



School of Music

presents

GUEST ARTIST RECITAL

Jeri-Mae G. Astolfi, piano

Thursday, March 5, 2009

8:00 pm

Dr. Bobbie Bailey & Family Performance Center
Performance Hall

Forty-eighth Concert of the 2008-2009 season

**Kennesaw State University
School of Music**

**Guest Artist Recital
Jeri-Mae G. Astolfi, piano**

Thursday, March 5, 2009
8:00 pm
Dr. Bobbie Bailey & Family Performance Center
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PROGRAM

Collage Suite (2003) No. 8 – Nocturne	Michael Glenn Williams (b. 1957)
Landscape Variations (Book II) (2005) 1. After Pissarro	Paul Epstein (b. 1938)
Parallax (2003)	John Blair (b. 1966)
Drei Kinderstücke (2004) Kinderstück 1: Forest Path Kinderstück 2: Winter Stream Crossing Kinderstück 3: Unexpected Clearing	Brian Belet (b. 1955)
Nocturne (1999)	Laurence Sherr (b. 1953)
Suite for Piano (1994) IV. Sonare Nova	David Lefkowitz (b. 1964)
Tango Exótico (1996)	Kent Holliday (b. 1940)

INTERMISSION

Kennesaw State University

Upcoming Music Events

Tuesday, March 17, 2009

Kennesaw State University

Chamber Singers and Women's Chorus

8:00 pm • Bailey Performance Center Performance Hall

Wednesday, March 18, 2009

Kennesaw State University

Wind Ensemble and Concert Band

8:00 pm • Bailey Performance Center Performance Hall

Thursday-Sunday, March 26-29, 2009

Kennesaw State University Opera

***The Merry Wives of Windsor
by Otto Nicolai***

Bailey Performance Center Performance Hall

Saturday, April 4, 2009

Kennesaw State University Faculty Artist Recital

Oral Moses, bass-baritone

8:00 pm • Bailey Performance Center Performance Hall

Sunday, April 5, 2009

Kennesaw State University Faculty Artist Recital

Mary Akerman, classical guitar

3:00 pm • Bailey Performance Center Performance Hall

Thursday, April 9, 2009

Kennesaw State University

Jazz Combos

8:00 pm • Bailey Performance Center Performance Hall

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<http://www.kennesaw.edu/arts/events/>**

Jeri-Mae G. Astolfi

piano

Pianist Jeri-Mae G. Astolfi, a native of Canada, has been engaged in an active and diverse musical career from an early age. An avid performer of repertoire ranging from the renaissance era to the present, her keen interest in new music has led to the commission, premiere, and performance of many new works, both solo and collaborative, which have been featured on live radio broadcasts and on recordings of music by Phillip Schroeder as well as recordings for the Society of Composers Inc. Performers Recording Series. Lauded for her “versatile artistry,” reviewers have further described her playing as “brilliant,” “phenomenal,” “jaw-dropping,” and “a pleasure to listen to.”

Her passion for the creation and integration of new works has been recognized by invited participation in professional regional and national forums where she has lectured on, performed, and premiered new literature for piano. In addition, Astolfi frequently serves as a clinician, adjudicator, coach, and masterclass instructor and is an active member in various local, state, and national music associations.

The recipient of numerous awards, scholarships, and grants, Astolfi's professional activities have taken her throughout North America and abroad. Advanced studies in piano performance were with pianists Helmut Brauss (University of Alberta), Tom Plaunt (McGill University), and Lydia Artymiw (University of Minnesota) with whom she completed doctoral studies. Currently a member of the music faculty at the University of Wisconsin Oshkosh, Astolfi previously taught at Henderson State University in Arkansas.

Ten Micro-Poems (2000)	James Chaudoir (b. 1946)
From the Shadows of Angels (2001)	Phillip Schroeder (b. 1956)
Danse Chinoise (1978)	Wang An-Ming (b. 1926)
Blue River (1995)	C. James Sheppard (b. 1943)
A Piece of Snow (2000)	Trent Hanna (b. 1969)
Remembrance (2000) Toccata II (2000)	Betty Wishart (b. 1947)

PROGRAM NOTES

(in the words of the composers)

Michael Glenn Williams has written a number of Nocturnes and “night music” for piano, including Berceuse, Nocturne (Fugit Amor) from Suite for Piano, Nocturne (1999), Moonlight Nocturne (from Enchanted Forest Suite) and Spiral Nocturne, in addition to the Nocturne from Collage Suite. The theme for this nocturne is based loosely on the film music Michael composed for a 1976 independent film (which won the AFI award for independent film.) The sweeping gestures and ‘tonal clusters’ may evoke the vast celestial night sky going on forever (compare to Williams’ ‘Starry Night’ from his Tone Poems Book 1), while the solitary theme might suggest the lonely reflection one sometimes feels gazing up at it all, in awe. This piece comes at the end of the eight movement Collage Suite, completing the collection with a kind of ‘the party’s over’ denouement.

