



DEPAUL UNIVERSITY  
SCHOOL OF MUSIC

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Friday, May 20, 2016 • 8:00 P.M.

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NEW MUSIC DEPAUL  
*Kurt Westerberg, director*

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DePaul Concert Hall  
800 West Belden Avenue • Chicago

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# NEW MUSIC DEPAUL

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## PROGRAM

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**Debussy on Wagner (2015)**

**Marita Bolles**  
(b. 1970)

Kuang-Hao Huang, piano  
Alexander Millet, voice

**Triskele (2016)**

**John H. Wallace**  
(b. 1960)

Anthony DeVroye, viola  
Andrew Nogal, oboe  
Christopher Jones, Kurt Westerberg, piano four hands

**Piece for Harp (2016)**

**Scott Anthony Shell**  
(b. 1966)

Michael Maganuco, harp

**Seven Deadly Sins (2015)**

**Frank Abbinanti**  
(b. 1949)  
**Jeffrey Kowalkowski**  
(b. 1967)

Frank Abbinanti, accordion  
Jeffrey Kowalkowski, accordion

INTERMISSION

**Graft Blossom (2016)**  
**for toy piano, clavichord and electronics**

**Fredrick Gifford**  
(b. 1972)

Mabel Kwan, keyboards

**Northern Lights (2008)**

**George Flynn**  
(b. 1937)

George Flynn, piano

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## PROGRAM NOTES

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Marita Bolles (b. 1970)

**Debussy on Wagner (2015)**

*Duration: 12 minutes*

Under his pen name M. Croche, Claude Debussy (1862-1918) wrote commentary and critique of the music of his time. Here (see insert), in excerpts from two articles published in *La Revue Blanche*, Debussy navigates his aesthetic position relative to those of his contemporary, Wagner, whom he would have heard at L'Opéra National de Paris. The disembodied voice projects imagined scenarios of Debussy espousing his views on music and composition in multiple contexts. For example, pontificating in front of a group of students as a visiting lecturer at Le Sorbonne. Or perhaps in a heated debate with Ravel while sitting French café. Or, pouting in self-pity, alone at his piano late at night, inebriated with cognac. Or hearing himself over the early waves of one of the first radios (in parenthesis)....

John H. Wallace (b. 1960)

**Triskele (2016)**

*Duration: 10 minutes*

A triskele is an ancient symbol, most closely associated with the Celts, that has been used in various forms and cultures for around 6,000 years. It consists of various configurations of rotationally symmetrical objects around a center-point, most frequently, spirals, curved lines, or representations of bent human legs. In pre-Christian times it was thought to represent the sun, eternity and reincarnation, or the primal elements of earth, sky and water. With the introduction of Christianity to Ireland around the 5th century, the three-part symbol came to represent the Holy Trinity. Triskele reflects the tripartite nature of the symbol in the overall structure, and the intertwining of the oboe, viola and piano lines. (Written for two players, the piano part primarily acts as one, albeit complex, line.) The music unfolds in a rhapsodic fashion, with each section reflecting on and developing previous material. This progression is interrupted by a central, tranquil passage, which is in turn, interrupted by a more active texture, before being subsumed by a return to the rhapsodic opening material. The work concludes with a final section that acts to reconcile the previous materials in a cohesive whole. The work was written for the Virtuoso Soloists of New York, and premiered by them in 2015.

Scott Anthony Shell (b. 1966)

**Piece for Harp (2016)**

*Duration: 8 minutes*

*Piece for Solo Harp* begins abruptly with an invitation to the listener to take an inner journey into a potentially uncomfortable place. The discomfort dissipates into a more celebratory feel, which leads into the final contemplative mood to end. Compositionally, besides trying to challenge the performer, I am interested in exploring the counterpoint that results from overlapping patterns of different durations, as well as opposing rhythms within these patterns, which can be heard throughout the different sections. The final section of the piece introduces a 3rd contrapuntal layer, which further challenges the performer in that each voice is played on a different part of the string. (Harmonics on top, PDLT or close to the table in the middle, and sustained bass on the bottom.) In combination with the complex rhythmic and metric structure, this is probably the most difficult section, especially when trying to express a calm, contemplative soundscape.

