



New Music @ Augie

The Call to Come Home

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

February 17, 2024
Hamre Recital Hall
7:30 PM

PROGRAM

Signs of Life II
I. Allegro

Russell Peck
(1945-2009)

Ryan Stapish, Anne Sprecher, violins;
Julia Radkta, viola; Gilbert DeWitte, cello;
Katelyn Johnson, conductor

A Gaelic Offering
II. The Doubtful Wife

Catherine McMichael
(b. 1954)

Augustana University Flute Choir

Electric Creek

Dan Antoniu
(b. 1996)

Electronic Audio

Goodbye
**world premiere*

Connor Gibbs
(b. 1995)

Ioana Galu, violin

Instinctual

Shahrzad Talebi
(b. 1995)

Electronic Audio

A Gaelic Offering
I. Rose Cottage

Catherine McMichael
(b. 1954)

Augustana University Flute Choir

The Feeling of Coming Home

Victor LaBozzetta III
(b. 1997)

Augustana University Percussion Ensemble

BIOGRAPHIES

The **Augustana String Quartet** features excellent students who study and perform various chamber music repertoire. The ensemble for tonight's performance includes Ryan Stapish (Violin I), Anne Sprecher (Violin II), Julia Radkta (Viola), Gilbert DeWitte (Cello), and they will be conducted by Katelyn Johnson.

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Russell Peck

• *Signs of Life II* (composer)

Russell Peck's orchestral compositions have received thousands of performances by hundreds of orchestras in the United States, Canada, Europe, Asia, Latin America, and Africa. These include the major American orchestras of Boston, Pittsburgh, Atlanta, Milwaukee, etc., Britain's London Symphony and Royal Philharmonic, and orchestral performances at Lincoln Center and Kennedy Center, and in Berlin, Warsaw, Barcelona, Kiev, Montreal, Hong Kong, Singapore, Cairo, Caracas, and other world cities.

An Albany Records compact disk of four of the composer's orchestral works (TROY 040) features recordings by the London Symphony. Other recordings are on Koch International and Channel Crossings (Netherlands). His *Peace Overture* was among the first serious contemporary American orchestral works played in the People's Republic of China (Shanghai Symphony), and one of the very few to be played in Africa (Cairo Symphony).

In 2000-2001 a consortium of 39 American orchestras commissioned Mr. Peck's Timpani Concerto *Harmonic Rhythm*. The premiere performances began with the Louisville Orchestra and proceeded with orchestras throughout the United States, including the Detroit Symphony Orchestra and the Rochester Philharmonic Orchestra.

Other best known works by Mr. Peck include his triple percussion concerto, *The Glory and the Grandeur*, *Signs of Life II* for string orchestra; and *The Thrill of the Orchestra*, a narrated orchestral instrument demonstration piece which was recorded for the Discovery series by the Royal Philharmonic Orchestra of London, and has been translated into French, German, Spanish, Hebrew, Portuguese, Japanese, Korean and Cantonese.

Among his best known works for winds and percussion: *Lift-Off* percussion trio; *Drastic Measures* saxophone quartet; *Cave* for wind ensemble; *The Glory and the Grandeur* concerto for percussion trio and orchestra or wind symphony; *The Upward Stream* concerto for tenor saxophone and orchestra or symphonic band.

Mr. Peck also performed extensively as narrator of his own orchestral works for young (and adult) audiences, and appeared as guest artist with orchestras throughout the United States.

Russell Peck's music is licensed through ASCAP and is published by Pecktackular Music, E.B. Marks, Carl Fischer, Editions Jobert and others. Recordings of his music are available on Albany, Koch International, Channel Crossings, and C.R.I. labels.

Among the honors Mr. Peck received are the Koussevitsky Prize, two Ford Foundation Fellowships, grants from the National Endowment for the Arts and several states' arts councils, ASCAP awards, and commissions from major symphony orchestras. Artist residencies included the Gaudeamus Contemporary Music Festival in the Netherlands and a two year appointment as composer-in-residence for the city of Indianapolis and the Indianapolis Symphony. Mr. Peck also served on the faculty of Northern Illinois University, Eastman School of Music, and the North Carolina School of the Arts.

