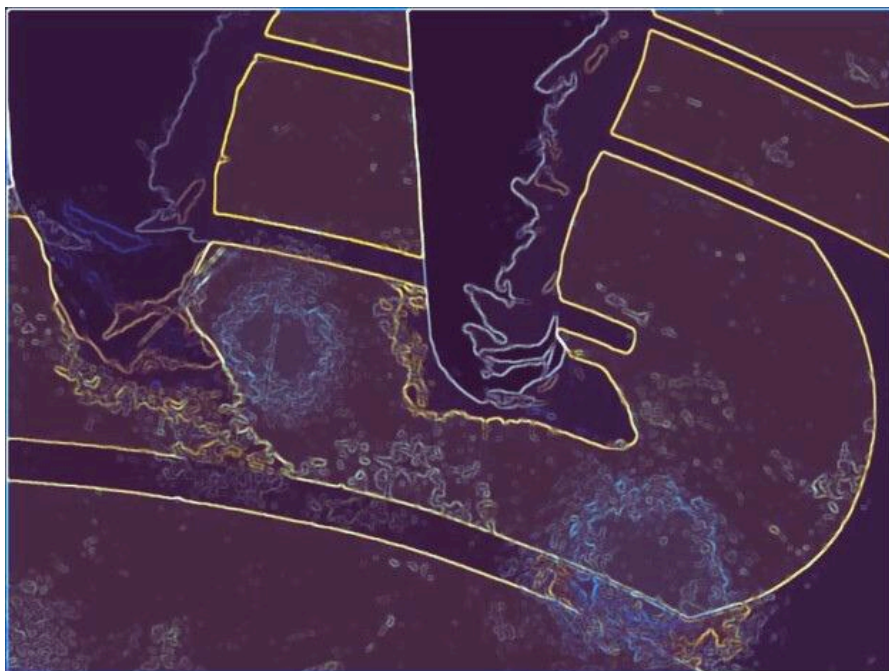




New Music @ Augie

The Labyrinth Walk

**featuring students, faculty, and friends of
Augustana University**

February 16, 2024
Hamre Recital Hall
7:30 PM

PROGRAM

Part I: Purgation

Pièce pour jeunes pianistes

Georges Aperghis
(b. 1945)

Jayda Hoffman, piano

Micro Sonic Sketches
II. Mental Activities

Sofia Jen Ouyang
(b. 2001)

Connor Gibbs, vocalist

Kaila Kantuz

Gabriel Erkoreka
(b. 1969)

Jayda Hoffman, piano

Part II: Illumination

Divertimento
IV. Scherzando

Ralph Raymond Hays
(b. 1962)

Brenen Brandenburg, clarinet; Kate Preheim, clarinet;
Lillian Dirksen, clarinet; Nathan Loeza, bass clarinet

Labyrinth of Light

Nathan Daughtrey
(b. 1975)

Aidan Christensen, marimba
Anna Vorhes, harp

Choice
**world premiere*

Connor Gibbs
(b. 1995)

Thomas Fortner, cello

Part III: Union

Divertimento

Ralph Raymond Hays

III. Tranquillo

(b. 1962)

**Brenen Brandenburg, clarinet; Kate Preheim, clarinet;
Lillian Dirksen, clarinet; Nathan Loaeza, bass clarinet**

:: leo ::

Olivia Jones

(b. 1985)

Electronic Audio

Little Pieces of Us

Connor Gibbs

**world premiere*

(b. 1995)

**Abrianna Doppenberg, flute; Jacob Pagone, oboe;
Irelynn White, clarinet; Kyan Carlson, horn;
Kyra Gurath and Xaria Gurath, violin I;
Tessa Letham and Giyun Seo, violin II;
Thomas Fortner, conductor**

