Monday, May 23, 2022 • 7:00 PM

DISCOVERIES: HEAR & BE HEARD
NEXT GEN: STRING QUARTETS
FROM DEPAUL

presented by the
DePaul Composition Program &
Fulcrum Point New Music Project

Murray and Michele Allen Recital Hall
2330 North Halsted Street • Chicago
Monday, May 23, 2022 • 7:00 PM
Allen Recital Hall

**DISCOVERIES: HEAR & BE HEARD**

**NEXT GEN: STRING QUARTETS FROM DEPAUL**

**PROGRAM**

Luke Sailstad (b. 2001)
Rhapsody on a Country Tune (2022)

Dominic Reyes (b. 2001)
Digression (2022)

Sam Kudra (b. 2001)
Lesson 4 (2022)
   I.
   II.
   III.

- Intermission -

Corinne Klein (b. 2002)
Vulnerability (2022)

Jimmy Levi (b. 1999)
Golem (2022)

Xavier Davenport (b. 1995)
Expanding Personalities (2022)

Justin Torzala (b. 2002)
Looking In (2022)

The Pyrenean String Quartet
   Kate Carter, violin
   Rika Seko, violin
   Claudia Lasareff-Mironoff, viola
   Paula Kosower, violoncello

Stephen Burns, artistic director, Fulcrum Point New Music Project
Dr. Christopher Jones, director, DePaul Composition Program

*Masks must be worn at all times. As a courtesy to those around you, please silence all cell phones and other electronic devices. Flash photography is not permitted. Thank you.*
BioGraPHies

Luke Sailstad composes music for a wide variety of instruments, ensembles and genres. He specializes in composing music that is intensely expressive, and he takes much inspiration from the expressionism of the early 20th century. His music has been described as “lavish,” “developed” and “surprising” by those who have listened to it. His recent pieces include Suite no. 1 for Three Trumpets, Impressions Suite and Piano Sonata no. 1. Luke was born in 2001 in Duluth, Minnesota. He is currently based in Chicago, Illinois studying at DePaul University under the critically-acclaimed composers Osnat Netzer, Fredrick Gifford and Christopher Jones. In addition to being a composer, Luke is a passionate performer of music. He regularly performs on the trumpet and piano, and he also has experience with playing the pipe organ.

Dominic Reyes is a junior at DePaul University studying music composition under Dr. Christopher Jones. Before coming to DePaul, he studied music education at Concordia University Chicago. While composing, he also studies the tenor voice with Dr. Chuck Chandler. Dominic would like to thank Dr. Christopher Jones, Dr. Osnat Netzer, Dr. Fredrick Gifford, his family, and his friends for their constant support throughout his time here at DePaul.

Sam Kudra is a sophomore studying Music Composition at DePaul University. He is an accomplished pianist who has performed as a soloist and accompanist for most of his life. In high school, he achieved many high-level awards and recognition from associations such as the Wisconsin Conservatory of Music, Wisconsin Music Teacher’s Association, and the Milwaukee Music Teacher’s Association. He entered DePaul as a piano performance major, however as he started his sophomore year of college, his interests changed and he entered the Composition program at the DePaul School of Music. Sam has used his one year in the program to immerse himself in what it means to be a composer by pushing his limits. He aims to compose with methods and styles that he is not comfortable with at first as a way to master composition techniques. Guiding him through his newfound passion for composing are his professors, Dr. Christopher Jones, Dr. Frederick Gifford, and Dr. Osnat Netzer, whom he is sincerely grateful for. He would also like to thank The Pyrenean String Quartet for granting students in the Composition program the opportunity of having the pieces they composed workshopped and played. It is an experience he will never forget.

Corinne Klein is a composer and multi-instrumentalist currently based in Chicago, IL. Corinne is originally from Green Bay, WI, and has been studying private voice and piano for 10 years. Corinne currently studies Music Composition and Music Education at DePaul University in Chicago, IL.

Corinne’s compositions strive to foster complex emotional experiences through expressive writing. The melodic lines and timbres of her music seek to replicate specific thoughts and feelings. She has studied composition under Dr. Osnat Netzer, Dr. Frederick Gifford, and Dr. Christopher Jones, and classical mezzo voice under Dr. Linda DiFiore.
From listening to 80’s pop music on repeat to singing in children’s choruses, Jimmy Levi (he/him/his) has been musicking for longer than he can remember. His compositions draw from theater, performance art, arts & crafts, installation art, and from contemporary classical performance practices in order to find novel ways for performers and audiences to explore time, space, and narrative.

