

MUSIC + FESTIVAL 2020

THE UNIVERSITY OF ARIZONA
THIRTEENTH ANNUAL COMPOSERS FESTIVAL
OCTOBER 9-12
TUCSON, ARIZONA

GEORGE STEVE WILLIAM
Gershwin ▪ **Reich** ▪ **Bolcom**



THE UNIVERSITY OF ARIZONA
COLLEGE OF FINE ARTS

Fred Fox School of Music

Music + Festival 2020: George Gershwin, Steve Reich, William Bolcom

Thirteenth Annual Composers Festival The University of Arizona Fred Fox School of Music October 9-12, 2020

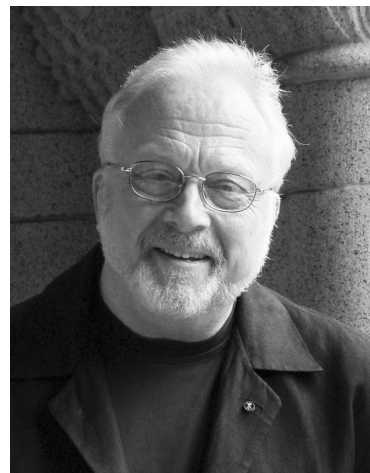
Dear Friends,

The 2020 Music + Festival: George Gershwin, Steve Reich, and William Bolcom will present the lives and music of these three composers within a rich and broad humanistic framework.

The festival consists of a film about Gershwin, a symposium providing the historical and artistic context in which the three composers lived and live, as well as what to listen for in this music; three concerts: one chamber music and song, one all-piano, and another all song; and finally and new for our festival format, a presentation by our visiting composer, William Bolcom. The festival features faculty members and students of the Fred Fox School of Music, as well as guest artists, scholars, and performers.

The three composers in this festival have one great commonality – they bridge the worlds of classical music and vernacular, or popular, music. Barriers are broken down and the vista of what classical music can be is vastly widened.

George Gershwin, born and bred in New York City, was a musical prodigy just waiting to happen. His parents, Russian Jews who immigrated to this country at the end of the 19th century, bought a piano for his older brother, Ira, to learn to play. But when George sat down at the keyboard and knocked out a tune that he had only heard at someone's house, the lessons were given to George instead. He studied piano and then composition from a young age, even after dropping out of high-school at age 15 to write songs on Tin Pan Alley. His career straddled both sides of the musical tracks, writing songs, musicals, and then works for the concert stage that combined both jazz and classical, what was to be labeled third stream music a few decades later. He and his music were beloved by the classical musical giants of his age, including Heifetz, Klemperer, and Schoenberg, and by many songwriters he was considered simply the best. He is a towering historical figure in the history of early American music, to be placed right up there with Ives and Copland, who unfortunately died tragically young.

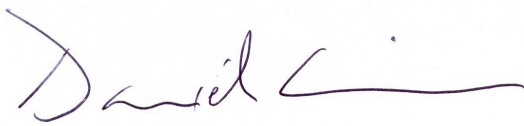


Steve Reich was born into a Jewish family in New York City, his father a lawyer and his mother a songwriter. He studied and played percussion as a youth and was influenced not just by classical music but also by the burgeoning worlds of popular and jazz music. After studies at Cornell primarily in philosophy, he attended Juilliard, and then Mills College where he studied with Milhaud and Berio. He remained in the Bay area for a number of years, playing in the first performance of the seminal Minimalist work of Terry Riley, *In C*, and creating his early tape works using the technique of phasing. Moving back to New York, where he has remained for his entire life, he began to write for acoustic instruments. His musical interests grew to include African drumming, Gamelan, and Hebrew cantillation. His later highly structured works also include his interest in American speech, primarily through sampling found street sounds, and a greater opening up to composers of the 20th century classical tradition. Among the first generation of minimalists, including Young, Riley, and Glass, his output and musical journey is the most hermetic and hard-edged, a music of shimmering beauty and restrained ecstasy.

William Bolcom grew up in Seattle and attended the University of Washington starting at age 11 – another prodigy – where he studied composition and piano. And then like Reich, he studied at Mills with Darius Milhaud, then at Stanford University, and finally with Olivier Messiaen at the Paris Conservatory. His earlier music is perhaps influenced by Harris and Bartók, and then composers of the European Avant-garde, including Boulez, Stockhausen, and Berio. But then his style opened up to history and the American vernacular. He was part of the ragtime revival of the 70s, has written cabaret songs that he and his wife the singer Joan Morris perform in concert, and his musical language stretches wide. His *Songs of Experience*, on the eponymous book of poems by William Blake, is set for gargantuan forces and speaks in many languages of music, including classical, pop, country, jazz, etc. His is a music of the greatest eclecticism and stylistic diversity. It is a music of wide emotional expression that includes levity, humor, and grace.

We are pleased and delighted that you are here to participate – even if only virtually – in this wonderful festival!

Cordially,



Daniel Asia, *Festival Director*



THE UNIVERSITY OF ARIZONA
COLLEGE OF FINE ARTS

Fred Fox School of Music

The University of Arizona Fred Fox School of Music
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Music + Festival 2020: George Gershwin, Steve Reich, William Bolcom

Thirteenth Annual Composers Festival
The University of Arizona Fred Fox School of Music
October 9-12, 2020

FRIDAY, OCTOBER 9, 2020

Film: 5:00-6:10 p.m. (PDT)

"The Russian Gershwin" – Post Classical Ensemble in collaboration with WWFM
Joseph Horowitz, Angel Gil-Ordoñez; Bill McGlaughlin (host)

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SATURDAY, OCTOBER 10, 2020

Symposium: 2:30 p.m. - 4:00 p.m. (PDT)

William Bolcom: Bolcom
Ann Arbor, Michigan

Russell Hartenberger: Steve Reich
Toronto, Canada

Joseph Horowitz: George Gershwin
New York, New York

Daniel Asia: Moderator
The University of Arizona, Tucson, Arizona

Concert I: 5:00-6:00 p.m. (PDT)

Chamber Music and Song of Gershwin, Reich and Bolcom
Kristin Dauphinais, mezzo-soprano; Paula Fan, piano; Malleus Percussion – Morris Palter, director
Timothy Kantor, violin; Elena Miraztchiyska, piano

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SUNDAY, OCTOBER 11, 2020

Concert II: 3:00 p.m. (PDT)

Piano Music of Gershwin, Reich and Bolcom
Michael Dauphinais; Daniel Linder, piano

Concert III: 5:00 p.m. (PDT)

Songs of Gershwin and Bolcom – Jeremy Huw Williams, baritone; Paula Fan, piano

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MONDAY, OCTOBER 12, 2020

Presentation: 5:00-6:00 p.m. (PDT)

Fred Fox School of Music Visiting Composers Series: William Bolcom, presenter

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Thirteenth Annual Composers Festival *The University of Arizona Fred Fox School of Music* *October 9-12, 2020*

FRIDAY, OCTOBER 9, 2020

Film – 5:00-6:10 p.m.