Williams first studied trumpet and other brass, transitioning to composing and piano through the teens. He studied at California State Northridge and the Eastman School of Music. He composes largely for the piano or piano with ensemble. He founded and performs in a group (The Chopin Project) dedicated to performing unusual concerts of Chopin’s music, in their third season. He is a Director on the board of the Thousand Oaks Philharmonic, an non-profit dedicated to providing promising young soloists a chance to perform with a professional orchestra. As a technologist, Michael authored SuperScore, one of the first music engraving programs and co developed the Sonata Font with Adobe Systems. He works full time for Nokia Oyj, the Finnish cellphone giant, as a senior architect and technology strategist.

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Paul A. Epstein’s compositions include works for string orchestra and for a variety of small ensembles. His long time collaboration with poet and novelist Toby Olson has produced two chamber operas as well as songs and vocal chamber music. Epstein's music has been presented in the U.S. and abroad by such ensembles as Relâche, Composers, Inc., The Quintet Attacca, the Circle ensemble of London, and ONIX Nuevo Ensemble de México. It is available on compact disk on the Mode and Capstone labels. Paul A. Epstein is professor emeritus of music theory at Temple University, where he

Most recently, she received a 2009 Regional Artist Project Grant from the Arts Council of Fayetteville/Cumberland County.

Remembrance covers a depth of human experience in a very short time. From the opening statement of melancholy and anguish set in a minor key, to the lyrical section in major keys, and the concluding outburst and quiet resolution, the music takes us through a journey of loss, recollection and grief. The ending leaves us with a quiet statement of the dissonance loss causes, yet with hope in life.

Toccata II is a virtuosic piece that plays with seconds, sevenths and fourths in various rhythmic combinations. The sixteenth-note driving rhythm is often punctuated by eighth-note “pauses” and sections with quarter-note chords that provide breaks to the listener as well as the performer. The piece also uses triplet sixteenths for repeated notes, adding urgency to the driving rhythm. It is a work that requires not only fast fingers, but also excellent wrist technique.

repetitions. The composition is dedicated to the piano studio of Professor Robert Thomas at Miami University in Oxford, Ohio, and was first performed there by student Lara Smith on May 3, 1995.

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Dr. Trent Hanna has been awarded for his achievements both as a composer and performer. His original works have been commissioned and performed throughout the United States, Europe, and Asia. Recently his composition Dorland (for solo piano) won first prize in the Contemporary Japanese and American Music Composition Competition resulting in two performances in Japan. Dr. Hanna conducted his Fanfare for Peace in the Czech Republic, Austria, and Hungary in 2003, and premiered his Concerto for Piano and Orchestra as soloist with the Sam Houston State University Symphony Orchestra in 2004. In the spring of 2007, Dr. Hanna released a full-length CD of original works for solo piano entitled Sojournal. He currently serves as the Coordinator of the Theory and Composition Department at Sam Houston State University's School of Music.

Trent Hanna began composing A Piece of Snow while at his father's house in Red Feather Lakes, Colorado. Red Feather Lakes is just 20 miles north of Rocky Mountain National Park, resulting in an inspirational backdrop for the beginnings of a handful of pieces by the composer. In A Piece of Snow, a three-note motive is introduced at the beginning representing lightly falling snow. Slowly, the snow intensifies as the swirls form a fairy-like dance, before building into a raging storm. As the stormy night subsides, the three-note motive has been slightly altered as the new day dawns with the sun shining warmly on the freshly fallen snow.

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Betty Wishart received degrees from Queens University and the University of North Carolina-Chapel Hill, and pursued additional study in New York City. Her major teachers were Richard Bunker Evans, Roger Hannay and Donald Waxman. Wishart's music has been performed throughout the United States, and in England, France, Italy, South Korea, and Japan. She has received awards from Delta Omicron, American Pen Women, American College of Musicians, annual ASCAP Plus awards since 1998, and has been recognized in numerous publications including Who's Who in Music and Musicians.

taught from 1969 to 2001. Born in Boston in 1938, he is a graduate of Brandeis University and the University of California at Berkeley.