Frank Abbinanti (b. 1949)

Jeffrey Kowalkowski (b. 1967)

**Seven Deadly Sins (2015)**

*Duration: 15 minutes*

1. *Why Seven Deadly Sins, why now?*

It is healthy with society to look at the 7 Deadly Sins ever so often, in that we think it's clear the system has took a turn into the abyss, that of corruption, greed, sloth, gluttony. All the sins are there if you check, but they have become more sophisticated and complex.

2. *What are you doing with the Sins?*

This is a collective piece we've been working on for over 2 years now. We began assigning each sin an interval: Fifth, Fourth, Minor Seventh, Gluttony being all the intervals simultaneously. From this we can either write discreet songs or pieces out, or improvise from each one. So we have written out "heads" short musical melodies to perform and develop. We hope one composer can take each Sin, to write an Opera, 7 different composers, the ultimate collective work.

3. *So the intervals are corrupted or not?*

Yes each Sin can easily "travel" to the others, but may retain a purity for itself, for example "Lust" we thought of as an hallucination, if you've ever

had good sex in your life, you always think of something more than who you are with, you enter another realm. You are in another dimension.

#### 4. *Why Two Accordions?*

well it is simply interesting, and we can easily “corrupt” the work by pressing a button on the large array of chords on the left. We thought of adding other instruments and we will in the future, we are laying the ground work for a larger work.

#### 5. *You think the listener will empathize with your approach?*

It doesn't matter for the Sins touch everyone whether they know it or not, like Vivaldi's “The Seasons”, that was a metaphorical reference for commerce, that was really the focus, having good-speed, a dynamic in the Mediterranean. Today (it seems) Greed, Gluttony, Wrath controls the Markets, Technology, Health, trillions of dollars a day. Whether we are conscious of it or not, the Sins thrive on being hidden behind facades, the Sins love to be in darkness; Who hides them? The media certainly, finance cadres, governments, for the production of wealth and power.

6. In music these domains are all we have, certainly Wrath, Anger, Love, Greed has been part of the classical romantic traditions in music; and a corrupted spirituality at times. As modernity was; but a corruption of the spirit to illumine the globe which is not so pretty a place. In fact if you listen say to Bach or Mozart or Boulez, you find out what they know of these realms through the Seven Deadly Sins. It is in their music someplace, you just need to find it, sometimes the Sins find you, and you are in trouble.

Fredrick Gifford (b. 1972)

#### **Graft Blossom (2016)**

*Duration: 10 minutes*

*Graft Blossom* is the third part of the *respirateur* project, a work after Marcel Duchamp's *The Large Glass*. *Graft Blossom*'s form exhibits a degree of openness – the performer chooses an order for the three parts (there are two *hinges* for clavichord, and *hotplate* for toy piano). These choices, in turn, influence the order of events in the electronics part, called *filament* (which is based on recorded piano harmonics and clavichord sounds). In this way, each performance of *Graft Blossom* is a unique arrangement of the work's parts, offering the listener a situation analogous to the moving viewer of the Duchamp work. The work was written for and premiered by Mabel Kwan in January 2016.

George Flynn (b. 1937)

**Northern Lights**

*Duration: 25 minutes*

When my wife Rita and I were in Sweden several years ago to attend Fredrik Ullén's performance and recording of my music, I witnessed spectacular celestial phenomena at night that I assumed were northern lights, and decided to create a piano work for Fredrik with that title. I then made some preliminary sketches, but did not begin serious work on the piece until 2008. By then the piece had evolved in my mind from simply creating a sonic image that could poetically resemble ways that we might describe northern lights, to including musical gestures and textures that might suggest feelings, thoughts, images and memories awakened by such a nighttime experience. In my mind this work had become a deeply felt, extended meditation - a musical revisiting of mental, emotional experiences - generated by the night phenomena; and thus, like many of my efforts, has been influenced by the writings of the philosopher Kenneth Derus, especially his ideas regarding the relationship of present experience and memory - specifically, the near-total dominance of memory experience in any present experience.

