NEW MUSIC DEPAUL

Celebrating the 80th Birthday of George Flynn

DePaul Concert Hall
800 West Belden Avenue • Chicago
NEW MUSIC DEPAUL
Celebrating the 80th Birthday of George Flynn (b. 1937)

PROGRAM


Kathryn Flum, flute
Grace Hong, oboe
Zachary Good, clarinet
Eric Heidbreder, bassoon
Brad Granville, horn

Chicago Duo (2014)

Tina Laughlin, marimba
George Flynn, piano

Gestures (2016)

Eliza Bangert, flute
Cory Tiffin, clarinet
Karl Rzasa, bassoon
Jeff Panko, piano

INTERMISSION
American Piano Howl (2010)

Kuang-Hao Huang, piano

Memories, Meditations (2015)

Ann Yi, piano
Ensemble 20+
Michael Lewanski, conductor

ENSEMBLE 20+

FLUTE
Leah Stevens

TRUMPET
Samuel Veren

OBOE
Laura Adkins

VIOLIN
Brent Taghap
Cody Hiller

CLARINET
Alessandro Tenorio-Bucci

VIOLA
Caleb Henry

BASSOON
Nicholas Ritter

CELLO
Emily Munn-Wood

HORN
Fiona Chisholm
Wind Quintet is a very early work (1965; corrected in 1983 and 2015). The work was written at a time when many of us self-proclaimed “avant-garde” people meant to expand and extend boundaries and limits, including the ranges of instruments, and thus, the piece was meant to be a significant challenge to instrumentalists. My “corrections” did not alter these “challenges,” and I am pleased the DePaul musicians were willing to perform this piece. The work is essentially continuous, becoming more calm and gentle as the end approaches.

Chicago Duo (2014) was written for my daughter and percussionist Tina Laughlin (for whom I also wrote, at the same time, my Chicago Quintet - for string quartet and marimba). Like the other pieces on this program, it is a continuous work. It becomes rather growly and noisy in the middle, but calms down toward the end, where the opening sounds recur a couple times.

Gestures (2016) is my recent effort to write a chamber work employing three winds - instead of three strings - plus piano, with textures and gestures that might resemble those for a quartet of piano and strings. Hence, I think the over-all ambience of the piece is rather gentle and legato. The work, like Memories, Meditations, is essentially continuous, without abrupt breaks.

Thanks to Cory Tiffin, this work received its world premiere at the University of Nevada, Las Vegas last November.

American Piano Howl (2012) This work is a piano solo extraction from my American Howl Quartet (2010), for clarinet, violin, cello and piano, that includes a narration of much of Allen Ginsburg’s Howl. The quartet has been performed by the Fulcrum Point New Music Project, with Kuang-Hao Huang as pianist. I thought it appropriate for Kuang-Hao to present the piano version (which he performed at Roosevelt University last year). The wild and ferocious images in much of Ginsberg’s Howl stirred my own big-city attitudes and observations (and those images also managed to evoke many of my early musical predilections). But Ginsberg’s lines at
the end of Part III of Howl: “in my dreams you walk dripping from a sea-journey on the highway across America in tears to the door of my cottage in the Western night.” brought to mind contrasting memories of youthful enchantments and tenderness derived from the people, the land and the literature I experienced at the time.

I hint at this gentleness during the course of American Piano Howl, (for example, the music momentarily becomes calm and soulful in the first part to reflect Ginsberg’s “destroyed minds” seeking something sane and stable), but explore it extensively only in the final pages of the piece. The first section of Howl explores how influential elements of our society destroy “the best minds,” and the second section (Moloch) brutally expands and enhances the turmoil, while the third section (Carl Solomon) presents the delusional violence in a variety of ways before expressing the tender lines that gently end the poem.