Russell Peck (born Detroit, Michigan USA, 1945; died Greensboro, North Carolina USA, 2009) was an honors graduate of the University of Michigan (1966), where he also received Master and Doctoral degrees in composition (1967 and 1972). His composition teachers included Clark Eastham, Leslie Bassett, Ross Lee Finney, Gunther Schuller, and George Rochberg – the latter two through Margaret Crofts Fellowships at Tanglewood Music Center.

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The **Augustana Flute Choir** is a flute ensemble composed of both Augustana students and community members. The flute choir performs regularly at chapel services, recitals, and retirement centers.

The ensemble for tonight's performance includes:

Shannon Abels, Morgan Eckert, Kat Elgersma, Darlene Fick, Emily Gulbrandson, Dennis Knutson, Annalesia Machado, Gabbi Oaks, Kayleigh Thill, Bonnie Ulrich, and Abby Vanden Berge. The flute choir is directed by Emily Anderson.

Emily Anderson is an Augustana University graduate of 2001. She will graduate with a Master Degree in Music Education from Northern University in May. She directs the Flute Choir at Augustana and has had the opportunity to work with many flute sections and ensembles in the Sioux Falls area. Emily is currently an elementary music teacher in the Sioux Falls school district. Over the past twenty years, she has taught band, general music, Kindermusik, and flute lessons. She is the principal flute in the Sioux Falls Municipal Band and cherishes the opportunity to play flute with other area ensembles.



Catherine McMichael

- *A Gaelic Offering* (composer)

Catherine McMichael, pianist, is an award-winning composer, arranger, performer, clinician, and teacher in Saginaw, Michigan. Her degrees from the University of Michigan are in piano performance and chamber music. She is the pianist for the Saginaw Bay and Flint Symphony Orchestras, Ann Arbor based River Raisin Ragtime Revue, accompanies the Saginaw Choral Society, and directs Bells on High at First United Methodist Church of Saginaw.

Her compositions are represented by five publishers and have been played on all seven continents by orchestras, bands, vocal and handbell choirs and chamber ensembles of all types; performed by touring artists, university faculty and students, avid amateurs and young musicians. Catherine and her violinist husband Rod Bieber have two adult children, Meredith, neuroscience graduate, Physical Therapist in training and world traveler; and Nathan, M.M. in orchestral conducting and violin performance from U-Michigan, Artist Diploma in film scoring at Berklee College of Music in Valencia, Spain; 70 old rose bushes, three discriminating cats and a sweet old cava-poo dog. Catherine is available for commissions for any instrument or voice. Contact her via www.catherinemcmichael.com.



Dan Antoniu

- *Electric Creek* (composer)

As a composer, sound artist, and performer, Dan Antoniu's music prioritizes gesture, perception, and electronics. Using many mediums, Dan has worked with large ensembles, chamber ensembles, and soloists in acoustic and electroacoustic settings utilizing digital signal processing and fixed media. He's created multichannel and stereo pieces and made installations focused around resonance, memory, and light. Dan has also been developing a performance practice focused on extended voice, bowed guitar, found objects, and augmented instruments.



Ioana Galu

- *Goodbye* (violin)

Ioana Galu, a native of Romania, has enjoyed a national and international career in both Europe and the United States. Former Assistant Professor of Violin and chamber music at Gheorghe Dima Music Academy in Cluj, Romania, Galu has also been on the faculty at Heidelberg University, Bowling Green State University, and The College of Wooster. Galu joined the University of South Dakota in 2016 as is currently Associate Professor of Violin/Viola, co-director of the USD Chamber Orchestra and member in the Rawlins Piano Trio. She has served on the faculty of the Eastern Music Festival (Greenboro, NC) between 2004 and 2022.