*Northern Lights* is a continuous work, but can be described generally in three sections - the first and last fourths of the work (roughly) surrounding a larger middle half. *Northern Lights* opens with a distant, "remote" sound, but becomes more present and forceful, even "threatening" before gradually subsiding, leading into the middle half of the work. This second section at first is flowing and extravagant, exuberantly exploring every register of the piano in a resonant manner, and is, perhaps the most obvious attempt to "portray" the breathtaking nature of northern lights. The section then blends flowing and chordal textures, assuming a more calm and stable sense. The final section of the piece is essentially meditative, and eventually assumes an attitude of serenity as the work ends, recalling, indirectly, the initial presentation of the musical material.

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## BIOGRAPHIES

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**Frank Abbinanti** studied composition at The University of Chicago with Ralph Shapey and privately later with Ben Johnston. His music has been performed by: Kapture, *Deng, An Opera*, The Pitzen Brass Ensemble, *Espana: La Lucha*, the Illinois Brass Band, *Mermaid Song* Trio Arnaudi (Hungary), *este no es el siglo de las luces*, AMM (London), the Chicago Pro Musica (members of the Chicago Symphony), *Die meteln Cassandra*, recorded on Newport Classic; The New Valley Symphony, (Los Angeles), The Grant Park Symphony Orchestra, The Harper Symphony, *American Labour Studies for Orchestra*; The Lira Singers, *cantata imigranta* and The Chicago Chamber Orchestra, where he toured East Germany (1989) with them in the performance of his *Four Songs*, for soprano and orchestra; He has received honorariums, grants from the Rosenbaum Foundation, The Logos Foundation, The Art Agency DDR (East Germany), The City of Chicago Cultural Affairs, and The Illinois Arts Counsel.

His music embraces numerous genres, not only for orchestra but electronic chamber, unaccompanied solos and piano. The solo electronic piece entitled *citymusic* for Keith Rowe (AMM London co-founder) was recorded by him for Matchless Recordings (England). There are also works for the theatre, *Auf dem Weg zu Antigone* was written in collaboration with dancer Anna Weissenfels in Berlin for electronics, Akkordeon and solo dancer; Abbinanti has collaborated as accordeonist with vocalists Anna Homler, Carol Genetti, and Clarinetist, Guillermo Gregorio. With him he co-founded the improvisation group, *Ensemble Lula*.

He has performed his own piano music within the USA: Lexington, Albuquerque, Los Angeles, Birmingham, Chicago, San Francisco, Berkeley and in Europe, Musik Fests in Essen and Dusseldorf and solo piano concerts in Amsterdam, Ghent, London, Liege, Berlin and Nantes. In 1995 he was invited to tour Italy as pianist-composer through the Italian Cultural Institute.

He has worked with New Music Chicago, New Music Green Mill, The Art Institute, Casa Kinzie, Interarts Chicago, (1985-1995) the Goethe Institut (1985-1995) and the Italian Cultural Institute (1988-1995) in concerts, events on contemporary music, as well as on-going seminar lecturer at the University of Chicago Graham School, (1999-2004), The Newberry Library, (1991-1995) and the Peoples Music School (2006-2008), where he taught piano.



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He has been featured on Studs Terkel's radio program WFMT 98.7 FM numerous times, including a one-hour broadcast devoted to his music alone in June 1989.

He was Journal Editor for *Contemporary Music Review*, (2010) (England), an issue devoted to the music of Fredric Rzewski, and was co-editor with Barry Wiener for an issue devoted to Ralph Shapey, (2008). For that Review he has also written essays on Helmut Lachenmann and Earle Brown. He is currently writing a collaborative opera on the *Seven Deadly Sins* and writing a book on George Flynn's *Trinity* which he performed in Chicago, Edmonton Canada, and Berlin.

**Marita Bolles** is a composer whose works have been performed in the United States, Canada and Europe. Her work has been commissioned by ensembles and performers committed to the creation of new music, including: the Chicago Composers Orchestra, pianist Kathleen Supové, violinist János Négyesi, Zeitgeist, and MATA (Music at the Anthology). She is recorded on Aucourant Records. Marita received her PhD at the University of California, San Diego (UCSD) and she is currently in the School of the Art Institute (SAIC) Low-Residency MFA program where she is expanding her practice with interdisciplinary art/new technologies. Recent exhibits of her artwork include the Faculty Show at the DePaul Museum, where she is adjunct faculty, and the International Beethoven Project, Chicago. [www.maritbolles.com](http://www.maritbolles.com)

**Anthony Devroye** has been violist of the Avalon String Quartet since 2004. Mr. Devroye is a graduate of the Curtis Institute of Music, where he studied with Michael Tree and Roberto Diaz; and holds a B.A. in Biological Science from Columbia University, where he pursued concurrent viola studies at The Juilliard School under Toby Appel, Heidi Castleman and Misha Amory. Prior to joining the quartet, he held a two-year fellowship with the New World Symphony.