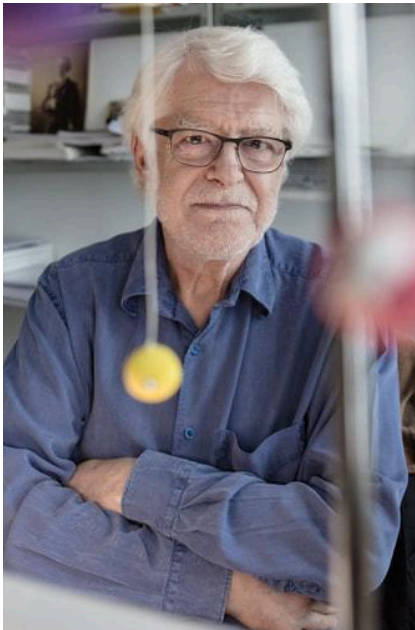
BIOGRAPHIES



Jayda Hoffman

- *Pièce pour jeunes pianistes* (piano)
- *Kaila Kantuz* (piano)

Jayda Hoffman is a current student at Augustana University. She is in her sophomore year and is a music major with a focus on piano while also having violin as her second instrument. She is currently studying with Dr. Shu Li on the piano and is in the Augustana Orchestra. She grew up in Sioux Falls, South Dakota and graduated from Lincoln High School in 2022. She started learning piano in the first grade and decided to pursue music when she transferred to Augustana University in the spring of 2023, the second half of her freshman year in college.



Georges Aperghis

- *Pièce pour jeunes pianistes* (composer)

Georges Aperghis was born in Athens in 1945. He has lived and worked in Paris since 1963. His work is notably characterized by a questioning about languages and the meaning. His compositions, whether instrumental, vocal or for stage, explore the borders of the intelligible, he likes to create twisted tracks which allow him to keep active the listener (stories emerge but are suddenly refuted).

Aperghis's music is not strictly linked to any dominant musical aesthetics of the contemporary musical creation but follows on his century by a dialogue with other forms of art and an extreme open-mindedness to the other. This otherness is combined with innovation when he includes electronics, video, machines, automatons or robots to his performances. Aperghis works closely with a group of interpreters who are entirely part of the creative process. They are comedians (Edith Scob, Michael Lonsdale, Valérie Dréville, Jos Houben), instrumentalists (Jean-Pierre Drouet, Richard Dubelski, Geneviève Strosser, Nicolas Hodges, Uli Fussenegger) or vocalists (Martine Viard, Donatienne Michel-Dansac, Lionel Peintre).

From the 90's he shared new artistic collaborations with dance (Johanne Saunier, Anne Teresa De Keersmaecker) and visual arts (Daniel Lévy, Kurt D'Haeseleer, Hans Op de Beeck). The main European contemporary music ensembles have developed a working relationship

with Aperghis through settled commissions that are now part of their repertoire (Ictus, Klangforum Wien, Remix, Musikfabrik, Ensemble Modern, Intercontemporain, Vocalsolisten, the SWR choir).

“Aperghis has certainly acquired the freedom to put himself on the high wire, to risk the fall. But the difference is he knows that when the acrobat falls, he doesn't fall into emptiness: he falls onto other wires, from which he can jump even higher!! You can negotiate with danger, play with it, turn it into a vanishing point on the horizon. In his case, it is always present. It re-emerges incessantly, all the time, whenever unforeseen elements are introduced; not to break with the formal chain of complexity, but to find other forms of expression.”

Recent distinctions: the Mauricio Kagel Prize in 2011, the Golden Lion for Lifetime Achievement - Venice Biennale Musica 2015, the BBVA Foundation Award “Frontiers of Knowledge » in 2016 (category contemporary music), the Foundation Kaske-Munich in 2016, Grand Prix SACD 2018, Ernst von Siemens Music Prize 2021.



Connor Gibbs

Concert Organizer, with School of Music Administration

- *Micro Sonic Sketches: II. Mental Activities* (voice)
 - *Choice* (composer)
- *Little Pieces of Us* (composer)

Connor Gibbs (b. 1995) is a music educator, composer, and singer from Western Massachusetts. He recently graduated from Bowling Green State University, receiving his MM degree in Composition after studying with Dr. Marilyn Shrude, Dr. Christopher Dietz, and Dr. Mikel Kuehn. Connor previously graduated from Wagner College in May 2017 and taught choral and vocal music in Springfield, Massachusetts for three years. Since September 2022, Connor has worked for the South Dakota Symphony Orchestra, currently as their Concert Operations and Youth Orchestra Manager.

