

FORBES CENTER FOR THE PERFORMING ARTS  
**JAMES MADISON UNIVERSITY®**

School of Music

*presents*

**41<sup>st</sup> Contemporary Music Festival**

**Concert II**

*featuring*

**Ingrid Stölzel, *guest composer***

**Dale Trumbore, *guest composer***

**The 'Gawa N'ihu Amara' Madison Singers**

**The JMU 'Kadima' Chorale**

**TCC: Treble Chamber Choir**

**UCTB: University Chorus Tenor/Bass Ensemble**

Tuesday, October 18, 2022

8 pm

Concert Hall



There will be one 15-minute intermission.

## Program

Zwischenraum (2016)

Ingrid Stölzel

Gregorio Paone, *clarinet*

Trinity Caprices (2021)

Aiveen Gallagher

I. Aisling

Aiveen Gallagher, *viola*

*World Premiere*

Echo (2021)

Eric Guinivan

Beth Chandler Cahill, *flute*

*World Premiere*

There are Things to be Said (2009)

Ingrid Stölzel

Ariel Collins, *flute*

Sophia Uy, *clarinet*

Elaine Lim, *piano*

## Intermission

Half the World (2021)

Dale Trumbore

Can We Sing the Darkness to Light (2016)

Kyle Pederson

**UCTB: University Chorus Tenor/Bass Ensemble**

W. Bryce Hayes, *conductor*

Linlin Huang, *collaborative pianist*

Breathe in Hope (2017)

Dale Trumbore

Love is a Sickness (2006)

Dale Trumbore

**Treble Chamber Choir**

W. Bryce Hayes, *conductor*

Linlin Huang, *collaborative pianist*

O Love (2016)

Elaine Hagenberg

Addison Walton, *graduate conductor*

Alison Lilly, *cello*

**JMU 'Kadima' Chorale**

Dr. Jo-Anne van der Vat-Chromy, *conductor*

Amy Robertson, *collaborative pianist*

Threads of Joy (2007)

Dale Trumbore

Poetry by Laura Foley

Light the World (2017)

Ingrid Stölzel

Poetry by Robert Bode

Amara (Breath of Grace) (2017)

John Rommereim

Anthony S. Cincotta II, *saxophone*

Closer to Home (2018)

Dale Trumbore

**The 'Gawa N'ihu Amara' Madison Singers**

Dr. Jo-Anne van der Vat-Chromy, *conductor*

Amy Robertson, *collaborative pianist*

# Program Notes

## Zwischenraum - Ingrid Stölzel

*Zwischenraum* was inspired by one of my meditative practices, where the goal is to focus on the space between thoughts. This is a very powerful practice and one quickly realizes how short that space is and how hard it can be to still the mind and bring focus to that space between (*Zwischenraum*). For myself one of the times that I experience glimpses of this stillness is during moments of composing, when the music seems to effortlessly flow. For performers, I believe, those moments happen in performance where the mind is not thinking but rather in a flow of being in the moment. This piece is intended as a kind of on-stage centering piece for the performer and starts with breathing which is such a vital part of music and living. It also invites the audience to settle into the concert space and bring awareness to the space between thoughts. *Zwischenraum* was written for clarinetist Stephanie Želnick.

## Trinity Caprices - Aiveen Gallagher

*Aisling* is the first work for solo viola from the *Trinity Caprices*. The caprices were composed in 2021-22 with the aim of demonstrating virtuosity and technical brilliance whilst embodying elements of artistic self-identity. They also seek to explore the multi-faceted nature of the viola and enrich the catalogue of virtuosic viola repertoire. Each of the caprices incorporate Western classical and global approaches to string playing whilst maintaining a distinct classical impression.

The inspiration for *Aisling* stemmed from an ever-increasing desire to embody elements of Irish culture into classical string performance. The work also experiments with the creation of a new genre that attempts to fuse the national (Irish) with the transnational (continental Europe), a cultural style that was unable to flourish due to many centuries of foreign occupation.