His love of music led Jimmy to St. Olaf College, where he earned a Bachelor’s degree in music composition in 2021. He is currently pursuing a Master’s degree at DePaul University, where he studies with Dr. Osnat Netzer and Dr. Christopher Wendell Jones. Jimmy’s music has been performed by ensembles such as the Mivos Quartet, the Walden School Players and the International Contemporary Ensemble. Recent premieres include *The Alibi*, a collaboration with Saxophonist Allison Adams for the Nief Norf 1:1 collective, and the first part of *Walking Etudes*, a collection of studies on musical space.

Justin Torzala (b. 2002) is a composer and pianist based in Chicago, Illinois. He is originally from Appleton, Wisconsin and has been studying music for approximately thirteen years. Justin is currently in the second year of his undergraduate degree, studying composition at the DePaul University School of Music under Dr. Fredrick Gifford, Dr. Christopher Jones, and Dr. Osnat Netzer. He also studies classical piano under Kyomi Sugimura. Justin has written for various instrumentations, but he has a more extensive collection of assorted vocal works. Having participated in vocal music through high school, Justin now sings in the DePaul University Choirs. His music has been performed by The Choral Project (San Jose, CA), Matt Ingalls and Kyle Bruckmann of sfSound, and various student performers.

The Pyrenean String Quartet was founded in July of 2020 during the pandemic. We found comfort together as a “pod” making music during this challenging time by exploring works in depth while isolated from most of our other musical colleagues, friends and family. Throughout the pandemic we performed, live streamed and recorded a number of traditional and contemporary string quartets for Chicago arts organizations including the Fulcrum Point New Music Project and the Chicago Philharmonic. These projects were primarily fund raisers for fellow musicians in need. In 2021 we celebrated Adolphus Hailstork’s 80th birthday by performing his first string quartet for him via a Youtube live streaming concert. We were featured at New Music Chicago’s Impromptu Fest performing Eleanor Alberga’s String Quartet No 3 and later that year recorded a new string quartet called *Chants and Antiphons* by Lawrence Axelrod for his latest CD.

Our group members have participated in workshops and master classes with student and professional composers at the University of Illinois Urbana-Champaign, the University of Chicago, Merit School of Music, Northeastern Illinois University, DePaul University, Bowling Green University and also under the auspices of Fulcrum Point New Music Project’s Discovery series and Picosa.

As members of the Fulcrum Point New Music Project we are grateful for their support of many of our endeavors including tonight’s appearance at DePaul University.
Dr. Kate Carter enjoys a varied career as a violinist, teacher, lecturer, and adjudicator. She is a founding member of Blue Violet Duo, together with pianist Dr. Louise Chan.

Kate has toured internationally with orchestras including Camerata Chicago (2013) and the Lucerne Festival Academy (2009). She has appeared with ensembles including the Lyric Opera Orchestra, Music of the Baroque, Chicago Philharmonic, Fulcrum Point New Music Ensemble, Access Contemporary Music, International Chamber Artists, the Grant Park Symphony, and the Elmhurst Symphony, where she is the Assistant Concertmaster.

Kate holds a doctorate in violin performance from Northwestern University and a Master of Music from the Eastman School of Music, and she teaches at the Northwestern Music Academy, North Park University, and Lake Forest College. A California native, she resides in Evanston with her husband, who is also a violinist.

Violinist Rika Seko has performed with the Chicago Symphony Orchestra, the Lyric Opera, Ravinia Festival Orchestra, and is a member of the Grant Park Orchestra. A core member of Fulcrum Point New Music Project, Ms. Seko’s interest in new art music has found its expression in the MusicNOW series, The Chicago Ensemble, and international tours of music by Bernstein, Terzian, and Keiko Fujiie. She has served as concertmaster with the Colombia Symphony, Bogotá Philharmonic, Elmhurst Symphony, and the Chicago Civic Orchestra.

Violist Claudia Lasareff-Mironoff graduated from the University of Denver with a Bachelor of Music degree and earned a Master of Music and a Certificate in Performance from Northwestern University. She has performed chamber music with members of the Chicago Symphony, members of the Lyric Opera, the Chicago Philharmonic Chamber Players, Roger Chase, Stephen Burns, Mathias Tacke, Ilya Kaler, William Wolfram, and members of Eighth Blackbird. She has performed with the Lyric Opera of Chicago, the Grant Park Music Festival, Music of the Baroque, the Chicago Philharmonic, the Santa Fe Opera and served as the principal violist of the Cape Town Symphony in South Africa, the Colorado Music Festival, Chicago Opera Theater, Fulcrum Point New Music Project, the English National Ballet in Chicago, the American Ballet Theater in Chicago and the Joffrey Ballet. She is a member of the Peninsula Music Festival in Door County, WI.

A champion of new music she has premiered and performed works by many composers. Her discography includes chamber works recorded for Albany Records, Innova Recordings and the KAIROS Label. She has performed on the Dame Myra Hess Series, with Music Now, Milwaukee’s Present Music and Chamber Music Milwaukee.

