition, and recorded two full-length albums in collaboration with folk singer/songwriter Joanna Sterling. Anthony enjoys exploring all genres of music with an emphasis on folk and world music. Anthony is currently a second-year doctoral student at Bowling Green State University in the studio of Dr. Brian Snow and works as an adjunct professor of cello at Bluffton University. Upcoming projects include the release of new recordings from his various ensembles Duo Comum, Quarteto Raro, and PACEM. One of Anthony's goals in music is to commission and perform works from underrepresented composers, particularly within the LGBTQIA+ community.

### **Mark De Zwaan, piano**

A musician of wide range and versatility, pianist Dr. Mark De Zwaan has captivated listeners internationally with his pathos and explosive virtuosity. As a seasoned performer of classical and jazz styles, De Zwaan has been featured as an artist and clinician across China and the United States, as well as in Europe. His many appearances include performances and artist masterclasses at the Steinway Pacific Headquarters in Shanghai, the Steinway Gallery in Hangzhou, and the Mendelssohn Concert Hall in Luckenwalde, Germany. De Zwaan has also been featured as a lecturer across the globe, and serves on the faculty of Bradley University as Assistant Professor of Music History and Piano.

### **OTHER GUEST PERFORMERS**

**Benjamin Blacketter** holds a Masters degree in Percussion Performance from Butler University, and is an active performer and educator in the greater Indianapolis area. Mr. Blacketter performs with many ensembles in the area, including the Indianapolis Philharmonic Orchestra, Hendricks Orchestra, and the Indiana Wind Symphony. In addition to working as the Drumline Instructor at Indiana State University, he currently teaches at Cathedral High School, Westfield intermediate and Westfield middle school where he teaches techniques for marching, concert band, and percussion ensemble, as well as individual lessons. He also is a music instructor at Vibe Music Academy. Ben has been instructing the Marching Sycamores since 2021.

**Scotty Stepp** has been a visiting adjunct faculty saxophone instructor at Indiana University, Indiana State University, and Millikin University. Scotty completed his Master of Arts in Saxophone Performance at Bowling Green State University under the tutelage of Dr. John Sampen. He received his undergraduate degree from Indiana State University, where he studied with Dr. Paul Bro. He is currently Adjunct Professor of Saxophone at DePauw University and University of Indianapolis.

Scotty has performed throughout the United States, Europe, and China. Most notable are performances at the United States Embassy in Paris, France, selected performer at the German-American Fulbright Program's 50th anniversary conference in Berlin, Germany, and performances in Greece, Cyprus, and Italy. Other saxophone experiences include first prize winner at the 1998 National Saxophone Competition of the North American Saxophone Alliance in Evanston, IL; semi-finalist at the 1998 2nd International Adolphe Sax Competition in Dinant, Belgium; finalist in the 1999 Crane Festival of NEWMUSIC competition in Potsdam, NY; and prize winner as a member of the Millennium Saxophone Quartet at the Fischhoff 2000 National Chamber Music Competition in South Bend, IN. During 2001-2003, Scotty was granted a Fulbright Fellowship and a Harriet Hale Wooley scholarship to study in Paris, France, under the direction of acclaimed saxophonist Jean-Yves Fourmeau. He has performed with the Indianapolis, Chicago Civic, Lafayette, Toledo, Canton, Columbus, Carmel, and Terre Haute Symphony Orchestras as well as the State Orchestra of Thessaloniki, Greece. Scotty currently is a member of the Solaire Quartet.

### **GUEST ORCHESTRA**

The **Indianapolis Chamber Orchestra (ICO)** reaches over 30,000 people annually through its seven-concert series, arts partner services, education and community programs, and radio broadcast. Marking its 38th season in 2022-2023, the ICO is under the direction of Music Director and Principal Conductor Matthew Kraemer. The ICO is the professional Orchestra-in-Residence at the Howard L. Schrott Center for the Arts, Butler Arts Center.

Comprised of 34 professional musicians, the ICO advances and promotes music composed for the small orchestra through professional concert performances and education and outreach programs. The ICO annually presents a concert series that features internationally recognized guest artists, superior local talent, and aspiring young soloists, and showcases the talents of living composers. The ICO's artistic programming delivers on a



brand promise of “ICO-Intimate-Classic-Original” concert experiences, utilizing innovative program formats and intimate concert venues. The ICO takes an active role in perpetuating the art form by commissioning and performing works of living composers, as well as venerable masterworks. The ICO also has the distinction of presenting several world and American premieres.