*Aisling* translates from Gaelic as *A Vision*, and the caprice evokes aspects of the nation's cultural music, incorporating practices such as traditional rhythmic structures, timbres, and melodic ornamentation.

## Echo - Eric Guinivan

*Echo* for flute and electronics is a lyrical and expressive solo piece written in 2021. The title reflects reverberant gestures that appear throughout the piece in many forms. In the beginning of the work, these “echo” gestures begin with a burst of sound and fade into the distance while the flute soars gracefully above them. Later in the work, these gestures evolve and are more literally echoed through imitation. The electronic accompaniment for *Echo* is created from samples of muted piano, piano strings struck with sticks, chimes, string instruments, flutes, and bowed piano samples modulated with granular synthesis to produce pulsing effects.

## There are Things to be Said - Ingrid Stölzel

“There are Things to be Said” takes its title and inspiration from a poem by American poet Cid Corman (1924-2004). I was struck by the simplicity and openness of the words. It is often in such elemental simplicity that we find true and powerful meaning; something I also strive for in my music. “There are Things to be Said” was commissioned by Allégresse and premiere performances were made possible by a National Endowment for the Arts American Masterpieces – Chamber Music Grant.

*There are things to be said.*

*No doubt.*

*And in one way or another they will be said.*

*But to whom tell the silences?*

*With whom share them now?*

*For a moment the sky is empty*

*and then there was a bird.*

## Half the World - Dale Trumbore

In choosing a text that honored the hundredth anniversary of the 19th Amendment, I was drawn to several paragraphs of Frederick Douglass's impassioned 1888 speech on the right of women to vote. Douglass was an advocate for the voting rights of all people, regardless of gender or race; elsewhere in the same speech, he notes that “the benefits accruing from this movement for the equal rights of woman are not confined or limited to woman only.”

Today, of course, women do have the right to vote. But Douglass's plea to treat others as true equals—not to act on their behalf, but to amplify their voices and their demand for equal rights—is just as relevant today.

## **Can We Sing the Darkness to Light - Kyle Pederson**

The text of this piece invites the listener to imagine a world without weapons of war – where the human experience is defined not through continued judgement of others, but through the lens of mercy and compassion. It could be beautiful.

## **Breathe in Hope - Dale Trumbore**

Maya Jackson's text for Breathe in Hope began as two Facebook posts responding to the violent deaths of Philando Castile and Alton Sterling. Reading Maya's words, I was drawn to her call for action and reached out for Maya's permission to set her words to music. When confronted with tragedy, we may instinctively search for hope and healing. In the face of violent injustice, though, maybe the hope we seek can only be found when we recognize our own accountability and ask what actions we can take to create lasting change. Breathe in Hope was commissioned by the Los Angeles Children's Chorus, Anne Tomlinson, Artistic Director, for the 2017 Chorus America Conference.

## **Love is a Sickness - Dale Trumbore**

This jazzy piece takes nonsense words already in the text and adds scat syllables, creating a swinging accompaniment to the lovelorn melody. Love is a Sickness won the 2006 Chanticleer Student Composer Competition.

## **O Love - Elaine Hagenberg**

With compositions performed by universities, community choirs, schools, and church choirs throughout the United States and abroad, Elaine Hagenberg's O Love (2016) was inspired by the words of Scottish minister, George Matheson in 1882. Blinded at the age of nineteen, his fiancé called off their engagement and his sister cared for him as he endured new challenges. Years later, on the eve of his sister's wedding, he faced the painful reminder of his own heartache and loss as he penned the words to this hymn. Hagenberg's setting for SATB choir and cello employs hopeful ascending lines representing renewed faith. Though lingering dissonances remind us of past heartache, the beautiful promise remains: "morn shall tearless be."

*O Love that will not let me go; I rest my weary soul in thee.*

*I give thee back the life I owe, that in thy ocean depths its flow may richer, fuller be.*

*O Joy that seeks me through pain, I cannot close my heart to thee;*

*I trace the rainbow through the rain, and feel the promise is not vain; that morn shall tearless be.*

## **Threads of Joy - Dale Trumbore**

"I've always loved when songs about happiness are set in a minor key—think Nina Simone singing "Feeling Good"—and the harmonic language acknowledges that we can't have joy without recognizing its opposite. Threads of Joy has similar undertones, and this setting of Laura Foley's text by the same name is not just an exultation of happiness. Rather, it recognizes how we emerge from darkness and pain back into light, and the music captures this duality in ever-shifting, prismatic harmonies."