In addition to his numerous performances with the Avalon Quartet, Mr. Devroye is an occasional guest with the Chicago Symphony (with whom he has toured the United States, Europe and Mexico under Riccardo Muti), Chicago Chamber Musicians, and Grant Park Music Festival. His recitals, chamber music performances and commentary have been regularly featured

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on WFMT radio, and he has appeared as concerto soloist with the Illinois Philharmonic and Kishwaukee Symphony. In 2014 he became Artistic Director of Rush Hour Concerts in Chicago, an organization that promotes open access to world-class chamber music through free concerts and educational initiatives. Mr. Devroye is an Associate Professor in the School of Music at Northern Illinois University.

**George Flynn** has performed and organized concerts of new music in a variety of New York City and Chicago venues. He has composed over 150 works in all media, and has recorded for Turnabout, ATCO, Finnadar, Titanic, Wounded Bird and Southport labels. LP recordings include his own music as well as works by John Cage, Charles Ives, Olivier Messiaen and Jan Akkerman (a member of the Dutch group *Focus*), and CD recordings include many works of his own. Many of Flynn's works reflect extra-musical interests, including images of this country and the Vietnam experience. His chamber duos consider human relationships; and several piano solos seek to extend the limits of gestural, technical and poetic elements. Flynn received his academic degrees from Columbia University and taught at Columbia and Lehmann College (CUNY) as well DePaul University (Chicago). He has been visiting lecturer/composer at many music venues throughout this country, Canada, and Europe, and has contributed articles to several American publications. As a pianist, Flynn has performed and recorded new music for many years in the US and Europe. He is the recipient of awards from many individuals and organizations, is a member of ASCAP, and is entered in *The New Grove Dictionary of Music and Musicians*, *Baker's Biographical Dictionary*, and Maurice Hinson's *Guide to the Piano Repertoire*.

"I care if you listen" calls the music of **Fredrick Gifford** "a world of characters and colors that explode from the stage." His works explore openness to create pieces that are never the same twice. Commissions, grants, and support for his work have come from institutions and ensembles including: Illinois Arts Council, International Contemporary Ensemble, Alice Kaplan Institute, Ensemble Dal Niente, Portuguese Ministry of Culture, Art Institute of Chicago, Associação Musical Pro-Organo, Chicago Cultural Grants, Juilliard School and Spektral Quartet. His music has been recorded by Hasco Duo, and on Milk Factory and Numérica records.

Pianist **Kuang-Hao Huang** has performed throughout the United States as well as in Europe and Asia. Mr. Huang is most often heard as a collaborator, regularly playing concerts and radio broadcasts with Chicago's finest musicians, from instrumentalists of the Chicago Symphony Orchestra to vocalists with the Lyric Opera. He can be heard in recordings on the Aucourant, Cedille, Innova and Naxos labels. Mr. Huang is a member of Fulcrum Point New Music Project and has premiered numerous solo and chamber works. Mr. Huang currently serves on the faculties of the Chicago College of Performing Arts at Roosevelt University and Concordia University-Chicago. For more information, go to [www.khpiano.net](http://www.khpiano.net).

**Christopher Wendell Jones** is a composer of intricately designed music that explores issues of identity, memory and time in distinctive, unconventional ways. Christopher has presented his music in performances and lectures nationally and internationally at venues including the Darmstadt Ferienkurse in Germany, the Ictus International Composition Seminar in Brussels, the Havana Festival of Contemporary Music, Pontificia Universidad Javeriana in Bogotá, Colombia, Merkin Hall in New York and the Milwaukee Art Museum. He has collaborated with a broad range of artists such as the St. Lawrence String Quartet, the Callithumpian Consort, the sfSoundGroup, the Fonema Consort, Earplay, guitarist, Magnus Andersson, violinists, Janet Sung and Mark Menzies, pianist, Ann Yi, flautist, Lisa Cella and poet, Anna Maria Hong. Among his honors are commissions from the Koussevitzky Foundation and the American Composers Forum, and a Cohn Fellowship to attend the Djerassi Resident Artists Program in Woodside, CA.