Memories, Meditations (2015) does not contain large contrasting sections or movements. Rather, it is a continuous, single movement work consisting of a variety of textures and activities - “moods” or episodes - that frequently blend into one another without clear-cut boundaries. After writing the piece, I thought my approach could be likened to mental activities occurring while strolling down the street, or sitting at a window - a variety of memories and possible reactions to and consideration of those memories, i.e. meditations. Hence, the title.

During the piece one will hear a variety of more and less active passages. Near the end, some of the beginning material recurs, and soon the material becomes more quiet, evolving into the final, rather extended meditation.

Memories, Meditations was written for DePaul University’s Ensemble 20+, Michael Lewanski, conductor.

-George Flynn
George Flynn has performed and organized concerts of new music in a variety of New York City and Chicago venues. He has composed over 200 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, New York City, and taught at Columbia and Lehmann College (CUNY) as well DePaul University. 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.

Flutist Eliza Bangert can be heard regularly throughout the Chicago area in orchestral, chamber, and experimental performances. Since 2011 she has held the Third Flute/Piccolo chair with the Southwest Michigan Symphony Orchestra, and she is a past member of the Civic Orchestra of Chicago. She performs as a substitute/extra musician with the Chicago Symphony Orchestra, the Lyric Opera of Chicago, and the Grant Park Symphony Orchestra, among others. Eliza is a member of the performance collective a.pe ri.od.ic, and appeared on their 2014 CD of music by Jurg Frey, titled “more or less.” Recently, she has also worked with Chicago-area new music ensembles Fonema Consort, Ensemble Dal Niente, and Palomar. Her duo with guitarist Ben McMunn, formed in 2006, has appeared at a variety of venues around Chicago.
In 2014, Eliza partnered with flutist Dalia Chin and mezzo-soprano Kate McDuffie in a project called “in the same breath.” They commissioned three pieces for two flutes and voice, and gave the world premiere performances at the Florida Flute Fair in January. In addition to several Chicago concerts, they took part in the inaugural Omaha Under the Radar Festival in July 2014.

Eliza’s primary teachers are Angeleita Floyd and Torleif Ander (University of Northern Iowa, Bachelor of Music, 2005), Mary Stolper (DePaul University, Master of Music, 2007), and Jennifer Gunn (coachings and lessons, Civic Orchestra of Chicago).

Flutist Kathryn Flum takes the music world by storm with appearances hailed as “breathtaking” (PBS), “performed with just the right light touch” (Chicago Classical Review) and “poignant” (Chicago Tribune). Praised for her beautiful tone and heart-rendering musicality, she consistently performs with musicians and ensembles such as the Chicago Symphony Orchestra’s MusicNOW series, the Lyric Opera of Chicago, the Milwaukee Symphony Orchestra, the Grant Park Music Festival Orchestra, the Chicago Philharmonic, the Chicago Bach Project with Soli Deo Gloria, the Civic Orchestra of Chicago, Chicago Chamber Musicians, Fulcrum Point New Music Project, eighth blackbird and Yo-Yo Ma.

Kathryn can be heard performing on recordings through CRC studios, Carl Fischer Publications and 98.7 WFMT-Chicago. She was a finalist for the Edes Foundation Prize for Emerging Artists in 2011 and was featured as the flute soloist on the soundtrack for the internationally lauded and highly awarded PBS documentary Jens Jensen: The Living Green, in 2013. Recent solo performances include Franz Benda’s Flute Concerto in E Minor, the world premiere of Agnieszka Stulginska’s Dance With My Breath with Chicago’s Palomar Ensemble, which the Chicago Tribune heralded as a performance that “would have gladdened any composer’s heart,” and J.S. Bach’s Mass in B Minor. Kathryn performed on the opening night concert for Ear Taxi, a Chicago-wide week-long celebration of new music, in October 2016.
Ms. Flum has served on the adjudication panels for the woodwind and chamber music division of national and international competitions including the Music Teachers’ National Association and the ENKOR International Music Competition, as well as local competitions and master classes. She is also a mentor to Chicago-area middle and high school flute students through the Chicago Philharmonic’s Academy of Music Performance program (previously known as the Chicago Philharmonic Mentoring Program) and serves as a Safe Zone ally for the LGBTQIA+ community at DePaul. In addition to her performance and teaching career, Kathryn is an active and contributing member of Sigma Alpha Iota Music Fraternity, The National Flute Association, The Chicago Flute Club and The Musicians Club of Women (Chicago). Kathryn received her Bachelor of Music in Performance from Northern Arizona University in 2008, her Master of Music in Performance with Distinction from DePaul University in the winter of 2010 and has received significant additional coaching from Jennifer Gunn (Principal Piccolo, Chicago Symphony Orchestra) and Mimi Tachouet (Principal Flute, Lyric Opera of Chicago). Ms. Flum joined the flute faculty at DePaul in the fall of 2013 and was appointed to the position of Coordinator of Woodwinds in 2014.