Connor's music has been described as modal and motivic, shifting through different colors to achieve surprising and occasionally programmatic effects. Recent inspirations have included outer space and the greater universe, as well as the inner workings of the human psyche. His work has been performed across the United States and Europe at festivals and workshops including the Space City New Music Festival, Dartington International Music Festival, European University Cyprus International Composition Workshop, Boise New Music Series, highSCORE Festival, ICEBERG Institute, New Music on the Bayou, Nief-Norf Summer Festival, soundSCAPE Festival, and more. Collaborations with other artists include violinist Esther Abrami, flutist Iwona Glinka, playwright Daniel Smith, and more.

Composition came to Connor later, influenced by his studies in vocal music. At Wagner College, Connor formed the Wagner College Contemporary Vocal Ensemble in 2017 and the Wagner College Madrigal Singers in 2016, while singing as tenor section leader with the Wagner College Choir which toured Florida and Spain, and appeared on stage in three separate, combined ensembles at Carnegie Hall.

Other musical ventures for Connor include playing auxiliary percussion for the A-Natural Concert Band in the Massachusetts-Vermont-New Hampshire tristate area, as well as developing an “Expanded Toy Piano” and “Piccolo Glockenspiel,” among other projects. When not engaged in music, Connor is passionate about hiking and exploring the remaining natural world.

More Information Available At: <https://www.connorgibbs.com> | Photo Credit: Regan Raanes



Sofia Jen Ouyang

- *Micro Sonic Sketches: II. Mental Activities* (composer)

Sofia Jen Ouyang is a composer interested in the intersection between musical, literary, and philosophical concepts. She is the winner of the 2023 BMI Composer Award, Columbia University Douglas Moore Prize, Juilliard Orchestra Competition, The American Prize in Composition, and The Juilliard School's Gena Raps Prize. In addition, she is a 2025 DeGaetano Institute Fellow with Orchestra of St. Luke's and received honorable mention from the 2023 Luigi Nono Composition Prize. Sofia's works has been performed in venues such as Lincoln Center, Columbia University Miller Theatre, National Sawdust, Vienna MdW, and in Lucerne Festival, Lake Champlain Chamber Music Festival, APAC Choir Festival, New Music On The Point, and Atlantic Music Festival. She has received commissions from New York Virtuoso Singers, Columbia University New Opera Workshop, Hsin-Yun Huang, and has collaborated with Ensemble Modern, JACK Quartet, Trio Immersio, Jeffrey Zeigler, and Sae Hashimoto, among others. Sofia is currently finishing her bachelor degrees in Philosophy and Music at Columbia University, and studies with Andrew Norman and Amy Beth Kirsten at The Juilliard School.



Gabriel Erkoreka

• *Kaila Kantuz* (composer)

Gabriel Erkoreka was born in Bilbao in 1969. He studied at the J. C. de Arriaga Superior Conservatoire and with Carmelo Bernaola, receiving graduation awards in composition and piano. In 1995 he entered the Royal Academy of Music in London, where he pursued postgraduate studies in Composition with Michael Finnissy. He obtained the DipRAM and a Master's Degree with Distinction from the University of London.

His works have been performed at many venues and festivals, including the following: the Venice Biennale in 2004, 2014 and 2019; the ISCM World Music Days in Manchester (1998), Hong Kong (2007) and Beijing (2018); the Vienna Musikverein; the South Bank Centre, ICA and Wigmore Hall in London; the

Festival Musica Strasbourg; the Huddersfield Contemporary Music Festival; the Toru Takemitsu Festival in Tokyo; the New Music Festival in Sydney; Carnegie Hall and Symphony Space in New York; the Time of Music Festival in Viitasaari (Finland); the Konzerthaus in Berlin; the Salle Cortot in Paris, as well as in other cities such as St Petersburg, Buenos Aires and Wellington.

