



TUESDAY, OCT OBER 10, 2017

NOON | 6 P.M.



GREGORY ALLICAR MUSEUM OF ART
**MUSIC IN THE MUSEUM
CONCERT SERIES**



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Tuesday, October 10, 2017

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The Griffin Foundation Gallery | Gregory Allicar Museum of Art

MUSICIANS

It Could Be Anything New Music Ensemble under the direction of Andrew Jacobson

Soloists

Anya Bradley - soprano

Andrew MacRossie - alto saxophone

Ensemble Members

Jeremy Cuebas - conductor/violin

Frangel López Ceseña - violin

Paola Zamario - violin

Regan DeRossett - viola

Tavon Boaman - cello

Crystal Pelham - bass

Theresa Soriano - flute/piccolo

Courtney Pham - flute

Lara Mitofsky Neuss - clarinet/bass clarinet/e-flat clarinet

Javier Elizondo - clarinet

Noah Beck - bassoon

Andrew MacRossie - tenor saxophone

Jacob Kilford - alto saxophone/baritone saxophone

Thad Alberty - trumpet

Andrew Meyers - horn

Alaina de Bellevue - piano

David Yarger - piano

Kyle Howe - theremin

Henry Ives - percussion

Andrew Findley - percussion

EXHIBITION CURATOR

Erika Osborne

MUSIC PROGRAM**DTMF – Eric Lagergren (2017)**

Andrew MacRossie - alto saxophone soloist

Theresa Soriano - flute

Javier Elizondo - clarinet

Noah Beck- bassoon

(World Premiere)

Eric Lagergren's DTMF was written for Colorado State University's "It Could be Anything" new music ensemble. The piece features four instruments: alto saxophone, clarinet, flute, and bassoon, with the alto saxophone being the primary voice. DTMF stands for dual-tone multi-frequency signaling. Also known as the touch-tone system, DTMF refers to the sounds heard when any key on a push-button phone is pressed.

The first section of the piece utilizes touch-tones, which represent the area codes of significant locations in the composer's life. Additionally, the highly specified articulations and rhythms found throughout the work explore elements of Morse code and serialism. DTMF attempts to depict forms of electronic communication in a creative and engaging manner, and remind listeners of its often overlooked but critical importance in contemporary society.

Scorching Ore – Thomas Lack (2016)

Lara Mitofsky Neuss - clarinet

Javier Elizondo - clarinet

Andrew MacRossie - saxophone

Jacob Kilford - saxophone

Eric Lagergren - electronics/laptop

(United States Premiere)

Scorching Ore was commissioned by the experimentalist mixed-reed quartet, Oxidize, in 2016. Consisting of two clarinetists and two saxophonists, Oxidize sought to explore unusual instrumentation in a chamber setting. Scorching Ore has since been performed in Canada, while additional U.S. performances will take place in Fort Collins and Chicago in October 2017. The piece depicts the process of quenching. In quenching, a technique employed by blacksmiths, the craftsman will place extremely hot steel and submerge it in cool water. The process leaves the metal stiffer and stronger. Often, quenching is repeated before the blade is complete. This repetitive practice is reflected in the palindromic nature of the piece. The electronic element of this piece adds a sense of flow and chaos to the music, and evokes imagery of rising steam from a scolding blade.

Red Vesper – David Biedenbender (2014)

Courtney Pham - flute
Lara Mitofsky Neuss - clarinet
Jacob Kilford - alto saxophone
David Yarger - piano
Henry Ives - vibraphone
Jeremy Cuebas - violin
Tavon Boaman - cello
Eric Lagergren - electronics/laptop

David Biedenbender is a leading contemporary American composer. He has written for various world-class ensembles, including the United States Navy Band, Philharmonie Baden-Baden (Germany), the PRISM saxophone quartet, and the Eastman Wind Ensemble. *Red Vesper* was written for the Grand Valley State University New Music Ensemble, and is inspired by the serenity of National Parks in the United States. A vesper is an evening prayer, a meditation and reflection at the end of the day. The title of the piece depicts a quiet moment of private thought before a glowing red horizon and setting sun. Red is also a dominant color in the rock formations in many American National Parks.