Currently residing in Chicago, Christopher joined the music faculty at DePaul University as Assistant Professor of Musicianship Studies and Composition in 2011. He previously taught composition and music theory at Stanford, San Francisco State, and San José State Universities, and worked extensively with young composers at Lowell High School in San Francisco through a Composer-in-the-Schools residency sponsored by the American Composers Forum.

**Jeffrey Kowalkowski** is a Chicago composer, pianist, conductor, and teacher. He has taught at DePaul University since 1996 and also at Northeastern Illinois University since 2001. In addition to organizing concerts of new music with the group *Articular Facet*, he recently released

a Trio album on *New Atlantis Records* (Yellow Springs, Ohio). He also conducted the 2016 *North American Zither Gathering* in Moline, Illinois, and he directed the *Chicago Scratch Orchestra* (2009-2014). With George Flynn he has organized *New Music at the Green Mill* for many years. He also participated in the *Voix [time]* project at Darmstadt, 1998. In Summer 2015, Gerhard Stähler and Kunsu Shim presented a workshop in Chicago with *Articular Facet*, and several concerts were presented, including collaboratively composed work in progress. Jeff is currently completing a collaborative score which involves 9 composers from around the world, and will premier July 2 at the Würzburg Cathedral. Jeff is also a film composer, he has completed a feature documentary “*Compass Cabaret 55*” (2014) and is currently working on a second score (about violence in Chicago) for *Mark Siska Films*. He also scored anthropologist Heinrich Hauser’s film “*Chicago*” (1930), to be performed with live musicians, for producer Hans Ulrich Werner (Offenbürg), and most recently composed and performed a piano solo score to be played with Charlie Chaplin’s “*The Immigrant*” (1917). He is producing the third album by *The Crooked Mouth String Band*, for *Uvulittle Records (Madison, Wisconsin)*. Jeff has been involved with the *Experimental Sound Studio* in Chicago since 1986, and this is where he does most of his recording projects. Jeff and his wife Mary Decker (DePaul Alumna, Chicago Public Librarian) live with their sons Caleb and Henry in Chicago’s Avondale neighborhood.

**Mabel Kwan** brings an intense sensitivity to the piano that makes her performances an exciting, significant offering to the artistic community. Praised by Chicago Classical Review for “stunning virtuosity, musicality and resourcefulness that was almost as enjoyable to watch as to hear,” she is a pianist in Ensemble Dal Niente and Pesedjet, and has given numerous premieres as chamber musician and soloist. Featured performances include MATA Interval (Brooklyn), Omaha Under the Radar, Sonic Fusion Festival (Edinburgh), EMPAC (Troy), Versipel (New Orleans), Ravinia (Chicago), Darmstadt International Summer Courses for New Music, Library of Congress, Ecstatic Music Festival (Manhattan) SALT (Victoria), MusicArte (Panama City). In January 2016 Mabel will release her debut solo album of new music for piano and clavichord by Ray Evanoff, Eliza Brown, Fredrick Gifford, Ramteen Sazegari, Mauricio Pauly and Santiago Diez-Fischer. Additional upcoming recording projects include the Parlour Tapes+ release of an album-length clavichord work by Danny Clay, a recording of *Trois*

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*Hommages* by Georg Friedrich Haas at EMPAC, and the release of Ensemble Dal Niente's album featuring Marcos Balter's *Meltdown Upshot* and *Deerhoof Chamber Variations* by Greg Saunier. A native of Austin, Texas, Mabel received degrees from Rice University and Northern Illinois University, and is currently based in Chicago, Illinois.

**Michael Maganuco** is a harpist, teacher, composer, and arranger based in Chicago, Illinois. He has performed across the country in orchestras including the Civic Orchestra of Chicago, New World Symphony, Dubuque Symphony, New England Philharmonic, and World Youth Symphony at Interlochen. He has also performed at summer music festivals including Tanglewood Music Center, Chautauqua Festival, and Eastern Music Festival. He is very committed to the performance of contemporary music and has premiered works by composers Elliott Carter, Gunther Schuller, Theodore Antoniou, Peter Child, Malcolm Peyton, and many others. Mr. Maganuco has appeared as soloist in performances of Mozart's Flute and Harp Concerto, William Grant Still's *Ennanga*, and Ravel's *Introduction and Allegro*.