Zachary Good is an instrumentalist, performer, and improviser from Pittsburgh, PA. Based in Chicago, he is a founding member of the radical new music group, Mocrep.

As a clarinetist, Zachary has performed with Lyric Opera Unlimited, Eighth Blackbird, Third Coast Percussion, Manual Cinema, Ensemble Dal Niente, the Civic Orchestra of Chicago, and the Aspen Contemporary Ensemble. As a recorder player, he has performed with the New World Symphony, members of the Chicago Symphony Orchestra, Mountainside Baroque, and the Civic Orchestra. As an improviser in Chicago, Zachary has been featured on the Splice Series at the Beat Kitchen, the 3-on-3 Series at Constellation, the Music Series at Myopic Books, the Foundation Series in Bridgeport, the Flak Series at Intuit Art Center, at Elastic Arts, at the Comfort Station, and at the Museum of Contemporary Art. He regularly performs with the improv trio, ZRL.
Zachary is a graduate of the Oberlin Conservatory of Music where he studied clarinet and historical performance. He is currently pursuing a Master of Music degree at DePaul University’s School of Music with Stephen Williamson. Other mentors include Larry Combs, Julie DeRoche, Richard Hawkins, Kathryn Montoya, Burt Hara, and Ron Samuels. Zachary is on music faculty at the Chicago Waldorf School. mocrep.org soundcloud.com/zrlsounds

A native of Columbus, Ohio, Brad Granville is currently pursuing a Master’s degree in Horn Performance at DePaul University. He earned a Bachelor’s degree in Music Performance from The Ohio State University, where he was a winner of the 2015 OSU Concerto Competition. His primary teachers include Oto Carrillo, Bruce Henniss, and Nicholas Perrini. Brad is currently serving as the guest principal horn of the Indianapolis Chamber Orchestra. He has also performed with the Civic Orchestra of Chicago, the New Albany Symphony Orchestra, and the Central Ohio Symphony Orchestra. Eric Heidbreder – on file (was on Kate’s faculty recital)

Grace Hong is one of most sought after freelance artists in Chicago performing often with the Chicago Symphony, Chicago Opera Theater, The International Beethoven Project and Chicago’s MODE Ensemble. Former appointments have included performances with the Los Angeles Opera, The Seoul Philharmonic and the Green Bay Symphony Orchestra. Ms. Hong has also appeared at the Colorado Music Festival, The Pacific Music Festival, Festival Mozaic Winter Mezzo Series and the Aspen Music Festival. Grace holds a Bachelor of Music degree from Oberlin College a master’s degree from Roosevelt University and a Performance Certificate from the DePaul University School of Music.

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.

Percussion Instructor Tina Laughlin was born in Elgin, Illinois and attended high school at the Interlochen Arts Academy in Michigan. In addition to her performance studies at DePaul University, she holds a minor in Art History. Her musical training also included eight years with the Civic Orchestra of Chicago, where she performed under the direction of Daniel Barenboim, Zubin Mehta, Pierre Boulez and Sir Georg Solti. As a freelance artist, Laughlin performs with many orchestras and theaters in the Chicagoland area including the Lyric Opera Orchestra, Grant Park Orchestra, Lake Forest Symphony, Chicago Philharmonic, The Joffrey Ballet, Chicago Sinfonietta, Light Opera Works and the Elgin Symphony.