“The Russian Gershwin”

Post Classical Ensemble in collaboration with WWFM
Joseph Horowitz, Angel Gil-Ordoñez; Bill McLaughlin (host)

The singularity of George Gershwin is an inexhaustible topic. One thing that sets Gershwin apart is what I'd call his “cultural fluidity.” He is Russian, he is Jewish, he is American. He composes for Tin Pan Alley, Broadway, Hollywood, Carnegie Hall. He is *An American in Paris*. In Vienna, he is the rare American composer for whom Alban Berg greatly matters.

This fluidity of personal identity and musical style promotes a singular fluidity of interpretation. *Rhapsody in Blue* is equally Gershwin playing with Paul Whiteman's band and Leonard Bernstein playing (at much slower tempos) with the New York Philharmonic. Is *Porgy and Bess* an opera or a show? The first recordings of Porgy's arias (or songs) were left by America's pre-eminent Verdi baritone: Lawrence Tibbett, whose “Where's My Bess?” is searingly operatic. That was in 1935 – the same year *Porgy* opened on Broadway. Seven years later, Avon Long, who sang Sportin' Life in the 1942 revival, recorded “I Got Plenty O' Nuttin'” with the Leo Reisman Orchestra —a rendering of Porgy as distant from Tibbett as Louis Armstrong was distant from *Rigoletto*.

Jascha Heifetz arranged six *Porgy* numbers for violin and piano. For me, Heifetz's recordings of these pieces, so creatively re-imagined, are among his highest achievements. Heifetz's “My Man's Gone Now” combines jazz (for which his affinity is far from casual) with keenings that can only be called Slavic. Heifetz knew Gershwin; he had hoped for a Gershwin violin concerto. When Gershwin died, Heifetz said, “We should be ashamed that we didn't appreciate this man when he was here in our midst.” That in fact Gershwin was experienced as a threat by Aaron Copland, Virgil Thomson, and other American classical musicians is well documented. In the shuttered world of American classical music, Gershwin's truest admirers were notably foreign-born: Heifetz, Otto Klemperer, Fritz Reiner, Arnold Schoenberg, Charles Martin Loeffler, Carl Engel.

In *Classical Music in America*, I treat Ives and Gershwin as the two supreme creative talents inhabiting my story – and yet (alas) both lie somewhat to the side. Dvorak, in 1893, famously predicted that “Negro melodies” would be the foundation of an American school of music. He envisioned symphonies, concertos, operas, and sonatas infused with the African-American vernacular. He could not have envisioned the fulfillment of his prophecy in popular musical realms as yet unglimped. What he had in mind, no doubt, were pieces like the *Concerto in F* and *Porgy and Bess* – pieces bridging the crippling hiatus between high and low. Had Gershwin not died at the age of 38, they would not stand alone.

–©Joseph Horowitz blog: “The Unanswered Question”
adapted from a blog post at www.artsjournal.com/uq

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SATURDAY, OCTOBER 10, 2020

Concert I – 5:00 p.m.

William Bolcom (b.1938)

Waitin' (1979)

Toothbrush Time (1985)

Kristin Dauphinais, mezz-soprano
Paula Fan, piano

Steve Reich (b. 1936)

Drumming, Part I (1972)

Malleus Percussion – Morris Palter, director
Bill Cahn; Porter Ellerman; Ian Mast; Gavin Thatcher, bongos

Bolcom

The Graceful Ghost Rag (1972)

Timothy Kantor, violin
Elena Miraztchiyska, piano

George Gershwin (1898-1937)

But not for me (1930)

Nice work if you can get it (1937)

Embraceable You (1928)

Kristin Dauphinais, mezzo-soprano
Paula Fan, piano

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Concert I Program Notes

Waitin' and *Toothbrush Time* are drawn from *Cabaret Songs*, which are in four volumes composed between 1963 and 1996. The texts were written by Bolcom's frequent collaborator Arnold Weinstein, but the genesis of the songs stems from Bolcom's relationship with mezzo-soprano Joan Morris. In 1975 the pair were married, and they have spent decades collaborating on explorations of the history of American popular song. In many of their efforts, they have recorded and performed the music of other American composers, such as Henry Russell and Henry Clay Work, but the *Cabaret Songs* represent an attempt to create their own piece of that same history.

By their very nature cabaret songs make demands on performers that go beyond traditional art songs. Gone are the grace and restraint of lied, replaced by bawdy humor, lilting piano lines, and singing that flows seamlessly between spoken word, growling, and crooning. Perhaps the most famous example of cabaret music comes from Kurt Weill's musical setting of Bertolt Brecht's *The Threepenny Opera* from which comes the standard *Mack the Knife*.

– Adapted from program notes by Robert Lintott

Drumming (Part I), for small tuned drums, begins with a single sound in a 12-beat cycle; there are rests on all other beats. Gradually, one at a time, other sounds replace the rests, until the basic rhythmic pattern of *Drumming* is constructed. This is the only rhythmic pattern of the entire piece (all four parts which last between 55 and 75 minutes). When this pattern has been established by two drummers in unison, one of them gradually increases his tempo, while the other does not, so that in a few seconds he is one beat ahead of his partner; that is, they are one beat out of phase. They now maintain this new relationship, so that the combination of their parts produces new patterns, which in turn become the basis for the third and fourth players' parts. This process of shifting phases, holding to the newly-formed relationship and making use of the resulting patterns, is then repeated with two and then three drummers, each one beat away from the other.

– Steve Reich

Bolcom's *Graceful Ghost Rag* was first composed for piano as a reminiscence of his father. It was designed to expand on possible extensions of composer Louis Chauvin's French Creole qualities, as displayed in that composer's sole existing publication, *Heliotrope Bouquet*. The rag begins with no introduction, suggesting both D-flat major and B-flat minor tonalities until the very end of the first section, when it settles into the minor. A number of syncopations forecast the harmonic changes that follow, providing a fascinating trip through varying temporary keys until working its way back to B-flat minor. The rag provides a truly graceful flow evocative of the title, subtly returning to the opening theme.

– Adapted from the Program Note by Elliott Tackitt for the University of Michigan concert program, 22 February 2018



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Concert II – 3:00 p.m.

William Bolcom (b.1938)

Nine Bagatelles (1996)

...the ghost mazurka
...aimai-je un rêve? Mallarmé
...forgotten prayers
...cycle de l'univers
...la belle rouquine
...Pegasus
...this endernight
...recess in hell
...Circus Galop

Bolcom

Ghost Rags (1971)

The Poltergeist

George Gershwin (1898-1937)

Three Preludes (1924)

Allegro ben ritmato e deciso
Andante con moto e poco rubato
Allegro ben ritmato e deciso (Agitato)

Bolcom

New York Lights (concert paraphrase for piano, 2003)

Three Dance Portraits (1991)

The Death Moth Tango
Knock-Stück
Abbacadabra

Twelve New Études (1988)

12. Hymne à l'amour

Michael Dauphinais, piano

Steve Reich

Piano Phase (1967)

Michael Dauphinais, piano
Daniel Linder, piano

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Concert II Program Notes

(This short program not was recently written for the University of Arizona Music + Festival and constitutes a distanced viewpoint from quite some time ago.)