*I have noticed joy, how it threads below the darkness. Have you seen it too?*

*And have you heard it, how it speaks the unspeakable, the bliss?*

*A kind of silence, a light beneath pain. Have you noticed?*

*It rises like fingers and then—look! It presses through.*

## **Light the World - Ingrid Stölzel**

"Light the World" was commissioned by Te Deum Chamber Choir, Matthew Shepherd, conductor, and premiered on November 11, 2017, for their 10th Anniversary Season in Kansas City, Missouri. Former director of choral activities at the UMKC Conservatory of Music and Dance, Dr. Robert Bode, was commissioned to write a poem in honor of Te Deum's anniversary event, and Ingrid Stölzel, professor of composition at the University of Kansas, was commissioned to set this meaningful text to music. Composed in binary form, this work features contrasting triplets in mixed meter presentations and sections of bi-tonal landscapes. The B section features a beautiful fugue "at the second," with the full SATB presentation of each part entering one beat after the other, with an inner voice harmonization of the fugue at the major third in the key of D.

## Program Notes – continued

### A Prayer for Blessing (in honor of Te Deum's 10th anniversary season)

*May the Mother in us comfort us  
And the Father in us protect us;  
May the Daughter in us bring us Hope  
And the Son within us increase our Joy.*

*And the Artist honor the Beauty that holds us.  
May we all be Creators and Priests and Nurses and Heroes,  
And may our Song lift beyond these walls  
To light the world.*

*May the Dancer in us move us  
And the Poet inspire our Song.  
May the Explorer embolden us*

—Robert Bode, Kansas City, February, 2017

### Amara (Breath of Grace) – John Rommereim

This stunning composition uses the idea of the Igbo word "Amara" which means "grace." The compositionally notated moments of silence become emblematic of the "breath of grace," and asks each performer to be aware of others and how we fit together in this world. As composer John Rommereim recounts, "...Since there is no text, and since there is no linkage to any particular believe system or religion, each singer and listener can fill in the blanks on their own as to what grace is and how this song might enact it." A highly artistic, moving, and challenging work, TMS is graced to share the stage with DMA saxophonist Anthony S. Cincotta II.

### Closer to Home - Dale Trumbore

In Fall 2017, my parents sold my childhood home within a day of putting it up for sale. I barely had time to come visit one last time. Although I hadn't lived there in twelve years, this was a place that I still thought of as home, in the way that you can leave the place where your life actually is—in my case, Los Angeles—to go "home" to New Jersey, and then, on the flight back to California, say once again that you're returning home. The person who bought this childhood home planned to tear it down and build another, bigger one in its place, and knowing that I'd never see the house again made it even harder to leave. I did go back one last time, and that experience was the inspiration for Closer to Home. The place described in the text is real; there really are two acres of woods "just over the fence," and there's a river two houses down.

#### Closer to Home

*for Cindy, Harry, and Douglas*

*To the garden full of lavender,  
the woods just over the fence,  
the trickle of a river that's just past the dead end,  
to the dog in the yard and the worn out floors  
and the toys packed away down the hall—  
it would've been easier not to come back at all.*

*And you're closer to home than you've ever been before,  
leaving the garden, leaving the halls,  
leaving the woods and the river and all.  
You're closer to home than you've ever been before,  
and you've never wanted to stay here more.*

*But the memories you made here  
are only half the life you've lived,  
and you have no choice. The woods and the garden  
have given all they had to give,  
and still you wonder if you'll ever learn  
how to leave a place not knowing if you'll return.*

*To the garden full of lavender,  
the woods just over the fence,  
the trickle of a river that's just past the dead end—*

—Dale Trumbore

*it would have been easier not to come back this time,  
to leave the woods, the garden, the river and all behind.*