The ICO is featured prominently in local media with its weekly radio broadcast on WFYI, 90.1 FM. Featuring selections from ICO concerts, this strategic initiative increases community awareness of the ICO and enhances its professional image. In 2017, the ICO was featured on the PBS broadcast of “A Festival of Carols with Sylvia McNair.” Premiered in 2016, James Aikman’s Peacemakers became the subject of an Emmy Award-winning PBS documentary in 2017. In May 2015, the ICO released its first commercial CD, Momentum 21.

The ICO is frequently engaged to provide professional accompaniment for area arts and educational institutions, such as the Indianapolis Symphonic Choir and American Pianists Association. In 2022-2023, the ICO will serve in its 16th year as Orchestra-in-Residence for the Indiana State University Contemporary Music Festival. Through its affiliation

## MUSICIANS OF THE INDIANAPOLIS CHAMBER ORCHESTRA

### VIOLIN I

Mari Lunde  
Thomas Watkins  
Pamela Close  
Yunjung Lee  
Nataliya Nizhalova  
Kara Day

### VIOLIN II

Alfred Abel  
Mélanie Clapiès  
Jennifer Powell  
Tricia Bonner

### VIOLA

Csaba Erdélyi  
Colette Abel  
Donna Lively Clark  
Susan Chan

### CELLO

Marjorie Hanna  
Andrea Kleesattel  
Dong Yoel Hong

### DOUBLE BASS

David Murray  
Andrew Chilcote

### FLUTE

Tammy Thweatt  
Laura Recendez

### OBOE

Pamela Ajango  
Lisa Kozenko

### CLARINET

Eli Eban  
Candice  
Clayton Kiser

### BASSOON

Kara M. Stolle  
Matthew Hogan

### HORN

Layne Anspach  
Sarah Greene

### TRUMPET

John Rommel  
Daniel Golando

### TROMBONE

Jared Rodin

### TIMPANI/ PERCUSSION

Justin Gingrich  
Jimmy Finnie  
Murray Mast  
Rares Caluseriu

### HARP

Annie King

### PIANO

Rebecca Sorley

### PERSONNEL MANAGER

Daniel Golando

### STAGE MANAGER

Amylou Porter

### LIBRARIAN

Bill Shotton

with the three-day immersive educational event, the ICO sponsors a nationwide competition for the composition of new works for chamber orchestra. In 2016, the ICO collaborated nationally with the American Composers Orchestra's "EarShot" program as the first chamber orchestra to present orchestral readings of new works by five emerging American composers. Offering a full range of education and outreach programs for all ages, ICO's virtual education content and residency programs take ICO musicians into area schools for live programs or classroom coaching. Additionally, the ICO partners with Indy Parks to present free, family-friendly concerts each summer.

For more information about the Indianapolis Chamber Orchestra visit [www.icomusic.org](http://www.icomusic.org).

### **Music Director**

Recognized for his "musical sensitivity" and "energized sense of interpretation", **Matthew Kraemer** is quickly making his mark among young American conductors for his inspired performances and versatility. The *Buffalo News* notes, "He presents a tall, dignified and stately podium presence with a quite clear beat, a good sense of shaping melodic lines, and an all business attitude that focused on the music without any histrionics." Kraemer was appointed Music Director and Principal Conductor of the Indianapolis Chamber Orchestra in 2015 and has extended his commitment with the ICO through 2023. He additionally serves as Music Director of the Butler County Symphony (PA) and Artistic Director of Orchestra Indiana. His active guest conducting schedule includes appearances with many of the nation's finest orchestras, including the Atlanta, Baltimore, Cincinnati, Columbus, Houston, Indianapolis, Jacksonville, Nashville, North Carolina, Saint Louis, Spokane, Syracuse, and Toledo symphony orchestras, as well as Canada's Mississauga Symphony, Niagara Symphony, and Hamilton Philharmonic and in Europe with the Vidin Philharmonic and the Orquesta de Cadaqués. Upcoming highlights include performances with Kenny Broberg, Samantha Ege, Zachary DePue, Nicholas Canellakis, Demarre McGill, Denzal Sinclair, and Dee Daniels. Future guest conducting includes reengagements

with the Arkansas Symphony, Richmond (IN) Symphony, Toledo Symphony, Erie Philharmonic, Louisiana Philharmonic, and Rochester Philharmonic.

Kraemer served as associate conductor of the Buffalo Philharmonic from 2009 to 2014, where he regularly led the orchestra in each of its concert series. A passionate advocate for new music, he has performed the works of many living composers during his career and has led the American Composers Orchestra's *EarShot* readings with several orchestras. The ICO was awarded a Virginia B. Toulmin commission for emerging women composers under his leadership. Kraemer has also served as Music Director of the Erie Chamber Orchestra and associate conductor of the Virginia Symphony Orchestra.