Bagatelles was a commission from the Van Cliburn Piano Festival as an imposed piece for all contestants. Richard Rodzinski, the Festival's director, specified wanting special attention given to stylistic and musical concerns; it was assumed all contestants would have technical facility. (I would attend the finalists' concerts only and was not asked to give judges my impressions.) So I conceived a stylistically eclectic panorama of nine short pieces, each with different interpretational clues within each Bagatelle, and hoping to hear an interesting set of results: which contestants would do well with which pieces?

The results varied, to say the least – except in that, sadly, most of the pianists didn't really address my interpretational wish at all. (That same uniformity of approach I felt too often went for the standard repertoire; Schumann and Chopin are NOT the same! I do remember kindly one pink-cheeked very young pianist from Russia playing my *Bagatelle* inspired by Grieg's Lyric Pieces like a young god; he clearly made neither head nor tail out of the 20th-century music vocabulary in the rest of the set.) The winner on my piece, Jon Nakamura, did the most all-around creditable job on the *Bagatelles*; he also won the contest that year.

– William Bolcom

When George Gershwin was asked by contralto Marguerite d'Alvarez to be her accompanist in a series of recitals, she also requested that he compose a solo piano work. He responded with a set of preludes, some developed from melodies in his tune books, which have since entered the standard classical piano repertoire. According to the recital program, Gershwin performed five preludes, three of which were subsequently published. When the recital was repeated in Boston in February 1927, Gershwin played a sixth prelude, the identification of which has been a matter of conjecture ever since.

– ©2020 Gershwin Enterprises

Three Dance Portraits – These three dance-pieces are portraits of friends who are each wonderful pianists but are perhaps better known for something else in music.

Dennis Russell Davies is a renowned conductor; Curtis Curtis-Smith is an extremely talented composer; Abba Bogin is a highly successful conductor and commercial musician. Such vernacular styles as soft-shoe and Argentine and Brazilian tango are found in these works.

The Dead Moth Tango got its title from a moth I killed inadvertently; *Knock-Stück* features, as well as knocking sounds, a particular type of syncopation found often in Curtis-Smith's compositions; *Abbaaadabra* celebrates the volubility all of Abba Bogin's friends will recognize.

– William Bolcom, August 1990

Shortly after completing *Come Out* I began to think about writing live instrumental music. Unfortunately, it seemed to me at the time impossible for two human beings to perform that gradual phase-shifting process since the process was discovered with, and seemed indigenous to, tape recorders. On the other hand I could think of nothing else to do with live musicians that would be as interesting as the phasing process. Finally, late in 1966, I recorded a short repeating melodic pattern played on the piano, made a tape loop of it, and then tried to play against that loop myself, exactly as if I were a second tape recorder. To my surprise, I found that while I lacked the perfection of the machine, I could give a good approximation of it while enjoying a new and extremely satisfying way of playing that was both completely worked out beforehand and yet free of reading notation, allowing me to become completely absorbed in listening while I played.

Piano Phase was later completely written out in musical notation with dotted lines between one bar and the next to indicate the gradual phase shifting. The score shows that two musicians begin in unison playing the same pattern over and over again and that while one of them stays put, the other gradually increases his or her tempo so as to slowly move one beat ahead of the other. This process is repeated until both players are back in unison, at which point the pattern is changed and the phasing process begins again. Everything is worked out, there is no improvisation, but the psychology of performance, what really happens when you play, is total involvement with the sound, total sensuous intellectual involvement.

– Steve Reich



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Concert III – 5:00 p.m.

William Bolcom (b.1938)

Laura Sonnets (2011)

Sonnetto 5

Sonnetto 90

Sonnetto 267

Sonnetto 286

Sonnetto 292

George Gershwin (1898-1937)

The Man I Love (piano solo) (1924)

Bolcom

Over the Piano (1985)

Gershwin

Liza (piano solo) (1929)

Bolcom

George (1985)

Gershwin

Who Cares (piano solo) (1931)

Bolcom

Blue (1996)

Bolcom

Old Addresses (2002)

Lady Death

The Next Table

Histrion

Ballad of the Landlord

The Embrace

Africa

To My Old Addresses

Jeremy Huw Williams, baritone

Paul Fan, piano

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Concert III Program Notes

Laura Sonnets – Bolcom

No one seems to know whether the *Laura* in the sonnets of Francesco Petrarca (1304-1374), known as Petrarch, was a real person, something we do seem to know about his friend Dante's muse, Beatrice. Idealized women as a concept date at least from Eleanor d'Aquitaine; this allows and leads to the possibility of mere poetic conceit in Petrarch's sonnets, in that Laura's name becomes a source of word games and (sober) puns. The violent emotions of the *Rime sparse* seem at first to be so full of are actually less central to the poems' meaning, I think, than the sheer artifice of their elegant construction. But to say this would be to deny the profound feeling and wealth of nuance in these sonnets.

I think that the miracle of these foundational works is the perfect balance between emotion and artifice. In this context it doesn't matter whether Laura ever actually existed. But if she did or did not exist in the flesh, she exists now in these sonnets as indubitably as does Bernini's Daphne at Rome's Villa Borghese, caught in stone as she turns into a laurel tree. I feel these settings should be performed with great restraint and nuance, so that the balance between art and emotion becomes the fulcrum and focus of the songs.

– William Bolcom

The Man I Love – Gershwin

Adele Astaire "sang the song charmingly and to an appreciative hand. But sweetness and simplicity in style do not make for the vociferous applause given dancing duets and novelty numbers. So, after a week, 'The Man I Love' was withdrawn. Actually the show (Lady Be Good) was in good shape and the elimination required no replacement, as the show was a bit long anyway."

– Ira Gershwin

"That, my boy, is a masterpiece – a masterpiece, do you hear? This man Gershwin beats the lot of us. He sits down and composes one of the most original, most perfect, songs of our century ... Who wants another symphony if he can write a song like that? Perfect, my boy, perfect. This is the music of America, it will live as long as a Schubert Lied, a Brahms waltz."

– John Ireland, British composer

"George out of the blue asked Ira if he knew why 'The Man I Love' was not selling well. Ira said 'No. Why?' and George replied that it was because 'the lyrics stink.' Ira shrugged the insult off, saying, 'All right. The lyrics stink. Come on and play golf.'"

– Bennett Cerf, American writer

Over the Piano – Bolcom

I'm often asked for a scenario for the first *Cabaret Song*, with its loopy piano part. Imagine if you will a lonely piano bar at four in the morning. The pianist has actually drunk every drink he was offered and is eight sheets to the wind; an equally oiled barfly hovers *Over the Piano*, hoping to take him home.

– William Bolcom

Liza (Florenz Ziegfeld's Show Girl) – Gershwin

"I would like to have a minstrel number in the second act with one hundred beautiful girls seated on steps that cover the entire stage."

– Florenz Ziegfeld, impresario and producer

"The greatest rush job I've ever had on a score."

– George Gershwin



George – Bolcom

George is a composite portrait of a number of transvestite (if only in their singing selves) falsetto singers we knew who specialized in the female operatic repertoire. (Ira Siff's delicious La Gran Scena Opera Company performs in this style – not often enough! – in New York, inspiring great hilarity plus deep respect for the troupe's musicianship.) The kind of murder mentioned in *George* was all too common around Christopher Street when I lived there in the 1960s.