His music has been released on DVD by the BBVA Foundation and on CD on the Stradivarius, Verso and Harmonia Mundi labels, with the ensemble recherche, Trío Arbós, Orchestra of the Community of Madrid and the countertenor Carlos Mena. He has received commissions from the Nieuw Ensemble, Arditti Quartet, Hannover Biennale für Neue Musik, Ensemble Court-Circuit, PluralEnsemble, Grupo Enigma, Royal Academy of Music Symphony Orchestra, National Orchestra of Spain, ORCAM, Cadaqués Orchestra, Basque National Orchestra, Bilbao Symphony Orchestra, Quincena Musical of San Sebastian, Festival ENSEMS in Valencia, and the Guggenheim Museum in Bilbao to mark its tenth anniversary. He was composer-in-residence with the Spanish National Youth Orchestra (JONDE) during the 2001-2002 season. In 2018 he was given Carte Blanche with the OCNE, celebrated at the National Music Auditorium in Madrid.

Erkoreka has won various awards for his compositions, such as the Reina Sofia Prize for Music Composition in 2008, first prize at the 1996 SGAE Awards, the Basque Government Award for Contemporary Music, and the Josiah Parker Prize from the Royal Academy of Music in London. In 2001 he won the Prix de Rome and the composition prize awarded by the Colegio de España in Paris and the INAEM. He has participated at the UNESCO International Rostrum of Composers and the 1998 Gaudeamus Music Week.

In 2001 he was made an honorary associate member of the Royal Academy of Music (ARAM), where he taught orchestration classes. In 2014 he held the Manuel de Falla Chair of Composition in Seville, and also he gave the opening lecture at the University of the Basque Country summer courses. He has given conferences at the Berlin University of Arts (UdK)

and the Complutense University of Madrid. He currently holds the post of professor in composition at MUSIKENE – Superior Conservatoire of the Basque Country. He is also the artistic director of the BBVA Foundation Contemporary Music Concert Series in Bilbao.

Gabriel Erkoreka has received the 2021 National Music Award, given by the Spanish Ministry of Culture. | *Photo Credit: Miguel Perez Cocera*



Thomas Fortner

- *Choice* (cello)
- *Little Pieces of Us* (conductor)

Conductor Thomas Fortner is a passionate musical communicator, creative programmer, innovative arts entrepreneur, and dynamic educator. Since 2017, he has served as the Assistant Conductor and Youth Orchestra Music Director of the South Dakota Symphony Orchestra, “one of America’s boldest orchestras” –Alex Ross, *The New Yorker*.

In 2023, Fortner was assistant conductor of the Berlin Academy of American Music during their performance at the George Enescu Festival in Bucharest, Romania – one of the world’s largest music festivals. In July of 2023, Fortner conducted concerts at the Crescendo Summer Institute (in Tokaj, Hungary), leading musicians from orchestras including the Pittsburgh Symphony, the Bergen Philharmonic Orchestra, the Malmö Symphony Orchestra, the Hungarian Radio Symphony Orchestra, the Nationaltheater-Orchester Mannheim, the North Czech Philharmonic Orchestra, the Philharmonic Orchestra of Bremerhaven, the Filharmonia Sudecka, and the Chamber Orchestra of Europe.

In past seasons, Fortner has appeared as cover conductor with the Omaha Symphony and the Concert Artists of Baltimore and as guest conductor with the Amarillo Symphony, the South Dakota Ballet, the Southwest Minnesota Orchestra, and the Twin Cities Symphony – a startup orchestra exploring innovative programming and venues.

Realizing that creativity education is vital to the success of future generations, Fortner founded Creativity Club, a program designed for students of the South Dakota Symphony Youth Orchestra to nurture their skills in music composition and other innovative approaches to problem-solving, culminating annually in a performance of their orchestral compositions by their peers. Recent education programs with the SDSO have included the 2023 and 2022 Young People’s Concerts (which was broadcast statewide in South Dakota) and Carnegie Hall’s “Link Up.”