A graduate of Gheorghe Dima Music Academy, Galu earned a second master's degree in violin performance from Bowling Green State University, an Artist Diploma from University of Cincinnati's College Conservatory of Music and a doctorate in Contemporary Music from Bowling Green State University.

Galu has been awarded prizes in several national and international competitions, including Second Prize in the Mozart International Competition for Piano Trios (Romania), and First Prize and Special Prize of the SOROS Foundation at the George Enescu Violin National Competition (Romania).

In 2014 Galu performed the world premiere of Marilyn Shrude's violin concerto *Libro D'Ore* with the Central Ohio Symphony and the European premiere with the Sibiu State Philharmonic in Romania. She gave the US premiere in October 2014, and subsequently recorded the concerto for Albany Records. In January 2015, Galu recorded "Music Under Political Unrest" - Works for Two Violins by Grażyna Bacewicz, Henryk Górecki, and Michał Spisak with Iuliana Cotirlea, violin.



Connor Gibbs

Concert Organizer, with School of Music Administration

- *Goodbye* (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



Shahrzad Talebi

- *Instinctual* (composer)

Shahrzad Talebi is a composer, sound artist, and educator from Tehran, Iran. In her work, timbre is the main focus as a means for exploring new soundscapes, color, time, space, and concepts. Her work has been recognized and performed at the Electronic Music Midwest Festival, Splice Festival, Taproot New Music Festival, Toledo Symphony Orchestra reading session, BGSU MicroOpera, Fifteen Minutes-of-Fame (Drew Hosler), the electroacoustic music competition “Reza Korourian Awards”; and has been performed by Unheard-of//Ensemble as part of the Klingler ElectroAcoustic Residency, and The _____ Experiment Ensemble.

She holds a bachelor’s degree in composition from Tehran University of Art and a master of music from Bowling Green State University, where she studied with Dr. Elaine Lillios, Dr. Mikel Kuehn, and Dr. Christopher Dietz. Currently, she is pursuing a Ph.D. in composition at the University of North Texas as a teaching fellow, and studying with Dr. Panayiotis Kokoras.

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The **Augustana University Percussion Ensemble** is under the direction of Dan Sailer and assisted by Leo Taylor. This group rehearses twice a week and has been performing an eclectic mix of contemporary and traditional chamber music. This semester the percussion ensemble is performing at this New Music @ Augie concert series, the South Dakota Percussion Showcase at Brandon Valley HS on March 9th, and a spring concert on Wednesday, May 8th.

The ensemble for tonight's performance includes: Nicholas Becker; Aidan Christensen; Gentry Owen; Scott Shlanta; Ollie Pederson; Dan Sailer; Joshua Udlock.

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Victor LaBozzetta III

- *The Feeling of Coming Home* (composer)

Victor LaBozzetta III is a vibrant and charismatic percussionist, composer, and theorist from New York.

A consistently engaging percussionist, Victor has performed for (and/or with) numerous composers and performers, including Stuart Saunders Smith, Anders Åstrand, George Lewis, Doug Perkins, Lesley Flanigan, Doug O'Connor, Christopher Deane, James Carter, and Se-Mi Hwang. He has also premiered chamber works by Matt Curlee and John Psathas. And upon their releases, he will appear on two Eastman Wind Ensemble recordings and one Eastman Percussion Ensemble recording.

Over the past two years, Victor has become particularly active as a composer, writing several new works for a variety of ensembles. In November 2017, the Eastman Percussion Ensemble premiered his percussion octet, “The Feeling of Coming Home,” at their PASIC 2017 IPEC Showcase Concert. The overwhelmingly positive reception of its premiere has led to a sharp growth in commissions, leading already to new works for Up/Down Percussion, the University of North Florida Percussion Ensemble, Colleen Bernstein, Brant Blackard, and Michael Burritt.