– William Bolcom

Who Cares (Of Thee I Sing) – Gershwin

The slow reprise of "Who Cares?" proved a particularly "touching" moment, one that reduced audience members to tears, prompting Kaufman, who wrote the story and script, to ask George, "What's the matter with them? Don't they know we're kidding love?" to which George reportedly said, "You're doing nothing of the kind. You may think you're kidding love – but when Wintergreen (the newly elected President in the show) faces impeachment to stand by the girl he married, that's championing love. And the audience realizes it even if you don't."

– Recollection of Ira Gershwin

Blue – Bolcom

I take *Blue* to be a hymn of praise to Swami Muktananda. One day Arnold brought me to the Swami's ashram in Fallburgh, New York, to be introduced. Each of us there was to approach the Master, who after a few words of wisdom would strike a supplicant playfully across the face with a huge wand made of peacock feathers – usually twice or three times. When Arnold introduced me, Muktananda struck me about a dozen times! I was richly blessed.

– William Bolcom

Old Addresses

When Stephen Salters won the Naumburg and I was requested to write a cycle for him, I decided to give him seven poets' work that, together, would create a panoramic "fan" of songs. All the fan's vanes had to fit together well; one of the most difficult challenges in this cycle was finding the right set of poetic weights and shapes to accomplish this. But I think this group fits together in some probably inexplicable way.

"Lady Death" brings back the direct verbal wallop I sometimes felt at North Beach poetry readings during my college days in the Bay Area (I imagine I might even have heard A.D. Winans reading at one, or on KPFA), but there's also something almost French in the *art-brut*, in-your-face inexorability of this poem. C.P. Cavafy, the great Cairene poet of a century ago (here translated by Rae Dalvan), contributes an elegant vignette from his homoerotic prowls, "The Next Table," full of urbane, rueful humor so typical of him – unfortunately the very sort of thing that might have landed him in jail in today's Egypt. Ezra Pound's early "Histrión" (the Greek word for actor) wonders at the departed spirits of the great that seem to replace Pound's own within him, so deeply that his own soul seems sometimes effaced.

As with William Blake, one senses that so many of Langston Hughes' poems seem to have an implicit tune the poet might even have composed in his/her head, then thrown away: I find "Ballad of the Landlord" definitely in this vein. The Provincetown poet Mark Doty's "The Embrace" heartbreakingly chronicles a dream visit from a lover who has died. The Black Panther George Jackson's wonderful letters from Soledad Prison contain this ecstatic portrait, "Africa," here faithfully reworked by Arnold Weinstein into a lyric. With a very New York boulevard poem reminiscent of French surrealist humor, Kenneth Koch's "To My Old Addresses" completes the set.

– William Bolcom



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Fred Fox School of Music Visiting Composers Series

William Bolcom on His Music

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About the Composers



GEORGE GERSHWIN, whose original name was Jacob Gershvin, was born September 26, 1898, Brooklyn, New York, died July 11, 1937, Hollywood, California), and is one of the most significant and popular American composers of all time. He wrote primarily for the Broadway musical theatre, but important as well are his orchestral and piano compositions in which he blended, in varying degrees, the techniques and forms of classical music with the stylistic nuances and techniques of popular music and jazz.

Gershwin was the son of Russian Jewish immigrants. Although his family and friends were not musically inclined, Gershwin developed an early interest in music through his exposure to the popular and classical compositions he heard at school and in penny arcades. He began his musical education at age 11, when his family bought a second-hand upright piano, ostensibly so that George's older sibling, Ira, could learn the instrument. When George surprised everyone with his fluid playing of a popular song, which he had taught himself by following the keys on a neighbor's player piano, his parents decided that George would be the family member to receive lessons. He studied piano with the noted instructor Charles Hambitzer, who wrote in a letter to his sister, "I have a new pupil who will make his mark if anybody will. The boy is a genius."

Gershwin continued to broaden his musical knowledge and compositional technique throughout his career with such disparate mentors as the idiosyncratic American composers Henry Cowell and Wallingford Riegger, the distinguished traditionalist Edward Kilenyi, and Joseph Schillinger, a musical theorist known for his mathematically grounded approach to composition. After dropping out of school at age 15, Gershwin earned an income by making piano rolls for player pianos and by playing in New York nightclubs. Although Gershwin's burgeoning creativity was hampered by his three-year stint in "plugger's purgatory" (as Gershwin biographer Isaac Goldberg termed it), it was nevertheless an experience that greatly improved his dexterity and increased his skills at improvisation and transposing. While still in his teens, Gershwin was known as one of the most talented pianists in the New York area and worked as an accompanist for popular singers and as a rehearsal pianist for Broadway musicals.

These early experiences greatly increased Gershwin's knowledge of jazz and popular music. In 1919 entertainer Al Jolson performed the Gershwin song "Swanee" in the musical *Sinbad*; it became an enormous success, selling more than two million recordings and a million copies of sheet music, and making Gershwin an overnight celebrity.

During the next few years, Gershwin contributed songs to various Broadway shows and revues. From 1920 to 1924 he composed scores for the annual productions of George White's *Scandals*, the popular variety revue, producing such standards as "(I'll Build a) Stairway to Paradise" and "Somebody Loves Me." In late 1923 the band leader Whiteman asked Gershwin to compose a piece for an upcoming concert—entitled "An Experiment in Modern Music"—at New York's Aeolian Concert Hall. Legend has it that Gershwin forgot about the request until early January 1924, when he read a newspaper article announcing that the Whiteman concert on February 12 would feature a major new Gershwin composition. Writing at a furious pace in order to meet the deadline, Gershwin composed *Rhapsody in Blue*, perhaps his best-known work, in three weeks' time. The piece was a resounding success and brought Gershwin worldwide fame. The revolutionary work incorporated trademarks of the jazz idiom (blue notes, syncopated rhythms, onomatopoeic instrumental effects) into a symphonic context.



STEVE REICH was born October 3, 1936, New York, New York, U.S. and is one of the leading exponents of Minimalism, a style based on repetitions and combinations of simple motifs and harmonies. The son of an attorney and a singer-lyricist, he majored in philosophy at Cornell University (1953-57) and then studied composition at the Juilliard School before receiving a master's degree from Mills College (1963), where his teachers included composers Darius Milhaud and Luciano Berio. Reich also played keyboard instruments and percussion.

Reich's compositions reject the characteristic complexity of mid-20th-century classical harmony and tonality in order to make large-scale works from minimal materials—a single chord, a brief musical motif, a spoken exclamation—which are repeated at length, with small variations introduced very slowly.

Reich's early works included *Four Organs* for four electric organs and maracas; *Drumming*, for small tuned drums, marimbas, glockenspiels, two voices, whistling, and piccolo; and *Clapping Music* (for two pairs of clapping hands). Gradually he began to score for larger ensembles, and in 1976 he completed *Music for 18 Musicians*, a piece structured around a cycle of 11 vibrantly pulsing chords that is

perhaps his best-known composition. *Tehillim* marked Reich's first setting of a text—the Psalms, sung in Hebrew—and in *Different Trains* Reich integrated fragments of audio recordings pertaining to rail travel, including the reminiscences of Holocaust survivors, with a string quartet that mimicked both the rhythm of a train and the natural musicality of the voices on tape.