David del Tredici – Dracula (1999)

Jeremy Cuebas - conductor
Anya Bradley - soprano soloist
Theresa Soriano - flute/piccolo
Lara Mitofsky Neuss - clarinet/bass clarinet
Andrew Meyers - horn
Thad Alberty - trumpet
Frangel López Ceseña - violin
Paola Zamario - violin
Regan DeRossett - viola
Tavon Boaman - cello
Crystal Pelham - bass
Henry Ives - percussion
Andrew Findley - percussion
Alaina de Bellevue - piano
Kyle Howe - theremin

David del Tredici's *Dracula* is based on Alfred Corn's poem, "My Neighbor, the Distinguished Count." The text retells the famous gothic tale from the point of view of a woman living next-door to "the distinguished count" In five scenes, the poem chronicles her initial disinterest, gradual seduction, then degradation, rejection and, finally, "vampiristic" transformation. The piece makes enormous demands upon the soprano soloist, who must speak even more than she sings and, when singing, must negotiate over three octaves — from the D below middle-C

(when conjuring up the voice of the count) to the E-flat above high-C (when depicting the woman in extremis). The instrumental ensemble is perhaps most notable for the inclusion of the theremin — the exotic, other-worldly-sounding electronic instrument that evoked “horror” and “mystery” in early Hollywood films. Most of the poem is written in the past tense “ the woman is telling us what happened. When the narrative reaches the present and Dracula himself comes to her “for the last time,” the theremin “ with its whooshes and wails “ announces itself, personifying the (excitingly) depraved count.

BIOGRAPHIES



IT COULD BE ANYTHING

It Could be Anything, CSU's New Music Ensemble embodies the spirit of the new music culture and is dedicated to performing innovative, collaborative, and exciting works of living composers as well as the important contemporary works from composers of

the recent past. Under the direction of Professor Andrew Jacobson, the ensemble performs regularly at Colorado State University and throughout Northern Colorado.

Music is growing and changing. It is our aim to showcase this growth by bringing people together, and focusing on what is happening now in the global arts world, this includes featuring the newest works of student composers. With rehearsals and performances of larger and smaller chamber contemporary literature, this ensemble explores, performs and studies new concepts of notation, extended performing techniques, group improvisation and group composition, including other aspects of performance centered around the latest developments in sonic art.

It Could Be Anything New Music Ensemble is about collaboration. Each member is an active contributor. Composers collaborate with performers for synergistic creation. The ensemble engages with the community to achieve cultural relevance. Guest artists and composers are invited to participate for the incorporating of new ideas and vigor. What happens when this group comes together to combine its energy, talent and vision? It Could Be Anything.

ERIKA OSBORNE



Erika Osborne received her BFA from the University of Utah in painting and drawing and her MFA from the University of New Mexico. Erika's artwork deals with cultural connections to place and environment. She has exhibited extensively nationally and internationally, with over ten solo exhibitions and over 45 group exhibitions in recent years - including shows at the Carnegie Museum of Art, the Nevada Museum of Art and

the Chautauqua Institute. Erika is currently represented by Robischon Gallery in Denver, Colorado. She has also been the recipient of numerous grants and awards, locally, nationally and internationally. Erika's work has been highlighted in three books surveying the evolution of land and environmental art in the West. It has also been featured in regional publications along with international art magazines such as *New American Paintings*, *Art Papers*, *Sculpture Magazine* and *Southwest Art Magazine*. In addition to being a practicing artist, Erika is currently an Assistant Professor at Colorado State University, where she teaches all levels of painting and a unique course offering titled, *Art and Environment*.

Colorado State University

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