Mr. Maganuco is also a published composer and arranger. His original solo harp composition, *Awakening Stillnesses*, was awarded the grand prize in the Composition Contest for the 8<sup>th</sup> USA International Harp Competition. In 2012, the piece was recorded by French harpist, Agnès Clément, on her debut solo album, *Dance*. Mr. Maganuco has arranged extensively for the harp, as well. Commissioned by Ann Hobson Pilot, principal harpist of the Boston Symphony, he has arranged a collection of Astor Piazzolla's music for violin and harp, which Pilot recorded with violinist, Lucia Lin, for an all-Piazzolla album released in 2015 by Harmonia Mundi. Mr. Maganuco graduated *summa cum laude* from Boston University with Bachelor's degrees in harp performance and composition, and earned his Master's degree in performance from Northwestern University.

**Andrew Nogal** is a Chicago-based chamber, orchestral, and new music oboist. He performs regularly with Ensemble Dal Niente, the CSO MusicNOW Ensemble, Contempo, and the Elmhurst Symphony Orchestra. He has also performed with Nunc, the Chicago Symphony Orchestra, and the Oregon Symphony. This season, he was an artist in residence at the Experimental Media and Performing Arts Center (EMPAC) in Troy, New York. His festival appearances include the Ojai, Astoria, and Great Lakes

Festivals, and he studied for three summers under the direction of Pierre Boulez at the Lucerne Festival. Awarded first prize at the Fischhoff National Chamber Music Competition 2011, he made his Asian recital debut at the International Double Reed Society 2015 conference in Tokyo. In demand as a teacher, he has given master classes at the University of Oregon, San Francisco Conservatory of Music, Williams College, and the Banff Centre. He studied Art History (BA) and Music Performance (BM, MM) at Northwestern University, where his oboe teachers were Ray Still, Michael Henschel, and Grover Schiltz.

**Scott Anthony Shell** earned his B.M. in composition at DePaul University, where he studied composition with Kurt Westerberg and George Flynn. While at DePaul, Scott's music received a few performances outside of the university, including a performance in New York City by the Gregg Smith Singers of his choral piece *Apocalypsongs*. Scott attended the Charles Ives Center of New Music two years in a row, and the Aspen Music Festival. There he met composer Donald Erb and applied to the Cleveland Institute of Music where he was accepted for graduate studies.

Instead of pursuing another degree, Scott formed an indie rock record label and was involved in the Chicago music scene for several years. After a long break, Scott recently returned to his love of composing. In 2015 performances of his recent compositions were programmed at the Tutti New Music Festival, nief-norf Festival, by the Archaea Tree Ensemble, and 5 performances in Italy. Scott also programmed a full recital of new works, performed by musicians from Arizona State University and the Phoenix Youth Symphony Orchestra.

In 2016, works are scheduled for performance in Chicago, Portland, Austin, Charlotte, Albany, and the New Music on the Bayou Festival in Louisiana. Scott will be attending the Charlotte New Music Festival (N. Carolina), Keep Composers Weird (Austin TX), Atlantic Music Festival (Maine) and Lehigh Choral Composer's Forum (Bethlehem, PA) as a composer fellow. He is a recent recipient of a grant from the Arizona Commission On the Arts. Scott currently resides in Sedona, Arizona.

The music of **John H. Wallace** has been performed in the U.S. and Europe, heard on WGBH radio's All Classical Festival, and recorded on the Centaur

Records label. He has worked with members of the Chicago, Philadelphia and Boston Symphonies, and groups such as the Arneis Quartet, Music at Eden's Edge, New Music DePaul, the Boston University Tanglewood Institute, ALEA III, Arcadian Winds, Chicago Clarinet Trio, Riverway Trio, Pinotage, Fifth Floor Collective, Winsor Music, Chicago Chamber Music Collective, and singers Julia Bentley, Penelope Bitzas and Krista River. The Vilnius String Quartet and Lithuanian-American pianist Rokas Zubovas performed his Piano Quintet on a three-city tour of Lithuania, and the Virtuoso Soloists of New York premiered *Triskele* on a three-city tour of Italy, with upcoming performances of a new work planned for Portugal this coming summer.