Reich thereafter collaborated with his wife, video artist Beryl Korot, on two multimedia operas: *The Cave* (which explores the shared religious heritage of Jews and Muslims, and *Three Tales* a reflection on 20th-century technology. His composition *Double Sextet* (2007), arranged either for 12 musicians or for 6 playing against a recording of themselves, won the 2009 Pulitzer Prize for Music.

WILLIAM BOLCOM was born May 26, 1938, in Seattle, WA. He is a composer, pianist, and teacher whose compositions encompass many idioms, from popular cabaret songs to more-traditional classical scores.

Bolcom graduated from the University of Washington in 1958 and studied composition with Darius Milhaud at Mills College (1958-61) and with Milhaud and Olivier Messiaen at the Paris Conservatory. He continued his studies at Stanford University (D.M.A., 1964). Thereafter, he taught or was composer in residence at a number of schools before becoming a professor of composition at the University of Michigan in 1973; he retired and became professor emeritus in 2008.

Throughout these years Bolcom developed his compositional abilities, attempting to break down what he saw as the artificial barriers between popular and "serious" music. A prolific composer, he wrote for solo instruments, voice, chamber groups, orchestra, film, and stage. He produced compositions of great diversity, including *Dynamite Tonight* (1963), a "cabaret





opera"; 12 *Études for piano* (1959-66); and *Open House* (1975), a song cycle based on poems by Theodore Roethke. As a pianist and composer, Bolcom became well known for his interest in ragtime music; *Graceful Ghost Rag* (1971), written in memory of his father, is one of several compositions in that genre.

He was awarded a Pulitzer Prize in 1988 for 12 *New Études for piano* (1977-86). The much acclaimed William Blake-inspired *Songs of Innocence and Experience* (1956-82) is a long work for soloists, chorus, and orchestra regularly performed since 1984; a recording of the work won four Grammy Awards in 2006. The operas *McTeague* (based on the 1899 novel by Frank Norris), *A View from the Bridge* (based on the 1955 play by Arthur Miller), and *A Wedding* (based on Robert Altman's 1978 movie) premiered at the Lyric Opera of Chicago in 1992, 1999, and 2004, respectively. Bolcom was also commissioned to write works for a number of major orchestras.

From the early 1970s Bolcom and his wife, mezzo-soprano Joan Morris, performed concerts of 19th- and 20th-century American popular songs. He was also active as a writer and editor. He coedited *The New Grove Gospel, Blues, and Jazz* (1986), cowrote with Robert Kimball the book *Reminiscing with Sissle and Blake* (1973), and edited a collection of George Rochberg's essays, *The Aesthetics of Survival: A Composer's View of Twentieth-Century Music* (1984). In 1992 Bolcom became a member of the American Academy of Arts and Letters.

About the Festival Director, Speakers and Performers

Festival Director

DANIEL ASIA has been an eclectic and unique composer from the start. He has enjoyed grants from Meet the Composer, a UK Fulbright award, Guggenheim Fellowship, DAAD, MacDowell and Tanglewood fellowships, ASCAP and BMI prizes, Copland Fund grants, Fromm and Barlow Foundation commissions, among numerous others. He has recently been nominated to the National Council on the Arts and was honored with a Music Academy Award from the American Academy of Arts and Letters. From 1991-1994 he was the Meet the Composer Composer-in-Residence of the Phoenix Symphony.

Asia's five symphonies have received wide acclaim from live performance and their international recordings. The Fifth Symphony, commissioned for the Tucson and Jerusalem symphony orchestras in celebration of Israel's 60th anniversary, is based on the poetry of the Jewish-American writer Paul Pines, the Israeli poet Yehuda Amichai, and Psalms.

His orchestral works have been commissioned or performed by the symphony orchestras of Cincinnati, Seattle, Milwaukee, New Jersey, Phoenix, American Composers Orchestra, Columbus (OH), Grand Rapids, Jacksonville, Chattanooga, Memphis, Tucson, Knoxville, Greensboro, Seattle Youth, and the Brooklyn, Colorado and Pilsen (Czech Republic) philharmonics. Asia's works have been performed by renowned conductors including Zdenek Macal, Jesus Lopez-Cobos, Eiji Oue, Lawrence Leighton Smith, Hermann Michael, Carl St. Clair, James Sedares, Stuart Malina, Robert Bernhardt, George Hanson, Jonathan Shames, Odaline de la Martinez, and Christopher Kendall. In the chamber music arena, Mr. Asia has written for, and been championed by, the Dorian Wind Quintet, American Brass Quintet, Meadowmount Trio, Cypress Quartet, Andre-Michel Schub (piano), Carter Brey (cello), Alex Klein (oboe), Benjamin Verdery (guitar), John Shirley-Quirk and Sara Watkins (baritone and oboe), Jonathan Shames (piano), among others. Under a Barlow Endowment grant, he completed work for The Czech Nonet, the longest continuously performing chamber ensemble on the planet, founded in 1924.

Recent works include the opera, *The Tin Angel*, *Divine Madness: An Oratorio*, *Iris* -for piano four hands, and *Iris: The Symphony* (No. 6).

After receiving his BA degree from Hampshire College, Asia took his MM from the Yale School of Music. After serving as Assistant Professor of Contemporary Music and Wind Ensemble at the Oberlin Conservatory from 1981-86, Mr. Asia resided in London from 1986-88 under the auspices of the UK Fulbright Arts Award and Guggenheim Fellowships. Asia is Professor of Composition and head of the Composition Department; and



Director of the American Culture and Ideas Initiative, at the University of Arizona Fred Fox School of Music. The recorded works of Daniel Asia may be heard on the labels of Summit, New World, Attaca, Albany, Innova, Koch International, Babel, and Mushkatweek. His catalogue of compositions is administered by Modern Works Music Publishing. His articles have appeared in *Academic Questions*, *The New Criterion*, and the *Huffington Post*, and he is the editor of the book *The Future of (High) Culture in America* and the forthcoming *The Collected Writings of Daniel Asia*, both published by Cambridge Scholars Publications.

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Symposium

WILLIAM BOLCOM (*Please see under About the Composers*)

RUSSELL HARTENBERGER is Professor Emeritus and former Dean of the Faculty of Music at the University of Toronto. He has been a member of both the percussion group, Nexus, and Steve Reich & Musicians since 1971. His compositions and arrangements include *The Invisible Proverb*, *Telisi Odyssey*, *Cadence*, *Raghavan*, *Moondog Suite*, *Persian Songs*, *Requiem for Percussion and Voices*, *Magic Time*, and *Red River*. He is author of the book, *Performance Practice in the Music of Steve Reich* (2016), editor of *The Cambridge Companion to Percussion* (2016), and co-editor of *The Cambridge Companion to Rhythm*, which is scheduled for release in 2020. His awards include the Toronto Arts Award in 1989, Banff Centre for the Arts National Award in 1997, a Juno nomination in 2005, and was inducted into the Percussive Arts Society Hall of Fame in 1999. He was presented with the Leonardo da Vinci World Award of Arts by the World Cultural Council in November of 2017 and received the Lifetime Achievement Award from the Toronto Musicians' Association in 2019.