While my taste in visual art is fairly broad, I have always had a special affinity for that wonderfully fluid boundary between representation and abstraction, a region inhabited most comfortably by landscape. And while my music has never been pictorial in any traditional way, it has, especially in the last few years, been nourished by the many hours I've spent looking at painted landscapes. Landscape Variations was conceived as an homage to some of the artists whose work continues to be such a rich source of pleasure and inspiration.

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Born in the nation's capital, **John Blair** began musical studies at age ten. Influential composition teachers include, Donald Erb, Chen Yi, and Zhou Long. John served on the faculties of Montgomery College and Sam Houston State University. He is currently enjoying success as a New York based composer after completing three years in the BMI Jazz Composers' Workshop directed by Jim McNeely and Mike Holober. John is an active performer, appearing at the Lionel Hampton Jazz Festival with Grammy award winning artist Bill Watrous and Al Grey. He has performed with John Dankworth, Cleo Laine, and the Empire Brass and provided arrangements for Kevin Mahogany, Bobby Watson, and Carol Sudhalter. His composition Cosmic Residue was presented at the 2006 International Jazz Composers' Symposium. He recently appeared at the Brooklyn Lyceum. Other assignments include serving as orchestrator for the opera, Raoul, which had its premiere at the Bremen Opera House in 2008. Current projects include; providing scores for the feature film, Jun and Summer, and the Civil War epic Legion.

Parallax was originally improvised at the piano during a live performance. Prior to the initial performance, only a few musical gestures were sketched out for what was to be played. The welcome outcome and the experience of performing extemporaneously proved quite exhilarating. After the initial performance he received requests for copies of the piece; thus, he immediately transcribed what was improvised during the recital. Blair has long admired the *Preludes non mesures* of the French *clavecinists*, in particular the works of

Couperin and D'Anglebert, and it is in the spirit of these remarkable compositions that this piece was conceived.

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Brian Belet lives in Campbell, California, with his partner and wife Marianne Bickett and son Jacques Bickett-Belet. Here he composes, hikes, and tends to his fruit trees and roses. To finance this real world he works as Professor of Music at San Jose State University. His music is recorded on the Capstone, Centaur, Frog Peak Music, IMG Media, and the University of Illinois CD labels; with research published in *Contemporary Music Review*, *Organised Sound*, *Perspectives of New Music*, and *Proceedings of the International Computer Music Conference*.

Drei Kinderstücke was composed in 2004 as an homage to Anton Webern in response to his *Kinderstück* (1924). The three short works utilize the same twelve-tone row that Webern used for his composition, and strict serial procedures are maintained throughout.

I sketched these short compositions while hiking around Mt. Blanc during July 2004. Walking in the mountains was dear to Webern, and it seemed fitting to work on these compositions in that same environment. I refined the sketches during the long flight home, and completed them the day before Christmas. Webern remained in my thoughts throughout this time period, and I hoped to capture (and then release) the transparency and elegance that sings through his music.

Drei Kinderstücke is published on the SCI CD "Chroma: New Music for Piano," Jeri-Mae Astolfi, piano. Capstone Records (CPS-8810), 2008, Tracks 4-6.

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Laurence Sherr is Composer-in-Residence and Associate Professor of Music at Kennesaw State University in Atlanta. His honors and awards include the Grand Prize of the 1995 Delius Composition Contest for *Journeys Within: Concerto for Flute and Chamber Ensemble*. Ein-Klang in Europe and Capstone Records in the US have released CDs including his compositions. Performances have

In *Danse chinoise*, the western homophonic structure is fused with the eastern pentatonic style. Parallel fourths and fifths are freely used throughout the piece. It portrays a group of lovely Chinese dancers gliding and flitting over polished marble floors as they turn and sway to the beat of the music. The music is in an ABA form: a fast moving Part A is followed by a more pensive flowing Part B that eventually returns to the first section.