He has studied with composers Lukas Foss, Charles Fussell, Alan Stout, Raymond Wilding-White and Darleen Cowles-Mitchell. He received his doctoral degree from Boston University (Composition), masters degree from Northwestern University (Composition) and bachelors degree from DePaul University (Composition/French Horn Performance). He is currently an Assistant Professor of Composition and Music Theory in the Boston University School of Music, where he has served as Director of Undergraduate Studies and Coordinator of Online Theory. In addition to his current activities, he has taught at the Massachusetts Institute of Technology, DePaul University and the Greater Boston Youth Symphony Orchestra, and guest lectured at the Mary Pappert School of Music at Duquesne University, The Boston Conservatory and Middlesex Community College.



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# School of Music Faculty/Staff, current and retired

## UPCOMING EVENTS

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Saturday, May 21 • 1:00 P.M.

Concert Hall

### **Percussion Ensemble**

Saturday, May 21 • 8:00 P.M.

Concert Hall

### **DePaul Chamber Choir & Concert Choir**

Sunday, May 22 • 5:00 P.M.

Concert Hall

### **Horn Studio Recital**

Sunday, May 22 • 5:00 P.M.

Cortelyou Commons • 2324 N. Fremont St.

### **Baroque Ensemble**

Sunday, May 22 • 8:00 P.M.

Concert Hall

### **Vocal Showcase**

Monday, May 23 • 8:00 P.M.

Concert Hall

### **String Chamber Ensembles I**

Monday, May 23 • 8:00 P.M.

Jazz Showcase • 806 S. Plymouth Court

### **DePaul Jazz Ensembles**

*Tickets at the door: \$10 public, \$5 students, cash only.*

Tuesday, May 24 • 8:00 P.M.

Concert Hall

### **DePaul Concert Orchestra & Ensemble 20+**

Wednesday, May 25 • 8:00 P.M.

Recital Hall

### **Jazz Combos I**

Wednesday, May 25 • 8:00 P.M.

Concert Hall

**String Chamber Ensembles II**

Thursday, May 26 • 8:00 P.M.

Concert Hall

**DePaul Wind Ensemble**

Friday, May 27 • 8:00 P.M.

Concert Hall

**DePaul Wind Symphony**

Saturday, May 28 • 8:00 P.M. &

Sunday, May 29 • 8:00 P.M.

Concert Hall

**Prokofiev 125**

Sunday, May 29 • 1:00 P.M.

Concert Hall

**Wind Chamber Ensembles I**

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*As a courtesy to those around you, please silence all cell phones and other electronic devices. Flash photography is not permitted. Thank you.*

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## TEXTS

Marita Bolles (b. 1970)

### Debussy on Wagner

*Excerpts from Debussy's writings in La Revue Blanche as translated by Richard Langham Smith*

"L'Opera" May 15, 1901 and "Conversation with M. Croche" July 1, 1901

**A.** La musique a un rythme dont la force secrète dirige le développement. La musique obligée de s'encombrer de petites phrases obstinées et qui veulent être entendues malgré tout. C'est une alchimie plus particulière....Se formuler ? Je vais tâcher de m'expliquer. C'étaient des minutes vraiment sans prétention, elles étaient simplement de <<bonne volonté>>. Je rêvais.

*Music has a rhythm whose secret forces shape the development. Music is weighted down by these obstinate little phrases, which insist on having their say not matter what else is going on. The alchemy is far more complex...Should I not collect my thoughts? I feel I should try to explain this. These were quite unpretentious moments, I was just passing a quiet hour. I was dreaming.*

**B.** La musique a un rythme dont la force secrète dirige le développement. Les mouvements de l'âme en ont un autre plus instinctivement général et soumis à de multiples événements. Il y a de miraculeuses rencontres de ces deux forces...mais cela est dû à un hasard qui beaucoup plus souvent n'est que

Music has a rhythm whose secret forces shape the development. The rhythm of the soul, however, is quite different—more instinctive, more general, and controlled by many events. Nonetheless, there are miraculous moments when the two are in harmony, but they are for the most part due to chance, and more often than not awkward and deceptive. Music is weighted down by these obstinate little phrases, which insist on having their say not matter what else is going on. I must say I don't understand the excessive need for symbols. (Music has a rhythm whose secret forces...shape the development.) High ideals!