A proponent of new music, Laughlin appears regularly on the New Music DePaul concert series, performs with the CUBE New Music Ensemble, has performed several of John Eaton’s operas, as well as countless other projects. In 2000, Laughlin became a core member of the Fulcrum Point New Music Project. In the fall of 2003 Laughlin performed in the Midwest premieres of the Philip Glass operas “The Sound of a Voice” and “Hotel of Dreams” at the Court Theatre in Chicago. In May of 2009 Laughlin recorded Michael Abels’ “Aquadia” which played at the Shedd Aquarium as accompaniment to the live show “Fantasea.” She was featured live on WFMT radio in January 2010, performing with the CUBE New Music Ensemble. In March of that same year, Laughlin premiered “Charged and Calm Surfaces” by Chicago composer George Flynn; a work written for and dedicated to Laughlin and clarinetist Christie Miller.

Laughlin has recorded with Millar Brass Ensemble, Chicago Sinfonietta, The Elgin Symphony and the Center for Black Music Research at Columbia College Chicago. Laughlin is also seen in the film “Home Alone 2: Lost in New York” as the cymbal player in Carnegie Hall. She has taught at DePaul University for over 15 years and is in her fifth year of teaching percussion at ChiArts, Chicago’s only tuition free high
school dedicated to teaching students in the arts. She also really likes to dance salsa.

Conductor, educator, and writer Michael Lewanski is a champion of contemporary music and older repertoire alike. His work seeks to create deeper and more engaged connections between audiences, musicians, and the music that is part of their culture and history. He has been on the faculty of the DePaul University School of Music since 2007, where he conducts the Concert Orchestra, Ensemble 20+ (20th century and contemporary music), and works frequently with other ensembles. He is conductor of Ensemble Dal Niente, a Chicago-based new music group.

Michael has guest-conducted Lyric Opera of Chicago, chamber ensembles from the Chicago Symphony Orchestra, the Civic Orchestra of Chicago, the Toledo Symphony Orchestra, the Detroit Symphony Civic Youth Orchestra, the International Contemporary Ensemble (ICE), the Chicago Chamber Musicians, the Fifth House Ensemble, and many others. He has led over 100 world premieres. He was the Conducting Assistant for the Civic Orchestra of Chicago from 2010 to 2014. At the 2012 Darmstadt Summer Courses, Ensemble Dal Niente won the prestigious Kranichstein Music Prize under his direction. Michael has an extensive discography as both a conductor and a producer.

A native of Savannah, Georgia, he studied piano and violin; he made his conducting debut at age 13, leading his own composition. At 16, he was the youngest student ever accepted into the conducting class of the legendary Ilya Musin at the St. Petersburg Conservatory. Michael subsequently attended Yale University. His post-Yale education featured conducting study with Cliff Colnot and Lucas Vis.

Michael’s schedule for the 2016-2017 concert season includes concerts with DePaul School of Music Ensembles, local and national concerts with Ensemble Dal Niente (the Ear Taxi Festival, a California tour, a return to June in Buffalo), guest conducting engagements throughout the US and abroad, recording projects, various festival appearances, and academic presentations and conferences.
Pianist Jeffrey Panko is a musician whose versatility of style and genre, encompassing repertoire from Bach to the contemporary, is presented with poetic grace, technical aplomb and a large color palate. The recipient of numerous awards and honors, Panko began his formal musical education at the age of six with his grandmother, Lorraine Jagodzinski. Receiving degrees in Piano Performance from the Oberlin College Conservatory of Music (studying piano with Lydia Frumkin) and the DePaul University School of Music (studying piano with pianist Dmitry Paperno), he was also selected as a scholarship student to the Tanglewood Music Festival (studying piano with Anthony di Bonaventura and chamber music with Joel Smirnoff) and the Mozarteum in Salzburg, Austria (studying piano with Alexis Golovin). Currently working with his mentor, Chicago Symphony Orchestra pianist Mary Sauer as well as Dr. Robert Holst, he earned top prize awards in competitions including the Society of American Musicians’ Piano Competition (Chicago) and the Frinna Awerbuch International Piano Competition (New York).