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C. James Sheppard began his musical pursuits as a free-lance trumpeter in Omaha, Nebraska. He completed a B.F.A. in Music in 1967 at the University of Omaha where he began composition study with John Miller, James B. Peterson and Albert "Red" Travis. Following a writing bent, he graduated from the University of Massachusetts with a M.M. in Composition in 1968, and the University of Iowa with a Ph.D. in Composition in 1975. At the University of Iowa he was a Composing and Performing Fellow with the Center for New Music. His major composition teachers include Philip Bezanson, Richard Hervig, and Donald Martin Jenni. From 1983-2002 he specialized in music performance and composition for the Electronic Valve Instrument (EVI) and has been recognized by three Individual Artist Fellowship awards in 1983, 1988, and 2001 by the Ohio Arts Council. His activities include invited national and international artist residencies, and he has received favorable reviews in such publications as *Musical America* and *Perspectives of New Music*. In the fall of 2001 he was awarded fellowships at the MacDowell Colony and the Virginia Center for the Creative Arts. He is a member of SCI Region V and the music faculty at Miami University in Ohio where he teaches in the theory and composition program, and is Director of the Electronic Music Studio. From 1998-2001, he headed the *Music at the Millennium* Commissioning Project premiering new works by Michael Colgrass and Chen Yi; and from 1983-1992 he organized the *New Performance and Technology* performance residencies on the campus of Miami University in Ohio.

Blue River is a nocturne for solo piano composed in 1995. After an opening burst of unsettled notes, the music moves into a quiet atmosphere unified by a slow, chromatic bass played in cycles. As the left hand sounds steady repetitions, the right hand slowly builds a simple and spare melody in a *blues* style. Dissonant but mostly very quiet, the music features a rhythmically fluid melody that is periodically punctuated by a percussive pattern of single note

ensembles, and piano performance. Schroeder's music has been variously described as continuing "a tradition of brilliance and openness" with "powerful expressive qualities that focus on subtle shadings and nuances," and "expansive, lyrical sound-worlds." His music appears on the Innova, Capstone, Boston, Albany, and Vienna Modern Masters labels. Schroeder teaches at Henderson State University. He received degrees from the University of Redlands, Butler University, and Kent State University. Among the many influences on his work, the most significant include Taoism, good food, the overtone series, and the love and patience of friends.

In early 2001 I spent five days in Los Angeles editing and mastering a CD, and staying with the composer Jim Fox, a very old and dear friend, and a resource for a wealth of great sounds and ideas. During my stay with Jim From the Shadows of Angels began to emerge, and by the time I arrived back in Arkansas, it was ready to compose and took two days to get on paper. The music explores the relationships among long-range compound melodies, Lydian sonorities, and the envelope of overtones and timbre during resonance.

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Wang An-Ming received her musical training in China and the U.S. She holds a B.E. from Central China University, a B.M. (*magna cum laude*) from Wesleyan Conservatory, and an M.A. from Columbia University. Ms. Wang's works include keyboard, instrumental, chamber ensemble, choral, operatic and orchestral compositions. Her works have been performed at the White House, Strathmore Hall, Carnegie Hall, Spoleto Music Festival, and other musical venues in the U.S. and abroad. Her full-length opera, *Lan Ying*, was premiered at the Kennedy Center.

Her published works include: The Christmas Gift for mixed chorus and keyboard and orchestra (Santa Barbara Music Publishing), East Wind for flute and piano (Hildegard Music Publishing Company), Fantasy for Solo Organ (Vivace Press), Dazzling Jewels for soprano and piano, and Kapalua for flute and piano (Gold Branch Music, Inc.).

occurred in Holland and Switzerland, at the KOFOMI Festival and in Salzburg, Austria, at the International Clarinet Association's ClarinetFest in Tokyo, Japan, and across the United States, Canada, and Mexico. Dr. Sherr is the founder and clarinetist of the Atlanta klezmer band *Oy Klezmer!*.

Like many Nocturnes, this one evokes an atmospheric quality in certain sections, with the sounds and sensations of summer evenings providing inspiration. Significant for the ending was the mountainous topography at the Hambidge Center in north Georgia, where Laurence Sherr completed the work. The greatest influence was the music of Debussy. The opening of the piece came from a dream that occurred as Sherr was struggling to decide on the stylistic direction and content of the work in general, and of the opening measures in particular. In the dream, the figure of Debussy was seated next to Sherr at the keyboard. Debussy simply said, "You could do this", as he played a series of ascending chords. When Sherr awoke, he wrote down a similar progression that became the ostinato for the first section. Sherr's debt is acknowledged by the inscription above the composition's title—*Hommage à Debussy*.