Fortner was a member of the final conducting class selected by the late Gustav Meier to attend the Peabody Institute of The Johns Hopkins University, where he studied with Marin Alsop and Markand Thakar, participated in masterclasses with the Baltimore Symphony, completing his Graduate Performance Diploma in conducting in 2017.

Additionally, Fortner completed a Bachelor's and Master's of cello performance at McGill University in Montreal, Quebec. Fortner received a Graduate Performance Diploma in conducting from the Peabody Institute of The Johns Hopkins University, where he studied with Marin Alsop and participated in masterclasses with Leonard Slatkin, Markus Stenz, Nicholas McGegan OBE, and Hannu Lintu.

As a cellist, he has performed chamber music alongside musicians from orchestras such as the Houston Symphony, the San Francisco Symphony, and the Minnesota Orchestra. Off the podium, Fortner is pursuing his passion for flight by working towards earning his Pilot's License. More information can be found on Facebook **@thomasfortner** and Instagram **@thomas_fortner_conductor**

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We are delighted to feature students from the **South Dakota Symphony Youth Orchestra** orchestral ensembles and chamber music program ("Camerata"). These students are:

Orchestral Students

Kyan Carlson, horn
Abrianna Doppenberg, flute
Kyra Gurath, violin
Xaria Gurath, violin
Tessa Letham, violin
Jacob Pagone, oboe
Giyun Seo, violin
Irelynn White, clarinet

Camerata Chamber Music Students

*Brenen Brandenburg, clarinet
*Lillian Dirksen, clarinet
Nathan Loaeza, bass clarinet
Kate Preheim, clarinet

** also in the orchestral ensembles*

The **South Dakota Symphony Youth Orchestra** is an elite music education program comprised of five student ensembles, ranging from a string orchestra for beginning students to a symphonic orchestra for advanced players, and chamber orchestra for student musicians ages 6 – 18. These ensembles provide an inspiring group setting that gives young musicians the tools and training to pursue artistic passions, develop musical talents, and build leadership skills. Performances are scheduled at major venues throughout each season, giving students multiple opportunities to showcase their musical talents.



Ralph Raymond Hays

- *Divertimento for Clarinet Quartet* (composer)

Ralph Raymond Hays is a Pulitzer Prize nominated composer and arranger. He was born and raised in Wooster, Ohio and received his BA in music and Juris Doctorate from the University of Miami where he studied with Alfred Reed. From Kent State University he earned his MA in Music Composition and completed his certification in Music Education. Ralph has served on the faculty of Castleton University in Vermont; Skidmore College in Saratoga Springs, New York; the College of Saint Rose in Albany, New York; and Kent State university where he taught Music Theory, Ear Training, Orchestration and Arranging, Saxophone Methods, and Music Appreciation. He has also taught K-12 music, foreign language, art, general education, and special education throughout northeast Ohio and upstate New York.

Ralph's compositions have received awards and accolades from numerous foundations and performing groups including ASCAP, SCI, The Choral Journal, The Meet the Composer Foundation, The New York Arts in Education Foundation, and the Dallas Symphonic Winds. He has received numerous commissions, and has orchestrated and composed backgrounds for live concerts featuring the artists Michael Feinstein and Bernadette Peters. Many of Ralph's published works consistently appear among the top sellers in the Hal Leonard catalog.



Aidan Christensen

- *Labyrinth of Light* (marimba)

Aidan Christensen is a senior at Augustana University where he majors in Computer Science and Data Science with minors in Math, Physics, and Music. He is active in the Augustana School of Music as percussion section leader for the Augustana Band, Percussion Ensemble member, participant in Viking Marching Band activities, and Percussion Manager for the School of Music. Aidan played in the pit orchestra for Augustana Theatre's production of *The Drowsy Chaperone* and he was chosen as one of three winners in Augustana's 2023 Concerto Aria competition. Aidan currently studies percussion under Leo Taylor and studies organ under Matt Tylutki.