Increasingly recognized for his committed advocacy of music education and his devotion to young audiences, he currently serves on the faculty at New England Music Camp, where he conducts the symphony orchestra and teaches chamber music. The Buffalo Philharmonic's award-winning education concerts grew exponentially under his leadership, expanding to reach over 40,000 students throughout western New York. He played an integral role in the creation of the orchestra's successful live broadcast concerts with Time Warner Cable, as well as implementing new collaborations with many organizations in the Buffalo community. His performances are broadcast regularly on NPR's Performance Today.

An Indiana native, Kraemer studied conducting in Vienna, Austria with Salvador Mas Conde and was twice a fellowship conductor at the American Academy of Conducting at Aspen. He has additionally participated in the National Arts Center Conductor's Program in Ottawa, Canada. His conducting teachers include David Zinman, Robert Spano, Stanley DeRusha, and Jorma Panula. Kraemer is a graduate of Butler University and the University of Nevada, where he assisted former Cincinnati Symphony concertmaster Phillip Ruder. An accomplished violinist, he was a member of the Nightingale String Quartet. His principal violin teachers include Phillip Ruder, Herbert Greenberg, and Larry Shapiro. When he is not performing, Kraemer enjoys cooking, running, and reading. He and his wife, Megan, reside in Indianapolis with their sons Gabriel and Nathaniel.

# PAST PARTICIPANTS

GA – University of Louisville Grawemeyer Award winner and year

PP – Pulitzer Prize winner and year

## GUEST ORCHESTRAS

2007–2022

The Indianapolis Chamber Orchestra

1987–2006

The Louisville Orchestra

1967–1986

Indianapolis Symphony Orchestra

## PRINCIPAL GUEST COMPOSERS

2022 Stacy Garrop

2021 Jake Runestad

2019 Robert Paterson

2018 Marc Mellits

2017 Narong Prangcharoen

2016 Libby Larsen  
James Beckel

2015 Carter Pann

2014 Derek Bermel

2013 Evan Chambers

2012 Christopher Theofanidis

2011 Eric Ewazen

2010 Gabriela Lena Frank

2009 Steve Reich (PP, 2009)

2008 Dan Locklair

2007 David Baker

2006 Augusta Read Thomas

2005 Roberto Sierra

2004 Tod Machover

2003 Stephen Paulus

2002 Chen Yi

2001 Richard Einhorn

2000 Aaron Jay Kernis (PP, 1998; GA, 2002)

1999 Shulamit Ran (PP, 1991)

1998 Michael Daugherty

1997 George Crumb (PP, 1968)

1996 Libby Larsen

1995 Samuel Adler

1994 Karel Husa (PP, 1969; GA, 1993)

1993 Chinary Ung (GA, 1989)

1992 David Del Tredici (PP, 1980)

1991 John Harbison (PP, 1987)

1990 John Corigliano  
(PP 2001, GA, 1991)

1989 William Bolcom (PP, 1988)

1988 Joan Tower (GA, 1990)

1987 Gunther Schuller (PP, 1994)

1986 Bernard Rands (PP, 1984)  
Maximo Flugelman  
Alexina Louie

1985 Joseph Schwantner (PP, 1979)

1984 Ellen Taaffe Zwilich (PP, 1983)

1983 Ned Rorem (PP, 1976)

1982 Jacob Druckman (PP, 1972)

1981 George Rochberg

1980 Martin Mailman

1979 None (Sept.)  
William Kraft (Jan.)

1978 Barney Childs

1977 Elliot Schwartz

1976 David Cope  
William Maloof

David Baker

1975 David Del Tredici (PP, 1980)

1974 H. Grant Fletcher

1973 Russell J. Peck

1972 No Festival

1971 Michael Colgrass (PP, 1978)  
Donald Erb

1970 Jon Polifrone

1969 Arthur Custer  
Ross Lee Finney  
Nikolai Lopatnikoff  
Ron LoPresti  
Elliott Schwartz  
Laurence Taylor

1968 Leslie Bassett (*PP, 1966*)  
 Jack Beeson  
 Thomas Beversdorf  
 Thomas Bricetti  
 Roy Travis

1967 Donaldson Lawhead  
 Jon Polifrone  
 Paul Schwartz  
 Donald White  
 Charles Wuorinen (*PP, 1970*)  
 Richard Yardumian