JOSEPH HOROWITZ's ten books mainly deal with the history of classical music in the United States. *Understanding Toscanini: How He Became an American Culture-God and Helped Create a New Audience for Old Music* (1987) was named one of the year's best books by the New York Book Critics Circle. *Wagner Nights: An American History* (1994) was named best-of-the-year by the Society of American Music. *Both Classical Music in America: A History of Its Rise and Fall* (2005) and *Artists in Exile: How Refugees from Twentieth Century War and Revolution Transformed the American Performing Arts* (with a chapter on Stravinsky and Balanchine, 2008) made *The Economist's* year's-best-books list.

Horowitz was a *New York Times* music critic (1976-1980) before becoming Executive Director of the Brooklyn Philharmonic Orchestra. During his tenure, the BPO was re-conceived as a "humanities institution," producing thematic, cross-disciplinary festivals in collaboration with schools and museums. In 2003, Horowitz co-founded PostClassical Ensemble, an experimental chamber orchestra based in Washington, D. C.; he serves as Executive Producer. Its immersion experiences have included festivals of Shostakovich and Stravinsky exploring the Cold War framework. From 2011 to 2019 he also directed Music Unwound, an NEH-funded national consortium of orchestras and universities dedicated to curating the American musical past.

Horowitz is the recipient of fellowships from the Guggenheim Foundation, the National Endowment for the Humanities, New York University, and Columbia University. His website is www.josephhorowitz.com. His blog is www.artsjournal.com/uq

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Concert I

A voice praised as being “passionate,” “strong and agile” and imbuing her roles with “power and excitement”, mezzo-soprano **KRISTIN DAUPHINAIS** is highly regarded for her artistry and versatility. She has worked in a variety of genres including musical theatre, opera, concert, oratorio, chamber music and solo recitals. Her performing career has taken her throughout the United States as well as internationally with tours in Italy, China, Australia and additional concert performances in Germany, Spain, Austria, Mexico, Costa Rica, Brazil and Luxembourg. Recent concerts include featured programs on the London Song Festival (UK), Carnegie Hall (Weill Recital Hall), the Tucson Desert Song Festival, Southern Arizona Symphony Orchestra, Opera Festival San Luis Potosí (Mexico) and the Saarburger Serenaden, International Chamber Music Festival in Saarburg, Germany and with Opera Roanoke. As an orchestral soloist, Ms. Dauphinais is known for her performances of works by Manuel de Falla including *Siete canciones populares Españolas*, *El amor brujo* and *El sombrero de tres picos* with orchestras such as the Phoenix Symphony, Tucson Symphony the Southern Arizona Symphony, and the Catalina Chamber orchestra. Additional performances as a featured soloist with orchestra include semi-staged productions of operatic arias and duets with Symphony Orchestra of Rio Grande do Norte (Natal, Brazil) and Opera Roanoke, as well as Alban Berg’s *Sieben Frihe Lieder* with the Arizona Symphony, Mozart’s *Exultate, jubilate* with the Apperson Strings and again with the Cadillac Symphony Orchestra, and *Easy to Love - a review of Cole Porter, Richard Rodgers and Jerome Kern* with the Sacramento Choral Society and Orchestra as well as Mozart’s Coronation Mass and Requiem, Mendelssohn’s *St. Paul*, Haydn’s *The Creation*, and Handel’s *Messiah*, Beethoven’s *Mass in C*, Bruckner *Te Deum*, narrations with chamber orchestra in William Walton’s *Façade*, and Stravinsky’s *A Soldiers Tale*.

On the operatic stage, her recent roles include Maddalena in *Rigoletto*, Dorabella in *Così fan tutte*, Hänsel in *Hänsel und Gretel*, Mrs. McLean in *Susanna*, Zweite Dame and Dritte Dame in *Die Zauberflöte*, Farnace in *Mitridate Re di Ponto*, the title role in Handel’s *Xerxes*, and the role of Ottone in the American professional première of Vivaldi’s *Ottone in Villa* for the 2007 Arizona Vivaldi Festival. In addition to her role as chair of vocal studies at the University of Arizona, Ms. Dauphinais is a faculty artist with Opera Festival San Luis Potosí and is represented by Berger Artists Management.

Pianist **PAULA FAN** has performed on five continents, recorded over twenty-five albums, and has broadcast for the BBC, NPR, Radio Television China, and international stations from Bosnia to Australia. One of the first recipients of the doctorate in Collaborative Piano, she has lectured on the subject worldwide. She was Regents’ Professor at the University of Arizona and performed as Principal Keyboardist with the Tucson Symphony Orchestra for over 30 seasons. She has also served as Visiting Professor at the Eastman School of Music, and at conservatories throughout China.

A founder of the Confluentcenter for Creative Inquiry, she has created numerous musical presentations marrying disciplines from Hospice Care to Cookery with art song, based on her belief that there is classical music for everything. With her brother Michael, she produced shows on solar energy, performed on the National Mall in Washington DC on solar powered instruments. Now a Confluentcenter Senior Fellow, she continues to tour internationally as pianist and lecturer.

Violinist **TIMOTHY KANTOR** enjoys performing around the globe at some of the world’s greatest concert halls and chamber music series. As a member of the Afiara Quartet in Toronto, Mr. Kantor has performed hundreds of concerts and helped to develop several innovative projects. One of the quartet’s most recent projects, *Spin Cycle* with DJ Skratch Bastid, culminated with a Juno Award-nominated album and a solo performance with the Toronto Symphony. Collaborations include those with such varied artists as scratch DJ Kid Koala, Academy Award-nominated producer KK Barrett, and jazz virtuoso Uri Caine.

A dedicated teacher and coach, Mr. Kantor is Assistant Professor of Violin at the University of Arizona’s Fred Fox School of Music. He also teaches at the Kinhaven Music School in Vermont and the Programa Gabriel del Orbe in Santo Domingo (Dominican Republic). Mr. Kantor has performed chamber works with many of today’s leading musicians, including Joshua Bell, Jaime Laredo, Sharon Robinson, Atar Arad, William Preucil, Alexander Kerr, and the Pacifica Quartet. Mr. Kantor has been featured as an artist on American Public Media’s “Performance Today”, CBC Radio, and local classical radio stations in both Cleveland and Toronto.



Bulgarian pianist **ELENA MIRAZTCHIYSKA** completed her Master of Music degree at the Yale School of Music in May 2010 as a student of Professor Claude Frank and Professor Boris Berman. Mrs. Miraztchiyska made her solo debut with the Bulgarian Chamber Orchestra in her home country at the age of 12 and since then she has performed as concerto soloist with the Varna Philharmonic, Sofia State, Arizona, and UNLV Symphony and Chamber Orchestras. She has appeared in solo and collaborative recitals in Bulgaria, Poland, Japan, and the United States. Elena is also a winner of numerous national and international competitions held in Bulgaria. In 2007 she was the grand prize winner of the MTNA National Young Artist Competition in Toronto, Canada and received a Steinway Model M grand piano. As a participant in numerous summer programs, she has worked with such artists as Emanuel Ax, Michel Beroff, Emanuel Krasovsky, Boris Bloch, Ursula Oppens and Mykola Suk.