Aidan graduated from Roosevelt High School. While there he participated in marching band and winter guard along with being part of the concert bands, symphonic orchestra, and percussion ensembles. He was selected for both All State Band and All State Orchestra. Aidan auditioned and was selected to compete in University of South Dakota's first Young Artist Recital Competition in 2019. Aidan placed first in the Winds/Percussion class for his marimba solo and placed second in the piano class.

Aidan loves to find new and interesting pieces that challenge him. He is always exploring the websites of music publishers for the newest percussion works. *Labyrinth of Light* is one such piece. When he is not practicing music, Aidan enjoys chatting with friends and family, creating computer programs, playing games, and doing jigsaw puzzles.



Anna Vorhes

• *Labyrinth of Light* (harp)

Sharing the harp with audiences of all types has been Anna Vorhes's mission through her career. She has performed regularly throughout South Dakota, Iowa, North Dakota and Minnesota. Audiences have ranged from young elementary school students to senior citizens, from people who have never heard the harp to those who are true aficionados of classical music, and venues have ranged from school gymnasiums to city parks to the Great Hall of the Washington Pavilion. She works with various instrumental and vocal ensembles as well as appearing as a soloist. She has been a regular member of the Sioux City Symphony, the Fargo/Moorhead

Symphony, the Black Hills Symphony and the Northwest Iowa Symphony Orchestra at various times throughout her career. Her affiliation with the South Dakota Symphony includes writing program notes as well as playing second harp. She teaches harp for Augustana University in Sioux Falls. She maintains a private studio with students ranging from young children to senior citizens. She lives in Sioux Falls where she is a member of First Lutheran Church. In her leisure time she is a renaissance reenactor, playing the Elizabethan character of Lady Anne Cooke Bacon (mother of Francis Bacon) for the Siouland Renaissance Association. Anna received a Bachelor of Arts degree with majors in music and psychology from Macalester College in St. Paul, Minnesota, and a master of music degree in harp performance from the University of Arizona.



Nathan Daughtrey

- *Labyrinth of Light* (composer)

Composer and keyboard percussionist Nathan Daughtrey is driven by curiosity, relentlessly seeking ways to meld his lifelong passions. As a performing artist & clinician for Yamaha percussion and Salyers Percussion mallets, his varied career has taken him all over the world, appearing as a keyboard soloist in Australia, Asia, Eastern Europe, and throughout North America. Nathan has released two solo marimba albums – *Spiral Passages* and *The Yuletide Marimba* – the latter featuring his original arrangements of popular Christmas carols for the instrument. Additionally, he has appeared on many other albums, including Emma Lou Diemer's *Pacific Ridge*, performing as soloist on her *Concerto in One Movement for Marimba & Orchestra* with the Slovak Radio Symphony Orchestra.

Nathan first discovered and cultivated his compositional voice through works involving percussion, including solos, duets, and ensembles. After one too many experiences being a bored, young “drummer” in the back of a band room, he made it his mission to compose wind band music across all difficulty levels with engaging, independent percussion parts that add color and drive, making those players indispensable. Perhaps best known for his percussion ensemble pieces, like *Mercury Rising* and *Firefly*, Nathan has also amassed an impressive catalog of chamber works combining percussion with woodwinds, brass, strings, and voice.

Being a collaborative chamber musician on his own pieces has been the most rewarding means of combining his passions for performing and composing. This is best illustrated on the album *Praxis* with euphoniumist Brian Meixner, which includes recordings of Nathan's duet *Spitfire* and his award-winning *Coming Home* for solo euphonium & percussion quintet. He maintains a healthy commission schedule, composing works across genres for performers, ensembles, and directors worldwide.



Olivia Jones

- *leo* (composer)

Olivia is currently a PhD candidate at Melbourne University's School of Jazz & Improvisation (Australia), where they are active in the local new music community. Olivia completed their Master of Music at The New School, New York.