## GUEST PERFORMERS

2022 Joseph Lulloph, saxophone  
 Yu-Lien The, piano

2019 Indianapolis Quartet

2017 Heare Ensemble  
 Tianshu Wang, piano

2016 Shattered Glass Ensemble  
 Clara Osowski, mezzo-soprano  
 Jeff Nelsen, horn

2015 Carter Pann, piano

2014 Minju Choi, piano  
 Derek Bermel, clarinet  
 Derek Johnson, guitar

2013 Mary Bonhag, soprano  
 Evan Premo, double bass

2012 Indianapolis Chamber Players

2011 Chicago Saxophone Quartet  
 The Ambassador Brass

2010 Michael Kirkendoll, piano

2009 Steve Reich Ensemble

2008 Fulcrum Point New Music Project

2007 Ronen Ensemble

2006 Callisto Ensemble

2005 Continuum

2004 John Graham, viola  
 Omni Ensemble

2003 eighth blackbird

2002 eighth blackbird

2001 Chicago 21st Century  
 Music Ensemble

2000 The Core Ensemble

1999 The Peabody Trio

1998 Present Music

1997 Continuum

1996 American Brass Quintet

1995 Dorian Wind Quintet

1994 Colorado Quartet

1993 Cleveland Chamber Symphony

1992 The Western Wind

1991 Lydian String Quartet

1990 Aequalis  
 Maro Partamian, mezzo-soprano  
 James Tocco, piano

1989 The Da Capo Chamber Players  
 Joan Morris, mezzo-soprano

1988 Equilibrium  
 Adam Klein, tenor  
 The Dale Warland Singers

1987 Kronos Quartet

1986 Chicago Jazz Quintet  
 Shari Anderson, soprano

1985 The Percussion Group/Cincinnati

1984 The Chester String Quartet

1983 Nelda Nelson, soprano  
 Arkady Orlovsky, cello  
 Suzuki and Friends (Indianapolis)

1982 Suzuki and Friends (Indianapolis)

1981 The Chester String Quartet

1980 Equilibrium  
 Diane Kesling, mezzo-soprano

1979 The University of Illinois  
 (*Sept.*) Contemporary Chamber Players  
 Paul Schoenfield, piano  
 Jack Kirstein, cello  
 Carolyn Fittz

1979 Hank Roberts and the Terre Haute  
 (*Jan.*) New Creation Ensemble

1978 Jan DeGaetani, mezzo-soprano  
 Gilbert Kalish, piano

1977 Indianapolis Jazz/Rock Ensemble

1976 Gita Karasik, pianist

1975 The McLean Mix

1974 None

1973 None

1972 No Festival

1971 Paul Reed, pianist

1970 None

1969 None

1968 None

1967 Lili Chookasian, soprano



## COMPOSITION CONTEST WINNERS

2022	Kyle Rivera	1999	Mark Kilstofte	1980	Joey Bargsten Maximo Flugelman Stephen Stucky Jordan Tang	1975	James Balentine Priscilla McLean James Riley Greg Steinke Gary C. White Ramon Zupko
2021	Craig Peaslee	1998	James Grant	1979	Aurelio de la Vega (Sept.) Frederick Fox Sydney Hodkinson Vincent McDermott John Rinehart	1974	David Cope William Dargan Barton McLean Theldon Myers Jeffrey Prater Glenn Spring
2020	Benjamin Krause	1997	Garrison Hull	1979	Randall Henn (Jan.) Byron Hermann James Hobbs III James Horner William Steinort	1973	Kurt Carpenter Nicholas D'Angelo William J. Maloof Edward J. Miller Pasquale J. Spino Paul Steg
2019	Michele Caniato	1996	Jennifer Higdon (PP, 2010)	1978	Conrad Cummings Arthur Jannery Daniel Kessner Paul Reale Sheila Silver	1972	No Festival
2018	Roger Zare	1995	Srdan Dedic	1977	Will Gay Bottje Simon Carfagno Gerald Plain George Michael Schelle Byron Tate	1971	Richard Busch Charles Campbell Kurt Carpenter Gordon Goodwin Walter Mayes Paul Turok Paul Whear
2017	Arthur Gottschalk	1994	Lawrence Rapchak	1976	Robert Barclay Richard Busch Robert Keys Clark Curtis Curtis-Smith Andrew Frank Andrew Imbrie James Morgan Carl Vollrath	1970	None
2016	Reinaldo Moya	1993	Augusta Read Thomas	1969		1968	None
2015	None	1992	Daniel Godfrey	1967		1967	None
2014	Michael-Thomas Foumai	1991	David Dzubay				
2013	Veronika Krausas	1990	Michelle Ekizian				
2012	Bin Li	1989	Jeffrey Hass				
2011	Nicolai Jacobsen	1988	John Muehleisen				
2010	Joseph Dangerfield	1987	Stephen Hartke				
2009	Lansing McLoskey	1986	Timothy A. Kramer Linda Bouchard				
2008	Alejandro Rutty	1985	Tyler White James Underwood Thomas Ludwig				
2007	David Dzubay	1984	Julius Burger Eric Stokes Jerry M. Owen				
2006	Karim Al-Zand	1983	Donald Grantham Larry Stuckenholtz Jan Swafford				
2005	Robert Paterson	1982	Michael Kurek Faye-Ellen Silverman Stephen Suber				
2004	Andrián Pertout	1981	Ruth Anderson Ann Gebuhr Scott Meister				
2003	Ann K. Gebuhr						
2002	Mike McFerron						
2001	Cindy McTee						
2000	Peter Knell						