**C.** Se formuler ? (Je vais tâcher de m'expliquer ...) J'avoue ne pas comprendre ce besoin excessif de symboles ! Je vais tâcher de m'expliquer sur ce cas qui me paraît la cause principale du trouble de la musique dramatique à notre époque. Ainsi donc et pour tout dire, l'application de la forme symphonique à une action dramatique pourrait bien arriver à tuer la musique dramatique. (La musique obligée de s'encombrer de petites phrases obstinées...et qui veulent être entendues malgré tout.) La musique a un rythme dont la force secrète dirige le développement. (*Se formuler ?*) Les mouvements de l'âme en ont un autre plus instinctivement général et soumis à de multiples événements. De la juxtaposition de ces deux rythmes il naît un perpétuel conflit, cela ne s'accomplit pas en même temps. (*J'avoue ne pas comprendre ce besoin excessif de symboles.*) La musique obligée de s'encombrer de petites phrases obstinées et qui veulent être entendues malgré tout. Absolument improductif. Je ne voudrais pas insister.

Should I not collect my thoughts? (I feel I should try to explain this...) I must say I don't understand the excessive need for symbols! I feel I should try to explain this for it seems top me to be the main trouble with dramatic music these days. All in all, the application of symphonic form to dramatic action succeeds in killing dramatic music rather than saving it. (Music is weighted down by these obstinate little phrases...which insist on having their say not matter what else is going on.) Music has a rhythm whose secret forces shape the development. (Should I not collect my thoughts?) The rhythm of the soul, however, is quite different—more instinctive, more general, and controlled by many events. From the incompatibility of these two rhythms a perpetual conflict arises, for the two do not move at the same speed. (I don't understand the excessive need for symbols.) Music is weighted down by these obstinate little phrases, which insist on having their say not matter what else is going on. Quite useless in the end. But let me not press the point.

**D.** Je rêvais. On semble avoir oublié que le plus beau, c'est encore la musique. Se formuler ? Finir des œuvres ? Autant de points d'interrogation posés par une enfantine vanité, besoin de se débarrasser à tout prix d'une idée avec laquelle on a trop vécu. La soirée continuait à être charmante ; mais, on a pu s'en apercevoir, je ne m'aimais pas.

I was dreaming. They seem to have forgotten that it is still music that is supreme in its beauty. Should I not collect my thoughts? Finish off some pieces? All these questions were introduced, I fear, by a kind of childish egotism and the need to rid oneself at all costs of an idea that has been in one's head for too long. A pleasant enough evening, but as you may have noticed I was feeling out of sorts.

**E.** [Layers of voices.] Je me perdais de vue et me noyais dans les idées générales les plus fâcheuses. En réalité, ce n'étaient pas de ces minutes admirables...dont on parle plus tard avec attendrissement et avec la prétention qu'elles avaient préparé l'Avenir. Non, c'étaient des minutes vraiment sans prétention, elles étaient simplement de <<bonne volonté>>. Être supérieur aux autres n'a jamais représenté un grand effort si l'on n'y joint pas le beau désir d'être supérieur à soi-même. Seulement c'est une alchimie plus particulière et à laquelle il faut offrir sa chère petite personnalité en holocauste. Je ne voudrais pas insister, afin de ne décourager personne. Idéaux élevés ...et absolument improductif. Je vais tâcher de m'expliquer... On semble avoir oublié que le plus beau, c'est encore la musique.

In fact, I was losing track of myself and drowning in all kinds of twisted ideas. To tell you the truth, they were not even very noble daydreams that were passing through my mind : not the kind about which one later speaks with great affection and pretension that they somehow shaped the future. No, these were quite unpretentious moments; I was just passing a quiet hour. All this served only as a thin disguise for that stupid obsession with trying to prove oneself superior to everyone else—a preoccupation that never needed much effort unless it was combined with a desire to better oneself. The alchemy of that is far more complex for it requires the sacrifice of one's whole precious little personality. But let me not press the point, for I wouldn't want to discourage anyone. High ideals...and quite useless in the end. I'll try to explain myself...They seem to have forgotten that it is still music that is supreme in its beauty.