<https://oliviadjonesmusic.bandcamp.com>

PROGRAM NOTES

“The Labyrinth Walk” (New Music @ Augie, Concert 1)

In preparing to organize tonight's concert, it was suggested early on to include Nathan Daughtrey's *Labyrinth of Light*. Daughtrey's work takes inspiration from a spiritual labyrinth, a long winding path from the outer edge to the center of a circle, often used in meditative and religious practices. Daughtrey cites in the program note for his work three different stages of the walk through a labyrinth: purgation, illumination, and union.

Feeling inspired, this concept was lifted and used to build the entire concert's program. This triad of states is referenced in several sacred and mystic contexts, but for tonight's concert will be used more neutrally or secularly. The first portion of this journey is “Purgation,” a stage of purification. We set our thematic baseline musically with the modernist colors of Georges Aperghis in his *Piece for Young Pianists*. A vocal interlude of guttural and airy sounds in the *Mental Activities* micro sonic sketch of Sofia Ouyang may represent the processing of one's current state, and resolving to grow away from this state. The short piano work *Kaila Kantuz* by Gabriel Erkoreka was written as a “farewell,” and serves as a transition to the second portion of tonight's program, and a “farewell” to our previous selves.

The second portion of this journey is “Illumination,” where continued growth and understanding is at the forefront. (The Greek analog here is “Theoria,” which translates to “Contemplation.”) The fourth movement of Ralph Raymond Hays's *Divertimento* quartet is extracted to position us at a light-hearted, but receptive and open state. We process the full breadth of the meditative journey in Daughtrey's work, placed at the center of this concert program, and we continue with the work to advance through the labyrinth with *Choice*, a new work for solo cello that requires the cello to be detuned significantly for musical and extramusical effect. The piece itself is set to end as a sonic meditation of its own.

The final portion of this journey is “Union,” which in a more secular context may refer to having grown through this reflection and reaching a conclusion to our path for catharsis (which itself is the Greek analog to “Purgation”). We first hear the third movement of Hays's clarinet quartet, which provides warmth and relief, albeit maybe slightly bittersweetly. The penultimate work, *leo*, is purely electronic and written by Australian composer Olivia Jones, who wrote this as a lullaby for their son. In their program note, Jones writes “It is about the purity of a child's love.” *leo* comes from a larger suite of electroacoustic works, *mxm*, centering on themes of motherhood. (Thematically, the use of harp melodies in this work hopefully may be heard as hearkening back to the *Labyrinth of Light* although the works themselves are unrelated.)

The final work, *Little Pieces of Us*, centers on themes of coming of age, another journey of growth. Individual musical ideas pierce through a restful harmonic texture, before a union of instruments brings a journey of friends together, along with a final state of celebration: we have reached the end of the Labyrinth. One criticism of a labyrinth concept is that there is a finite goal in reaching the center, or something more spiritually-oriented, but specific and unwavering. These journeys may take our whole lives, and there may be several chapters:

perhaps *Little Pieces of Us* represents one labyrinth of our lives, whereas one of motherhood in *leo* is a labyrinth of a later period. For some, there are multiple labyrinths to walk at once. For you, a small taste of the variety in contemporary music will bring about opinions, judgments, and preferences. We hope that you consider this musical journey for all of its elements, and find something of value in every step along the way.

Pièce pour jeunes pianistes (Georges Aperghis)

Anne-Lise Gastaldi & Valérie Haluk have curated a collection of modern works with the help of several significant composers from the 20th Century. These works were specifically created to serve as an introduction to modern classical music in a variety of styles. Composers included in this project include Georges Aperghis, Pierre Boulez, Peter Eötvös, Ivan Fedele, Cristóbal Halffter, Michaël Jarrell, György Kurtág, Luis de Pablo and Salvatore Sciarrino.

This work features some interesting elements that may not be perceptible to the audience. Much of this piece is built upon a fundamental grouping of notes that has been transposed in different ways, i.e. a fundamental note, with both a note above it by a semitone and by a tritone (“016”). Every note used in Aperghis's piece only appears in one specific octave, e.g. every B natural will only be played in one spot on the keyboard, and this holds true for the full chromatic scale.