Victor also co-authored a book with his drum set teacher, Justin Gallo, called *A Practical Approach to Understanding Time Signatures*. With both easy and difficult exercises across seven different time signatures, the book is designed for musicians of any age.

A Jack Kent Cooke College Scholar, Victor completed his undergraduate studies in Percussion Performance and Music Theory at the Eastman School of Music, studying primarily with Michael Burritt, Rich Thompson, and Henry Klumpenhower. Now, as a Jack Kent Cooke Continuing Graduate Scholar, he is pursuing his M.M. in Composition at the Peabody Institute of the Johns Hopkins University with Felipe Lara. He is currently working on several projects, including a marimba solo, a percussion suite, and a vibraphone / trumpet duo.

PROGRAM NOTES

“The Call to Come Home” (New Music @ Augie, Concert 2)

The New Music @ Augie concerts have been highly collaborative, and the theme for this concert stemmed out of the inclusion of Victor LaBozzetta III's work *The Feeling of Coming Home*. As a concert curator, it is often ideal to order compositions so that there is some sense of continuity for an audience. Before one would experience the feeling of returning home, there will be an impetus: a call, whether internal and reflective, or as prompted by someone else.

Tonight's concert opens with the exciting first movement of Russell Peck's *Signs of Life II*, which sets into motion a cheerful and bouncy attitude. This carries into the second movement of Catherine McMichael's *A Gaelic Offering* titled “The Doubtful Wife.” The Gaelic characteristics of this work invoke images of dancing and something of a “smirk” when considering the wife's doubt.

The following piece, Dan Antoniu's *Electric Creek*, is extremely different and serves as the impetus for something to happen next. In an electronic aesthetic, we hear processed sounds of crickets from a creek not too far away in Madison, South Dakota. Coupled with an accompanying video, there is room for psychological or philosophical interpretation here. With its darker, contemplative, and subtly-changing atmosphere, we make the decision to go home.

When returning to where one is from, there can often be a plethora of emotions felt. This experience can sometimes be bittersweet, or painful, which are feelings that poured into the compositional process for Connor Gibbs's composition *Goodbye*. Shahrzad Talebi's *Instinctual* is also purely electronic, and was originally composed to be accompanied by dancers. Talebi's program note doesn't offer too many details, so it is open to an audience to interpret meaning in the “encounter in two parts.”

The first movement of McMichael's *A Gaelic Offering* follows, which musically paints the scene of a rose cottage the composer herself saw during a visit to Scotland. There is a beautiful solo melody that opens the movement (and normally, the full work) and brings some relief from the turmoil and mental wanderings of the middle of the concert. The thoughts of returning home, after exploring memories and anxieties, can turn us to a point of joy, and hope. What awaits us at our personal story's rose cottage? LaBozzetta's work finally ends the concert with a slowly unfolding array of color, with a nostalgic melody that pours from our personal rose cottage. Listen for the recurring melody that floats above the emerging soundscape.

There are some who do not experience the same feelings when returning home, but the idea of home can also change based on people or situations. May you find a sense of home somewhere, and consider how it has impacted you.

For fun consideration, tonight's concert program is structured a bit like a palindrome: both the beginning and end are uplifting and large in sonic presence. Following each (going in reverse from the ending) we have a movement of McMichael's flute ensemble work, and then a heavy electronic meditation brings us to saying "Goodbye," and then proceeding forth from a point of acceptance to a sense of a renewal. Perhaps this program will be revisited in the future, but in the reverse order!

Signs of Life II (Russell Peck)

Signs of Life II (formerly *Signs of Life*) for string orchestra is rich with engaging rhythms and gorgeous melodic lines. Movement I is a spirited Allegro which grabs attention with its persistent rhythm and clear nod to Americana. Movement II is an Arioso, heart-stopping in its melancholy beauty. Movement III displays amazing energy and exhilaration.