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Composer and music theorist **David S. Lefkowitz** enjoys national and international renown, having performances in Canada, Mexico, England, the Netherlands, Spain, Germany, Italy, Switzerland, Ukraine, Egypt, Israel, Japan, China, Hong Kong, and Taiwan, and throughout the United States. He has won many national and international competitions, including the Fukui Harp Music Awards Competition (twice), and the American Society of Composers, Authors, & Publishers (ASCAP) Grants to Young Composers Competition, the National Association of Composers, USA (NACUSA) Young Composer Competition, the Guild of Temple Musicians, Pacific Composers' Forum, Chicago Civic Orchestra, Washington International Competition, Society for New Music's Brian M. Israel Prize, the ALEA III International Competition, and the Gaudeamus Music Week. He has also been a Meet-The-Composer Composer in Residence. As a music theorist, David S. Lefkowitz has written articles on set theory, and on the piano music of Arnold Schoenberg, and is currently at work on an undergraduate music theory textbook. He has presented papers throughout the United States, as well as Spain and Hawaii. David S. Lefkowitz

received his BA from Cornell University where he studied composition with Karel Husa. He then went on to University of Pennsylvania, studying with George Crumb and receiving his MA in 1990, and The Eastman School of Music, studying primarily with Joseph Schwantner and Samuel Adler, completing his Ph.D. in 1994. He is currently Associate Professor of Music Composition and Theory at UCLA.

[Suite for Piano] was written over a four-year period, begun before I started studying at Eastman, and completed during my first year teaching at UCLA; the styles of each of these pieces are quite different from each other. Each movement is meant to be performable independently. Nevertheless, the collection as a whole forms a cohesive whole, in the form of an arch: the first and last movements are paired, as are the second and fifth, and the third and fourth movements. The middle movements are essentially about different types of sonorities achievable on the piano; while the fourth movement, *Sonare Nova*, explores the possibilities of using a limited number of harmonies realized in a variety of ways on the piano.

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Kent Holliday was born in St. Paul, Minnesota, and began piano studies with his father at age five. He studied composition at the University of Minnesota, where he received his M.A. and Ph.D. degrees in theory composition, with Paul Fetler and Dominick Argento. He taught in Colorado at the University of Southern Colorado and Colorado State University, and is Professor of Music at Virginia Tech in Blacksburg, Virginia, where he has taught since 1974. His compositions have won many competitions, including the Virginia State Music Teachers Composition Commissioned work, New Music Delaware, the Alienor Harpsichord Competition, and the Sturm Award for Excellence in the Creative Arts.

The Tango Exótico was written in 1995 after the composer attended a tango dance program presented by an Argentinian dance troupe on tour in Berlin, Germany. Motivated to write a virtuoso piece for solo piano using tango rhythms, this relatively short work abounds with technical challenges including rapid arpeggios, scale passages, repeated notes, and changes in dynamics. The piece begins in the

lowest register of the piano and develops the tango rhythm through a series of continual variations increasing in intensity and loudness to the penultimate measures. The catchy tango rhythm appears in several other pieces by Kent Holliday, including *Milongal gusto*, for solo piano, and *Udolpho*, for piano quartet. *Tango Exótico* was the winning composition in the New Music Delaware competition in 1996.

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James Chaudoir (b. 1946, Baton Rouge, La.) is Professor of Music Composition at the University of Wisconsin Oshkosh. He has composed a wide range of works for vocal and instrumental ensembles -- from solo performer to chorus and orchestra -- and many pieces incorporating dance and the electronic medium. Recent interests have focused on exploring the technical possibilities of the recorder while writing new works for the instrument. A highly published and commissioned composer, his works have been performed in Europe, Canada, the Far East, and in major cities throughout the United States. In addition to composing, he is an active performer, conductor and supporter of contemporary music. When not involved with music, he spends time sharing the delights of his native Louisiana cuisine with family and friends.

Ten Micro-Poems for solo piano was written in 2000 when the composer was enjoying an artists' retreat at Treehaven in the north Wisconsin woods. A set of miniatures, as noted by the title, this piece offers a variety of challenges to the pianist both in style and interpretation. Individually, each micro-poem can be viewed as a brief statement, or snapshot, of an etude. Though short in duration, every movement offers extensive opportunities for color and technical expressiveness. In addition to their successfulness as a set on the performance stage, Ten Micro-Poems afford themselves nicely as teaching pieces.

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Phillip Schroeder was born in 1956 in Northern California and raised in a military family. His life as a musician began early and has paralleled the diversity of surroundings, now eleven states: trumpet in concert bands, boys and mixed choirs, electric bass in rock bands, orchestral and chamber conducting, experimental improvisation