MORRIS PALTER is an associate professor of music at the University of Arizona, and the director of the percussion program. He oversees all chamber percussion performance ensembles at UA, and was the coach of tonight's performance of *Drumming (Part I)*. His wide-range of musical interests have found him performing throughout North America, Asia, and Europe at prominent festivals, conservatories, colleges, and concert venues including Disney Hall, Carnegie Hall, the Royal College of Music (London, UK), and IRCAM (Paris). Morris is endorsed by Black Swamp Percussion, REMO drumheads, Sabian Cymbals, and is a Yamaha Performing Artist. www.morrispalter.org

WILLIAM CAHN joined the Rochester Philharmonic Orchestra as principal percussionist after graduating from the Eastman School of Music in 1968. He met his wife, Ruth, while they were students at Eastman studying percussion with William Street and John Beck, and since 1968, they have performed together in the RPO's percussion section. Mr. Cahn has appeared regularly as soloist with the RPO, and he has also performed as percussion soloist with the symphony orchestra and at music festivals throughout the United States and Canada. Since 1971, he has been a member of the internationally acclaimed percussion group, Nexus, performing in concerts and on radio and television broadcasts all over the world. As a member of NEXUS, he has performed with the New York Philharmonic, the Boston Symphony, the Cleveland Orchestra, the Toronto Symphony, the New Japan Philharmonic, the Orchestre National de Lyon, the BBC Symphony, and many other orchestras. NEXUS has been widely recorded on disc, film, and video, and in 1989 NEXUS was honored with the Toronto Arts award in music. Born in Philadelphia in 1946, Cahn has composed and arranged dozens of works including music for solo percussion, works for chamber percussion ensemble, and orchestral pieces. His compositions have been performed and broadcast by the symphony orchestras of Atlanta, Buffalo, Cleveland, Dallas, Detroit, Indianapolis, Kingston, La Jolla, Memphis, Ottawa, Rochester, St. Paul, Toledo, Toronto, Victoria, Winnipeg, and his orchestral arrangements of popular music from the 1920s featuring solo xylophone have been performed by virtually every major North American orchestra.

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Concert II

MICHAEL DAUPHINAIS has been hailed in the press as "a marvelous collaborative pianist" (*ITEA Journal*), and has garnered praise for his "superbly realized continuo" (*Arizona Republic*) as well as his live renditions of orchestral reductions: "pianist Michael Dauphinais enables one to forget the lack of an orchestra almost immediately" (*Newark Star-Ledger*). His versatility as a coach, conductor, and chorus master has led to his work with many U.S. opera companies including Tulsa Opera, Sarasota Opera, San Diego Opera, Arizona Opera, Baltimore Concert Opera, Opera in the Ozarks, Opera Southwest, Kentucky Opera, Opera New Jersey, and Alamo City Opera. In 2019, Dauphinais conducted the North American premiere of Elena Langer's opera *Rhondda Rips it Up!* at the University of Arizona's Fred Fox School of Music. He also recently conducted Daniel Catán's opera *La hija de Rappaccini* in Mexico City in a collaboration between UA and the National Autonomous University of Mexico (UNAM).

An enthusiastic advocate for contemporary and experimental music, Michael Dauphinais has collaborated with the Merce Cunningham Dance Company, Yanira Castro + Company, Artifact Dance Project, Arizona Contemporary Music Ensemble (ACME), and Movement Salon. He has played electro-acoustic sets at the Tucson Noise Festival, the Tucson Museum of Contemporary Art, Chax Press, Solar Culture, and has opened at Exploded View Microcinema for Mark Hosler of Negativland. Dauphinais has also performed works for piano and electronics (including several premieres) by Caroline Park, Stephan Moore, John King, Missy Mazzoli, Alexandra Gardner, and Eve Beglarian. He now serves as the music director for UA Opera Theater and is a frequent collaborator with the Grammy-nominated True Concord Voices and Orchestra.



DANIEL LINDER, pianist, has performed solo and collaborative recitals to high acclaim in venues across the United States and in France and Denmark, and recordings of his performances have aired on KUAT Classical Radio in Tucson, AZ. Recent accolades include the Fresno Musical Club Susan Torres Award, and prizes in the James Ramos International Video Competition, the Seattle International Piano Competition, and the Los Angeles International Liszt Competition, among others.

Dr. Linder is Assistant Professor of Piano at the University of Arizona's Fred Fox School of Music, where he teaches applied lessons and piano literature, and serves as keyboard area coordinator. He has presented lectures on piano pedagogy and music teaching and learning at state and national conferences of the Music Teacher's National Association (MTNA), and his article, *A Multisensory Approach to Memorization* was named 2018 'Article of the Year' by CAPMT Connect, the e-Journal of the California Association of Professional Music Teachers (CAPMT). Daniel is an avid performer of 20th- and 21st-century works. Recent and upcoming projects include the world premiere of Kay He's multimedia work *Lost in Colors*, collaboration with the Russian String Orchestra in a performance of Alfred Schnittke's *Concerto Grosso No. 1*, and performances of works by Ellen Taaffe Zwilich, Aaron Jay Kernis, and Steve Reich. A recording of solo and duo piano works by Daniel Asia is scheduled for release on Summit Records in 2021.

Daniel was named Outstanding DMA Graduate by the Keyboard Studies Department of USC's Thornton School of Music. Before moving to Los Angeles to complete his D.M.A. in piano performance, he earned a M.M in piano performance from the University of Arizona, and both a B.M. in piano performance and a B.A. in history from Northwestern University. His principal teachers are Bernadene Blaha, Dr. John Milbauer, Alan Chow, and Dr. Rose Chanler. Daniel grew up in the Adirondacks of northeastern New York.

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Concert III

The Welsh baritone **JEREMY HUW WILLIAMS** studied at St John's College, Cambridge, at the National Opera Studio in London, and with April Cantelo. He made his debut with Welsh National Opera as Guglielmo (*Così fan tutte*) and has since appeared in more than seventy operatic roles. He has given performances at major venues in North and South America, Australia, China, India and most European countries.

He has given recitals at London's Wigmore Hall and Purcell Room, and at many major music festivals. He has appeared with the BBC Concert Orchestra, BBC National Orchestra of Wales, BBC Symphony Orchestra, BBC Scottish Symphony Orchestra, BBC Philharmonic, Bournemouth Symphony Orchestra, City of Birmingham Symphony Orchestra, Hallé Orchestra, London Philharmonic Orchestra, London Symphony Orchestra, Philharmonia, Royal Liverpool Philharmonic Orchestra, and the Ulster Orchestra. He has made many recordings for BBC Radio 3, and more than thirty commercial recordings, including more than ten solo discs of songs. He was awarded an Honorary Fellowship by Glyndŵr University in 2009 for services to music in Wales and received the Honorary Degree of Doctor of Music from the University of Aberdeen in 2011.