Guest artist recitals and master classes include appearances at Northwestern University, Bowling Green University, Cal State Sacramento, Wheaton College, DePaul University, Roosevelt University, San Francisco State University, and the Puerto Rico Conservatory of Music. She was the guest artist for the viola master
Currently she performs with the Chicago Philharmonic, Present Music, Music of the Baroque, Fulcrum Point New Music Project, the Pyrenean String Quartet and the Peninsula Music Festival. Her teaching appointments include Adjunct Professor of Viola at the University of Wisconsin-Milwaukee, Teaching Associate at the University of Illinois- Chicago in viola and chamber music, and Artist Chamber Music Faculty at the Music Institute of Chicago Academy.

Paula Kosower is an active performer and teacher who frequently appears with numerous ensembles. This past season she performed concerts online and in person with Fulcrum Point New Music Project, for the Chicago Philharmonic Chamber Music Series, for the Dame Myra Hess concert series, for the Driehaus Museum and for Lyric Opera of Chicago. She frequently serves as a substitute player in the cello sections of the Chicago Symphony and the Lyric Opera of Chicago. She is also a member of the contemporary group Picosa, who presents a full season of concerts throughout the Chicago area. Some of the venues Picosa frequents include the Holtschneider Performing Art Center at DePaul University, Wentz Concert Hall at North Central College, Elmhurst College, as well as the Driehaus Museum and the Epiphany Center for the Arts in Chicago.

Ms. Kosower teaches applied lessons, cello pedagogy and orchestra repertoire classes and is an adjunct faculty member at several universities in the Chicago area including Northwestern, DePaul, and North Park universities. She teaches private cello lessons for pre-college students at the Northwestern University Music Academy. During the summer season she performs for music festivals such as the Ravinia Festival, the Zenith Festival in Des Moines, Iowa, and the Midsummer’s Music Festival in Wisconsin. She also has taught at area chamber music camps organized by Midwest Young Artists, the Chicago Chamber Music Festival, and DePaul University. She received her B.M. and M.M. degree at Indiana University where she was a scholarship student and a graduate teaching assistant of Janos Starker. She received her D.M. degree at Northwestern University where she studied with Hans Jorgen-Jensen.

Created in 1998 by Stephen Burns, Fulcrum Point New Music Project pushes the boundaries of the musical experience globally by supporting new compositions, creating and performing new music experiences, and educating audiences to imagine the possibilities of music. We embrace a broad range of experimental styles and multimedia content. Our programs are influenced by popular culture, literature, film, dance, jazz, Latin and world music. We create dynamic new programming with an emphasis on cross-cultural exchange, improvisation, technology, and collaboration. Through multi-disciplinary programs, we encourage audiences to make cross-cultural connections between new music, art, and technology, gaining greater insight into today’s diverse world. Fulcrum Point New Music Project empowers artists and communities to create new art music that enriches people’s lives and brings about a more empathic world.
Conductor, composer and trumpeter **Stephen Burns** is the Founder and Artistic Director of the Fulcrum Point New Music Project in Chicago. He has been acclaimed on four continents for his virtuosity and interpretative depth in recitals, orchestral appearances, chamber music, and multi-media performances. He has worked closely with composers John Corigliano, Osvaldo Golijov, Gunther Schuller, Jacob TV, and La Monte Young. He won the Young Concert Artists International Auditions, Avery Fisher Career Grant, the NEA Recital Grant, the Naumburg Award, the Charles Colin Award, the Meier Arts Achievement Award, and the Maurice André Concours International de Paris. Mr. Burns is on faculty at DePaul University’s School of Music and The Bienen School of Music at Northwestern University. CDs at Naxos, MHS, Dorian, Delos, Essay, Kleos, & Innova. Stephen Burns is a Yamaha performing artist.
Luke Sailstad (b. 2001)
Rhapsody on a Country Tune (2022)
Duration: 6 minutes, 15 seconds
Rhapsody on a Country Tune was originally inspired by English folk music and the music of composers such as Percy Grainger and Ralph Vaughan Williams. Despite this inspiration, all melodies in this piece are completely original and not at all formally consistent with English folk music. That being said, this piece gives off a very rustic aesthetic and features many dance-like grooves. This is all supplemented by a wide range of expressive moods normally found in a traditional rhapsody, hence the name Rhapsody on a Country Tune.

Notes by Luke Sailstad

Dominic Reyes (b. 2001)
Digression (2022)
Duration: 3 minutes
Digression was inspired by an argument I had with a couple of friends. We all had an interpretation on a subject but we never were able to find a true middle ground. So, we ended up agreeing to disagree and continued on our night. Digression is an attempt to show four voices trying to expand upon one idea but fail to truly unify their interpretations.