*But you're closer to home than you've ever been before,  
though it isn't the woods and it isn't the garden,  
it isn't the house or the dog in the yard—  
you're closer to home than you've ever been before  
as you realize home isn't here,  
you finally realize home isn't here anymore.*

*Now it's time to close the door  
on a house where you had a garden, a river;  
you couldn't have asked for better or more.  
And maybe you'll return someday, somehow,  
but it's time to go back to the life you're living now.*

*It's time to go home to a life you won't outgrow.  
Leaving the garden, leaving the halls,  
leaving the woods and the river and all,  
it's time to go home, for finally you know  
that home will be waiting for you,  
home will follow wherever you go.*

## Guest Artist Biographies

Composer **Ingrid Stölzel** has been described as having “a gift for melody” (San Francisco Classical Voice) and “evoking a sense of longing” that creates “a reflective and serene soundscape that makes you want to curl up on your windowsill to re-listen on a rainy day.” (I Care If You Listen)

Stölzel's compositions have been commissioned by leading soloists and ensembles, and performed in concert halls and festivals worldwide, including Carnegie Hall, Merkin Concert Hall, Kennedy Center, Seoul Arts Center, Thailand International Composition Festival, Festival Osmose (Belgium), Vox Feminae Festival (Israel), Dot the Line Festival (South Korea), Ritornello Chamber Music Festival (Canada), Festival of New Music at Florida State (USA), Beijing Modern Music Festival (China), Festival of New American Music (USA), and SoundOn Festival of Modern Music (USA). Her music has been recognized in numerous competitions, among them recently the Suzanne and Lee Ettelson Composer's Award, Red Note Composition Competition, the Robert Avalon International Competition for Composers, and the Kaleidoscope Chamber Orchestra Competition. Recordings can be found on various commercial releases including her portrait album “The Gorgeous Nothings” which features her chamber and vocal chamber music. Stölzel teaches composition at the University of Kansas School of Music.

**Dale Trumbore** is a Los Angeles-based composer and writer whose music has been called “devastatingly beautiful” (The Washington Post) and praised for its “soaring melodies and beguiling harmonies deployed with finesse” (The New York Times). Trumbore's compositions have been performed widely in the U.S. and internationally by the Chicago Symphony's MusicNOW ensemble, Los Angeles Children's Chorus, Los Angeles Master Chorale, Modesto Symphony, Pasadena Symphony, Phoenix Chorale, Tonality, and VocalEssence.

The recipient of ACDA's inaugural Raymond W. Brock Competition for Professional Composers, an ASCAP Morton Gould Award, and a Chamber Music America Classical Commissioning Grant, Trumbore has also served as Composer in Residence for Choral Chameleon. She has been awarded artist residencies at Copland House, the Helene Wurlitzer Foundation, the Tusen Takk Foundation, and Ucross. Her choral works have been commissioned for premieres at national conferences of the American Choral Directors Association, American Guild of Organists, Chorus America, and National Collegiate Choral Organization, and her music is available through Boosey & Hawkes, G. Schirmer, and Graphite Marketplace.

Trumbore is passionate about setting to music poems, prose, and found text by living writers. She has written extensively about working through creative blocks and establishing a career in music in essays for Cantate Magazine, the Center for New Music, and NewMusicBox. Her first book, *Staying Composed: Overcoming Anxiety and Self-Doubt Within a Creative Life*, was hailed as a “treasure trove of practical strategies for moving your artistic career forward... not only for composers, but for performers, writers, and any other creatives” (Angela Myles Beeching, *Beyond Talent*). Trumbore's short fiction is published or forthcoming from Southern Indiana Review, New Delta Review, and F(r)iction. She is currently working on a collection of short stories.

Trumbore holds a dual degree in Music Composition (B.M.) and English (B.A.) from the University of Maryland, as well as a Master of Music degree in Composition from the University of Southern California. A New Jersey native, Trumbore currently lives in Azusa, CA with her spouse and their three cats.