PAULA FAN (*Please see under Concert I*)

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Poster & Program Cover Art

ARTHUR G. DOVE (1880-1946) – “Red Sun” (1935)

Red Sun reveals Dove’s fascination with both the outward appearance and underlying mystery of nature. As in other works of this period, undulating lines and shapes of earth and sky serve as representations of the forces of nature, a theme that became most visible in Dove’s work during the 1930s. His interest in giving form to the mystical attributes of the environment was encouraged by fellow artists in the Stieglitz circle, but also influenced by his interest in theosophical writings of the late nineteenth and early twentieth centuries, which emphasized the correlations between natural forces and visual form. Although never a strong advocate of theosophy, Dove was probably interested in the idea that certain forms and colors could symbolize nature’s hidden energies.

The painting is dominated by a large simple red-orange sphere – the sun – in which a thin spiral line is painted. The vibrant red radiates throughout the painting, illuminating the sky where it meets the land and conveying the intensity of the sun’s heat and light at the end of the day. The spiral’s subtle circular motion alludes, perhaps, to the movement of the sun as it sets over a range of hills, shown as a large, dark, curving shape. Below the darkening sky thin wisps of clouds cross in front of the bright sphere; they bring to mind the edge of a dark curtain descending, turning day into night. Painted in tones of deep blues and grays, the hovering sky and clouds balance the sun’s brilliant glow, giving visual form to the moment between light and dark that occurs at sunset. At the lower edge of the canvas, alternating bands of red-orange and blue call to mind the furrowed fields of the land around Dove’s farm in upstate New York. Yet they, too, echo the interplay of colors present throughout the composition, creating a visual counterpoint that expresses nature’s balance in cycles of light and darkness.

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The University of Arizona Fred Fox School of Music

Dr. Lori Wiest

Director

The University of Arizona offers a unique experience as one of the nation's top 20 public research institutions. The Fred Fox School of Music's nationally and internationally recognized 60-member faculty is dedicated to the development of the talents of its students. The faculty are equally at home in the classroom, studio, or on the performance stage. Along with one-on-one teaching and mentoring, our faculty members regularly perform in solo recitals or as guest artists with major opera companies, symphony orchestras, ensembles and chamber groups.

Our undergraduate and graduate students are enrolled in a wide variety of degree programs, and perform in hundreds of solo recitals, large ensemble concerts, opera productions, jazz and band concerts, and marching band shows each year.

From bachelor to doctoral degrees, the University of Arizona Fred Fox School of Music is a passport to a rewarding life in music.

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The University of Arizona Music+Festival

Daniel Asia, director

2008-2020

2008

Olivier Messiaen, George Crumb

2009

Charles Ives, Aaron Copland

2010

John Corigliano, Toru Takemitsu

2011

Béla Bartók, György Ligeti, Robert Beaser

2012

Igor Stravinsky

2013

Samuel Barber, Benjamin Britten

2014

Heitor Villa-Lobos, Alberto Ginastera, Carlos Chávez, Silvestre Revueltas

2015

Leonard Bernstein, John Adams, Luciano Berio

2016

Arnold Schoenberg, Kurt Weill, Hans Winterberg

2017

Paul Hindemith, Joan Tower, Duke Ellington

2018

Claude Debussy, Daniel Asia

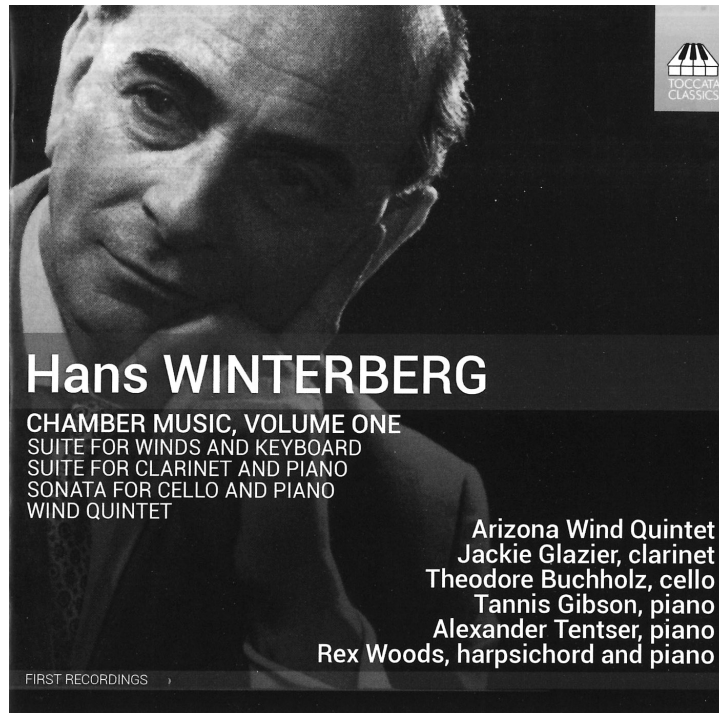
2019

Edgar Varèse, Aaron Jay Kernis, Charles Mingus

2020

George Gershwin, Steve Reich, William Bolcom

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Great finds are often the result of serendipity. I direct the Music+Festival at the University of Arizona Fred Fox School of Music. Each iteration features the music of important composers of the 20th and 21st centuries, usually pairing one each from Europe and America. Past examples have included Messiaen & Crumb, Barber & Britten, Corigliano & Takemitsu, Bernstein, Berio & Adams. While preparing for a festival of Schoenberg & Weill, I read Michael Haas' book *Forbidden Music*. It mentions many compositional contemporaries of Schoenberg and Weill, often unjustly neglected or hardly known. As I get to London on a regular basis and knew that Michael lives in those environs, I contacted him and we arranged to meet for lunch during my next visit. In the course of our discussion (and fine dining, I might add!) he mentioned a composer's musical archive that he was just beginning to investigate. He thought there might be really important music therein. With his help, and that of Peter Kreitmeir, the grandson, I began to explore Hans Winterberg's music. It seemed to me that Michael was correct and that there were some potential jewels; I programmed a wide array of his music, and hearing it live confirmed this impression. As Michael thought so too, he immediately called his friend Martin Anderson, the owner of Toccatà Classics, told him how marvelous this music was, and asked if he would be interested in producing some of it. The answer was yes and this recording, the first of Winterberg's music, is the result.

– *Introductory Paragraph for Winterberg CD*
© 2018 Daniel Asia

“Winterberg's writing is deft, brilliant, and idiomatic; he never seems to run out of good ideas. In a mid-20th Century neoclassical style, he ventures away from tonality but does not depart from it. In other words, atonality does not usually tickle the ear but this approach does. The playing is superb...”

– *Gorman, American Record Guide*

“This previously little-known Czech composer emerges as something of an iconoclast in these works. They're played with biting resonance and power by the excellent instrumentalists. Sometimes critics note that they look forward to the next volume in a series but with a certain weary and detectable sense of duty. Not here: I'm keen to encounter more Winterberg.”

– *Jonathan Woolf, Music Web International*