Notes by Dominic Reyes

Sam Kudra (b. 2001)
Lesson 4 (2022)
Duration: 6 minutes, 30 seconds
Lesson 4 is a musical exploration of the math-based, numerical sequence known as the Fibonacci Sequence. One of the main focuses of this piece was figuring out how to fully embody this sequential set of numbers using the four instruments of a string quartet. The piece was written with a heavy focus on numerical process, meaning the notation, rhythms, and textures were composed using numbers and patterns based on the Fibonacci Sequence. Additionally, the Fibonacci Sequence is heavily associated with an image known as the Fibonacci Spiral, which is derived from the numbers of the Sequence. Lesson 4 embodies that image musically through its juxtaposition of swelling gestures and constricting passages. Finally, Lesson 4 makes use of the Golden Ratio, a numerical value that can be derived using numbers from the Fibonacci Sequence. The form of the piece is heavily reliant on the Ratio, as multiple sections of the piece were arranged by using an equation to decipher whether or not the numbers used in the composition ended up fulfilling the Golden Ratio. Both the Fibonacci Sequence and Golden Ratio have been present in art for many centuries due to their abilities to create visuals that please the eye. Lesson 4 uses these numbers to create a sound that is full and well-rounded while also adding its own flair to create an experience that is unique and enjoyable for the audience. This piece was composed as a study piece for The Pyrenean String Quartet.

Notes by Sam Kudra
Corinne Klein (b. 2002)
**Vulnerability (2022)**
*Duration: 6 minutes*

*Vulnerability* replicates losing a support system and becoming vulnerable. The foundation is never truly supportive, uncomfortably leading the subject into confusion and exposure.

*Notes by Corinne Klein*

Jimmy Levi (b. 1999)
**Golem (2022)**
*Duration: 3 minute, 30 seconds*

*Take a small piece of clay. Pinch it, and feel as the material stretches under the pressure of your fingers. Continue pinching the clay, stretching it into a thin sheet.*

*Golem* is a piece about texture and material. Rather than beginning with musical material and texture, I spent time working with modeling clay, discovering and describing its properties and ways I could manipulate the material. I became particularly interested in the idea of pinching: as a focus vertical force is applied, the material stretches out and loses focus. I turned this idea of simultaneously pinching and stretching clay into a metaphor for the treatment of materials in *Golem*: similar materials are stretched and compressed into different containers of time, making individual ideas shorter but phrases longer (or vice versa).

*Notes by Jimmy Levi*

Xavier Davenport (b. 1995)
**Expanding Personalities (2022)**
*Duration: 7 minutes, 30 seconds*

*In *Expanding Personalities*, each instrument is treated as an independently developing entity. The instruments might operate as soloists, or perhaps come together and develop a close relationship. Periodic reunions give the ensemble a chance to renegotiate their personalities in a new context, developing new traits along the way. The piece begins with a solo viola rattling off a series of ideas to be expanded upon later. The instrumentation then becomes a duo, then a trio, then a quartet. The instruments develop multiple facets in their personality, and even more voices seemingly appear as the piece develops. The piece is divided into 8 small sections of approximately equal length. Sections are divided by instrumentation, surface texture, and intervallic emphasis. With each new section, the emphasized pitch interval expands, just as each instrument becomes a more fully realized self.*

*Notes by Xavier Davenport*
Justin Torzala (b. 2002)
Looking In (2022)

Duration: 4 minutes

Looking In is a string quartet arrangement of a piece from a larger, five-movement musical theater work titled Two Faces. The show follows a proposed marriage between a young couple, a woman’s mental turmoil and self-doubt, and their relationship’s ultimate end. The story explores love between characters who are fundamentally unaligned and the process of growth from heartbreak. When the woman returns to her ex-partner in Looking In, she learns he has already moved on with a new person. Looking In is the last song of Two Faces and is my first draft of orchestration for the show. I intend to fully realize the piano reduction of the entire work, adding a string quartet to the instrumentation.

Notes by Justin Torzala
UPCOMING EVENTS

DEPaul University School of Music
Ronald Caltabiano, DMA, Dean

Ensembles in Residence

June 10 • 7:00 P.M.
Allen Recital Hall
Ensemble Dal Niente

Faculty Artist Series

May 28 • 3:00 P.M.
Allen Recital Hall
Ian Ding, percussion

School of Music

May 24 • 8:00 P.M.
Orchestra Hall at Symphony Center
DePaul Annual Spring Concert

May 25 • 7:00 P.M.
Dempsey Corboy Jazz Hall
Jazz Combo II

May 26 • 8:00 P.M.
Gannon Concert Hall
DePaul Ensemble 20+

May 28 • 7:00 P.M.
Allen Recital Hall
Baroque Ensemble

May 29 • 2:00 P.M.
Gannon Concert Hall
DePaul Wind Symphony

May 29 • 3:00 P.M.
Dempsey Corboy Jazz Hall
DePaul Jazz Orchestra

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