## Treble Chamber Choir

Linlin Uta, *collaborative pianist*  
 Kaitlyn Connolly, *undergraduate manager/conductor*  
 Sam Peterson, *undergraduate manager/conductor*

Soprano 1  
 Helen Albiston  
 Kylo Babcock  
 Sophia Loadholtz  
 Sophie Osmani  
 Christina Santiago  
 Abby Wilson

Soprano 2  
 Abbie Blair  
 Leah Brown  
 Isabella Cerullo  
 Emma Clampitt  
 Jaisyn Holland  
 Katy Lange  
 Annie Kate Walsh

Alto  
 Sophie Castro  
 Nicole Dudley  
 Mara McBane  
 Hallie Strelsky  
 Erica Taylor  
 Emma Ullrich

## UCTB: University Chorus Tenor/Bass Ensemble

Linlin Uta, *collaborative pianist*  
 Judd Blake, *undergraduate manager/conductor*  
 Grayson Parker, *undergraduate manager/conductor*

Judd Blake  
 Phillip Bolick  
 Michael Bromley  
 Bala Challa  
 Logan Davis  
 Drew Dodson  
 Ryan Gaffney  
 AJ Gossett  
 Luke Harrell  
 Eli Harris

Spencer Herron  
 Riley Jefferson  
 Jamison Jones  
 Elijah Keyes  
 Riley Millward  
 Kieran Morales  
 Kian Mostaghim  
 Kris Neou  
 Joshua Nieves-Arbaiza  
 Patrick O'Brien

William Palesestrant  
 Johnny Park  
 Grayson Parker  
 Noah Sharp  
 Chayse Tucker  
 Grayson Walsh  
 Jeff Ware  
 Jasper Wilson  
 Evan Woody  
 Theo Young

## TMS: The 'Gawa N'ihu Amara' Madison Singers

Amy Robertson, *collaborative pianist*  
 Nikos Myrogiannis-Koukos, *graduate conductor*  
 Addison Walton, *graduate conductor*  
 Brayden Paitsel, Brendon O'Donnell, Marian Woodington, Sam Peterson, *TMS managers*  
 \*Designates graduate students

Lyric Soprano	Dramatic Sop.	Alto	Tenor	Bass
Bry Toll	Amanda Aponte	Addison Walton*	Adam Williams	Ben Gofton
Grace Mead	Gillian Saunders	Amy Cajigas	Brandon Morris*	Brayden Paitsel
Kaitlyn Connolly	Sam Preece	Ashley Seminario	Judd Blake	Carter Johnson
Meghan Willey	Marissa Adams	Caroline Lynch	Brendon O'Donnell	DeJuan Woods
Autry Harper	Lizzie Thomas	Grace Templeton	N. Gomez-Colon*	Grayson Parker
		Marian Woodington	TJ Oxbrough	N. Myrogiannis-Koukos*
		Marie Knight		Peter Berman
		Megan Paje		Sam Peterson

## The JMU 'Kadima' Chorale

Amy Robertson, *collaborative pianist*  
 Nikos Myrogiannis-Koukos, *graduate conductor*  
 Addison Walton, *graduate conductor*  
 Cara Ainge, Luca Moroianu, *Chorale managers*

Sopranos	ChorAltos	Tenor	Bass
Amanda Aponte	Ashley Seminario	Devonte Garcia	AJ Gossett
Annie Urmanski	Erica Taylor	Drew Dodson	Carter Johnson
Alexandria Hunter	Georgia Orfanides	Garrett Gass	Cody Watson
Cara Ainge	Hallie Strelsky	Mack Creswick	Daniel Klein
Hailey Williams	Kamryn Davis	Paolo Mancini	Darien Robey
Jessica Haddock	Linda Blazer	Ricky Goodwyn	DeJuan Woods
Kaylea Manners	Meredith Scarboro	TJ Oxbrough	Evelyn Larking
Lillie Jerome	Millie Morris		Luca Moroianu
Lizzie Thomas	Nicole Dudley		Thomas Cundiff
Madi Gilleland	Sophia Castro		
Morgan Brown	Brittany Saulman		