## GUEST MUSIC CRITICS/SCHOLARS/EDUCATORS

2019	Ted Green, Film Director & Tyron Cooper, Film Composer	1986	Eric McLean, <i>Montreal Gazette</i>
2018	Jeff Frizzi, Clay Middle School in Carmel, Indiana	1985	David Hamilton, Freelancer
2017	Sam Fritz, Center Grove Middle School Central, Greenwood, Indiana	1984	Michael Anthony, <i>Minneapolis Star and Tribune</i>
2015	Kathleen Swayze, Music Educator and Composer, Indianapolis, Indiana	1983	Robert Finn, <i>Cleveland Plain Dealer</i>
2004	Mary Madigan, Boosey & Hawkes	1982	Charles Staff, <i>Indianapolis News</i> Leighton Kerner, <i>Village Voice</i>
2003	Olivia Carter Mather, Jean-Benoît Tremblay, Vincent Benitez, Ralph Lorenz	1981	Stephen Cera, <i>Baltimore Sun</i> Betty Dietz Krebs, <i>Dayton Daily News</i>
2002	Brian Sacawa, Paolo Bortolussi, Tom Lopez, Patti Plascak Willey	1980	William Littler, <i>Toronto Star</i> James Wierzbicki, <i>St. Louis Globe-Democrat</i>
2001	Daniel H. Foster, Jeongwon Joe, Charles Leinberger, Thomas Handel, Tobias Plebuch	1979	Lawrence B. Johnson, <i>Milwaukee Sentinel</i> (Sept.) Nancy Malitz, <i>Cincinnati Enquirer</i>
2000	Arved Ashby, <i>American Record Guide</i>	1979	Robert Croan, <i>Pittsburgh Post-Gazette</i> (Jan.) Richard Dyer, <i>Boston Globe</i>
1999	Wynne Delacoma, <i>Chicago Sun-Times</i>	1978	Robert Finn, <i>Cleveland Plain Dealer</i> Karen Monson, <i>Chicago Daily News</i>
1998	Andrew Adler, <i>The Louisville Courier-Journal</i>	1977	None
1997	Kyle Gann, <i>Village Voice</i>	1976	None
1996	David Patrick Stearns, <i>USA Today</i>	1975	None
1995	Willa Conrad, <i>Charlotte Observer</i>	1974	None
1994	Scott Cantrell, <i>Kansas City Star</i>	1973	None
1993	James Wierzbicki, <i>St. Louis Post-Dispatch</i>	1972	No Festival
1992	James Oestreich, <i>New York Times</i>	1971	None
1991	Lawrence B. Johnson, Freelance writer	1970	Charles Staff, <i>Indianapolis News</i> Thomas Willis, <i>Chicago Tribune</i>
1990	John von Rhein, <i>Chicago Tribune</i>	1969	None
1989	Tim Page, <i>Newsday</i>	1968	None
1988	Byron Belt, Newhouse News Service	1967	None
1987	Nancy Malitz, <i>Detroit News</i> , Gannett News Service		

# ACKNOWLEDGEMENTS

## Contemporary Music Festival Committee

Kurt Fowler, Artistic Director, Music Faculty  
Paul Bro, Music Faculty  
Colleen Davis, Music Faculty  
Yunjung Lee, Music Faculty  
Angela Reynolds, Music Faculty  
Dan Powers, Music Faculty

## Indiana State University

Deborah J. Curtis, President  
Christopher Olsen, Provost and Vice President  
for Academic Affairs  
Melinda R. Roberts, Dean, College of Arts  
and Sciences  
Theodore Piechocinski, Interim Director,  
School of Music  
Hulman Center, Tilson Music Hall, and  
University Hall Staff  
Audio Visual Services  
University Communication  
University Marketing

## Program Book

Kurt Fowler and Paul Bro, Editors  
Jen Johnson, Graphic Design

## Media

Terre Haute Tribune-Star  
WFIU-FM

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