Following a concert tour of Poland where Panko was honored by the United States with the title of Cultural Ambassador, he was asked by the City of Chicago to present a Chopin recital for the visiting Lech Walesa and other Polish dignitaries, culminating with two Command Performances for Polish Prime Ministers visiting the United States. Panko has also been featured in performances at Carnegie Hall, Weill Hall, Lincoln Center Library, WQXR Radio (New York), is a frequent performer on WFMT Radio (Chicago), and has appeared in Symphony Center playing the music of Steven Sondheim for Mr. Sondheim.

Jeffrey Panko has appeared as soloist under the baton of Stephen Alltop, Jed Gaylin, Robert Holst, Timothy McCullom, John Paynter, Phil Simmons, Meng Kong Tham, Eric Townell and John Bruce Yeh and has performed in recital with such internationally acclaimed artists as Denyce Graves, Christopher Robertson, Mary Stolper, members of the Berlin Philharmonic, Chicago Symphony Orchestra, Hong Kong Philharmonic, San Francisco Symphony, and the Washington Opera Orchestra. He has also served as accompanist and master class pianist to Dalton Baldwin, Mathieu Dufour, Judith Haddon, Donald Peck, Ned Rorem, Allan Stone and Giorgio Tozzi. Recent performances of note for Panko included participation in the WFMT
Beethoven Piano Sonata Cycle presentations and his 3rd appearance in Carnegie Hall in February 2011 as collaborative pianist and soloist with soprano Natalie Mann.

For nearly twelve years Panko served as Musical Director for the Primavera Singers at the Fairmont Hotel in Chicago. Currently he serves as Minister of Music and as Artistic Director of the Music at Bethel Concert Series for Bethel United Church of Christ in Elmhurst, Illinois, and is a member of the Chicago based contemporary music group MAVerick Ensemble.

Karl Rzasa attended both Oberlin College Conservatory of Music, and the University of Massachusetts at Amherst. A few of Karl’s principal teachers include Janet Polk, George Sakakeeny, Stephen Walt, and Bill Buchman. Karl came to Chicago in 2004 to join the Civic Orchestra of Chicago of which he was a member until 2006. He is currently principal bassoonist of the Rockford Symphony, the Southern Illinois Music Festival, and has served as principal bassoon of the Kenosha Symphony and the Quad Cities Symphony. He has appeared with many other orchestras including the Elgin Symphony, Chicago Symphony, and Vermont Symphony. He can be heard on the Elgin Symphony’s recording of assorted Copland works on the NAXOS label. As an active chamber musician, Mr. Rzasa is a proud member of the Fifth House Ensemble based in Chicago, has appeared with CSO’s new music series MusicNOW, and has attended the Banff Centre for the Arts in Banff, Alberta, Canada as a member of the Hara Quintet in the summer of 2006.