A Gaelic Offering (Catherine McMichael)

The Gaelic Offering (in Gaelic: *An Gaelic Tiodhlac*) is a flute quartet for all C flutes, or for alternate flutes of bass, alto, C and Piccolo) of four movements:

1. Ros Bothan – Rose Cottage
2. A Céile Teagamhach – The Doubtful Wife
3. Loch Solas – Lake Solace
4. Gearr Riomball – Describe a Circle

An Gaelic Tiodhlac was composed in 1998 almost in its entirety on a Sunday afternoon while the composer was riding a bike around Mackinac Island (the actual scribbling came later that week). It was written for the professional flute quartet in residence at Saginaw Valley State University, Flutée, (pronounced Floo-TAY) founded by flutist Mary Anderson. The group presented themed concerts and this particular concert was to be a multimedia approach. Since the composer had just been to Scotland the previous summer and had some nice photos of her visit there, plus being of Scottish heritage herself, she suggested a Gaelic theme for the piece, accompanied by photos.

The first photo was of a small cottage covered in roses. Rose Cottage is a melodious serenade. Unusual for many flute quartets, it opens with bass flute, because Mary Anderson, who commissioned the project, played bass flute in the quartet, therefore having the opening solo line.

Loch Solas was an improvised piano solo encore to a program featuring all music by Catherine McMichael. Gaelic Offering hadn't even been proposed yet, but this particular theme stayed with Catherine and when the project took shape, this was a logical inclusion.

The themes for Doubtful Wife and Describe a Circle came on the bike ride, but the titles took a bit of research. The movements were written but needed titles, so Catherine went to Hoyt Library, the vintage old building that is the main branch of the Saginaw, Michigan library. There's a wonderful research department there, and it included a Gaelic dictionary. She wanted to give the movements Gaelic titles, and spent some time perusing the words.

There was, however, a very interesting phraseology section, common phrases in use in Gaelic. It included the phrase, A Céile Teagamhach – The Doubtful Wife. This leads to some interesting speculation about the state of marriage in a Gaelic society, but the phrase was too intriguing to ignore. The piece is layered with a questioning and spirited theme. Describe a Circle refers to the legends of protection from various elves and spirits by forming a circle around one's self with stones. This movement is in 6/8 which is a circular type of meter.

The piece has been performed around the world and recorded by many flute ensembles. Various movements have been transcribed for guitar, piano and flute, string and even bass clarinet quartet. It is available from Alry Publications, Inc.

Electric Creek (Dan Antoniu)

Electric Creek is a work that is inspired and made from the sound of a creek. In *Electric Creek* the field recording of the creek is augmented slowly distorting the recording's perceived reality. These augmentations include layering inhaled screams and clarinet multiphonics which have similar sonic properties to the creek. Along with the layering I experiment with different processing techniques (such as convolution, granular synthesis, and chorus) to distort the sounds in new subtle and unsubtle ways. I worked heavily with convolution reverbs to not only put the sounds into different spaces but activate the spaces using them as chords. Through recording the outdoor space visually the video component was created. Distortions in the video were added to reflect the sonic space. By combining field recordings, sampled sounds, processing techniques, and video I hope to distort the perception of the recorded outdoor space and create a new place.

Goodbye (Connor Gibbs)

Goodbye was written while reflecting on personal moments from the composer's life. The major seventh is featured at key moments, bearing the weight of the composer's memories — wistful, dissonant, and beautiful all at the same time. The same can be said of goodbyes, but there is always a new start in tomorrow and a hello that guides us forward.

Instinctual (Shahrzad Talebi)

An encounter in two parts.

The Feeling of Coming Home (Victor LaBozzetta III)

The Feeling of Coming Home is a percussion octet written in the summer of 2017. The piece can be described as the harmonic equivalent of dipping one's fingers into cans of paint and smearing all of the colors onto an empty easel. By setting this color palette with a metric grid that slowly becomes transparent over several repetitions of an eight-bar melody, the piece intends to match the feeling one may find upon a long-awaited return to the place they call home.

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.