Of particular note for this work are the textures and musical colors that are accessible to pianists newer with 20th Century musical vocabulary. There are three sections: the first is more fluid and patient; the second section features fierce attacks with increasing rhythmic intensity; lastly there is a return to a fluid, contemplative wave of notes that is somewhat reminiscent of 20th Century Impressionism.

Micro Sonic Sketches (Sofia Jen Ouyang)

Micro Sonic Sketches is an on-going collection of miniatures for soloists, each featuring specific and creative techniques of the instrument. These sketches use nontraditional approaches to notation that allows for the freedom and flexibility of interpretation of the performer. Each sketch explores a particular topic relevant to our current circumstance of being. The 2nd work in this collection, *Mental Activities*, is for solo voice and explores a wide range in timbre.

Kaila Kantuz (Gabriel Erkoreka)

This small piano piece, whose title means “The Quail Sings,” was written as a farewell (Le-be wohl), and also refers in a veiled way to a Basque traditional song, compiled by Alan Lomax in one of his ethnomusicological travels to the Basque Country in the years 1952-53.

Divertimento for Clarinet Quartet (Ralph Raymond Hays)

Divertimento for Clarinet Quartet was commissioned by the Sunshine Clarinet Quartet of Orlando, Florida – all members of the Walt Disney Symphony Orchestra. It received its public premier at the 2013 International Clarinetfest in Assisi, which explains the pretentious Italian titles and performance markings. It has had numerous subsequent performances internationally since.

The first movement, a classic seven part rondo, began as an examination exercise on the composer's Music Theory 2 final exam designed to provide copious examples of secondary dominance and augmented sixth chords. The second movement is a hybrid theme and variations/ passacaglia derived from a brief diatonic melody in asymmetric meter. Movement III is a meditative slow movement, followed by the fugue which comprises the finale. The composer's work exemplifies his philosophy that contemporary music should not only demonstrate forward thinking elements and sonorities, but should also maintain stewardship of the theory and practice of our predecessors.

Labyrinth of Light (Nathan Daughtrey)

Beautifully merging the harp and marimba, *Labyrinth of Light* is a musical representation of the three stages of a labyrinth walk – purgation (letting go), illumination (insight, clarity, focus), and union (becoming grounded).

Choice (Connor Gibbs)

This dissonance, cognitive or sonic, eventually resolves as the work shifts toward a more neutral palette with white noise and space. How to evaluate this resolution, either cognitive or sonic, is your choice.

:: *leo* :: (Olivia Jones)

:: *leo* :: is part of a suite of electroacoustic works that explore parenting and motherhood from the perspective of both child and parent. :: *leo* :: is a lullaby to my son. It is about the nonsensical joy of childhood, oblivious to the world and its terrifying chaos. It is about the purity of a child's love. The work draws on vocal technique and processing, which is a focus of my electroacoustic practice. The full :: *mxm* :: suite can be found on Spotify and BandCamp. <https://oliviadjonesmusic.bandcamp.com>

Little Pieces of Us (Connor Gibbs)

As we get older, we learn new things and meet new people. We find things in ourselves and things in others. Whatever these little pieces of us are, we discover them and accept them, we challenge them and change them. By the end of your life's current chapter, where are things at, and how do they sit?

"Sometimes questions are more satisfying than answers. What, in fact, does this musical piece mean? That, might just be a little piece of me."

— Connor Gibbs, November 17, 2023

THANK YOUS

Our sincere thanks go to the Administration and Staff of the Augustana University School of Music for their support in presenting this concert.

Additional thanks go to our performers for bringing tonight's event to life.

A final word of thanks to Dr. Ariel Magno da Costa for his resources and recommendations for piano works, as well as PhD Music Theory student Pamela Mason-Nguyen (University of California, Santa Barbara) who helped in analyzing *Pieces for Young Pianists* (Aperghis).