Cory Tiffin is the principal clarinetist of the Las Vegas Philharmonic and served in this role for Green Bay Symphony, Wisconsin Chamber Orchestra, Chicago Chamber Orchestra and New Millennium Orchestra. Tiffin also actively performs with Kalamazoo Symphony, Colorado Springs Philharmonic and several other orchestras and companies throughout the United States. Tiffin founded and ran the eclectic Chicago-based Anaphora Ensemble for several years, was a founding member of the New York City-based baroque and contemporary chamber opera company Operamission, and continues to present chamber concerts and recitals at venues and festivals in Chicago and beyond.
Tiffin is featured as a chamber artist and soloist on the Southport and Albany labels plus radio programs throughout the United States and Europe. Tiffin has performed in recital with the Grammy Award-winning Chicago Chamber Musicians, collaborated with Fulcrum Point New Music Project, the University of Chicago New Music Ensemble and the International Chamber Artists, among others. Recent highlights include featured solo performances of Leonard Bernstein’s “Prelude, Fugue, and Riffs” with the Las Vegas Philharmonic in April 2016 and a solo set on Chicago’s Thirsty Ears Festival in August 2016. *Time Out New York* called Tiffin a “clarinet maverick” and Lawrence Johnson of *Chicago Classical Review* has commented on “... Tiffin’s understated virtuosity...” Tiffin is the Instructor of Clarinet at Loyola University. He has also served on the faculties of DePaul University, University of Nevada, Las Vegas and The Chicago High School for the Arts. He teaches privately in Chicago, at home, through the University of Chicago, and in Las Vegas. He appears as a guest clinician and lecturer at universities and schools nationwide.

A graduate of Ottawa Township High School, Tiffin began private study of the clarinet with Sarah Reckmeyer as an eighth grader. He continued his private studies with Gene Montgomery before pursuing his Bachelor of Music at DePaul University, where he studied with Larry Combs, Julie DeRoche and Wagner Campos.

Pianist Ann Yi is versatile soloist and chamber musician with a broad range of musical interests, ranging from Baroque to contemporary music. A strong advocate of new music, Ann is a member of the Eco Ensemble, new music ensemble in residence at University of California at Berkeley. She has appeared with many leading ensembles, including the San Francisco Contemporary Music Players, the sfSoundGroup, Earplay, and Ensemble Dal Niente. She has also performed at numerous festivals including the Festival Internacional Chihuahua in Mexico, the MANCA New Music Festival in Nice, France, the Latino Music Festival, Festival of New American Music at CSU Sacramento, Andrew Imbrie Festival, Spring Festival of Italian New Music, and Ear Taxi Festival. She has also appeared at numerous concert series, including Old First Concerts, the <541> Concert Series at Stanford, the Shenson Artist Concert, the Music Now and
From Almost Yesterday Concert, the Musica Viva, the New Music DePaul, the University of Chicago New Music Ensemble Concert, and the Frequency Series at Constellation.

An active soloist, Ann was recently featured as soloist with Eco Ensemble at the Venice Music Biennale in Italy, in which her performances were broadcasted live on Radio3, Cartellone. She has also been featured as soloist with the University of California at Berkeley Symphony Orchestra, and Stanford Symphony Orchestra. Ann has premiered numerous works including twelve piano preludes composed to commemorate the 2012-13 centennial of the DePaul University School of Music in Chicago. She has been featured on recordings on the Innova, Tzadik, and New Focus Recordings labels. Ann received a Doctor of Music and a Master of Music from Indiana University Bloomington and a Bachelor of Music from San José State University. She studied principally with Evelyne Brancart, and also with Jean-Louis Haguenauer, Karen Shaw, Alfred Kanwischer and Jonathan Bass. Currently, Ann is on the faculties at Harold Washington College and Triton College, IL.
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Saturday, February 18 • 8:00 P.M.
Concert Hall
Symphonic Choir

Thursday, February 23 • 6:30 P.M.
Recital Hall
Career Workshop: Freelancing 101 with Third Coast Music
Open to School of Music current and prospective students, and alumni.
For more information, please visit https://freelancingwiththirdcoast.eventbrite.com

Friday, February 24 • 8:00 P.M.
Concert Hall
Baroque Chamber Concert

Sunday, February 26 • 8:00 P.M.
Concert Hall
Brass Ensemble

Monday, February 27 • 7:00 P.M.
Recital Hall
Wind Chamber Showcase I

Monday, February 27 • 8:00 P.M.
Concert Hall
African Ensemble

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