College of Humanities and Fine Arts
Department of Music

Faculty Chamber Recital for Voice
Amy Yeung, Soprano
Elizabeth Aleksander, Clarinet
Charles Lewis, Flute
Douglas Owens, Alto Saxophone & Oboe
Elaine Harriss, Piano

Friday, April 22, 2016 • 7:30 p.m.
Blankenship Recital Hall, Fine Arts Building
Out of respect for the performers and audience members:

- Do not take photographs during the performance.
- Please turn off cell phones, alarms, and other electronic devices.
- If you are accompanied by small children, please sit near the back of the theatre and escort them out if they become restless.
Program

Dog Chronicles  Catherine McMichael  (b. 1954)
I. A Starving Dog
II. The Dog’s Book of Virtues
III. Puppy Love
IV. Boys, Dogs and Mothers
V. Dog Heaven

Charles Lewis, flute
Elizabeth Aleksander, clarinet
Elaine Harriss, piano

I Never Saw Another Butterfly  Lori Laitman  (b.1955)
I. The Butterfly
III. Birdsong
IV. The Garden
VI. The Old House

Douglas Owens, alto saxophone

As It Fell Upon a Day  Aaron Copland  (1900-1990)

Charles Lewis, flute
Elizabeth Aleksander, clarinet

Love Songs  Jenni Brandon  (b. 1977)
I. Lullaby
IV. Love Song (Chippewa)
V. Love Song From The Andes (Inca)
VI. My Love Has Departed (Chippewa)
VII. Lullaby (Reprise)

Douglas Owens, oboe
A pianist, composer, arranger, and teacher in Saginaw, Michigan, Catherine McMichael was awarded Best Newly Published Music awards from the National Flute Association for three of her pieces for flute. While working on a commission, McMichael had on her mind writing something fun about dogs. Searching for texts with something pithy, funny, or sentimental about dogs, McMichael read hundreds of poems before settling on texts written by Mark Twain (I. A Starving Dog), George Gordon, Lord Byron (II. The Dog’s Book of Virtues), and various other dog lovers for the creation of Dog Chronicles.

Dog Chronicles portrays, in the author’s words, “a smorgasbord of ideas: the essence of dogs, the roles they play in our lives, the comparison of dogs to people, and the love and passion the people feel for their pets,” and is “dedicated to all the wonderful animals that have enriched and enlivened our time on earth.” The work premiered on July 13, 2007 at the Sitar Center for the Performing Arts in Washington, DC.

A native of Long Beach, New York, Lori Laitman is regarded as one of the most acclaimed living composers of vocal music. She has written multiple operas and choral works, and over 250 songs. Laitman’s setting of I Never Saw Another Butterfly (1996) is a set of six songs whose poems were taken from a collection of works of art and poetry under the same name, authored by some of the 15,000 children incarcerated at the Nazi-era concentration camp Theresienstadt, near Prague, Czechoslovakia. These poems capture the children’s thoughts, feelings, hopes, dreams, innocence, and fears. The poem for which the collection was named was written by Pavel Friedmann, a young poet born in 1921, who was deported from Theresienstadt to his death in Auschwitz in 1944. I Never Saw Another Butterfly premiered on February 4, 1996 at Shriver Hall at Johns Hopkins University, Baltimore, Maryland.

One of the leading composers of the early Twentieth-Century in America, Aaron Copland was born in Brooklyn to a conservative Jewish family. Having some formal musical training in harmony, theory, and composition under the tutelage of Rubin Goldmark, a teacher who was somewhat conservative and discouraged a “modern” sound, Copland decided to study composition in France when he was 21. During 1921-
1924, he studied with the famed teacher Nadia Boulanger at the French Music School for Americans in Fontainebleau.

One of Copland’s earliest works, *As It Fell Upon a Day* (1923) was written during this period. Set to a poem by the seventeenth-century English poet Richard Barnefield (1574-1627), the poem starts with idyllic images of springtime and then focuses on a nightingale singing a sad song. The lines in the poem, “Tereu, Tereu, by and by,” and “King Pandion he is dead” are references to Greek mythology and suggest the nightingale is Philomela, one of king Pandion’s daughters. Her brother-in-law Tereus raped her and cut off her tongue to assure her silence. Philomela and her sister later took revenge on Tereus: to protect them from his subsequent rage, the gods transformed Philomela into a nightingale and the sister into a swallow, and king Pandion died upon learning his daughters were gone.

Residing in Long Beach, California, Jenni Brandon is an award-winning composer, conductor, and singer. Her music has been commissioned by many ensembles, including Voices of Ascension, The Singers, the Yale Glee Club, Conundrum, Sistrum, the California Association of Professional Music Teachers, the Musical Arts Quintet, and many more. Her award-winning music has been featured at festivals, conferences, and on radio broadcasts.

*Love Songs for Soprano and Oboe* was commissioned and premiered by Aryn Day Sweeney, oboist and Assistant Professor of Music Performance at Ball State University with funding provided by the Indiana Arts Commission in 2014. Our program omits songs II and III from the cycle. According Brandon’s program notes, the texts tell a story of the Native American woman – a story that she might tell her child while she rocked the child to sleep. The cycle begins with (I), a lullaby partially borrowed from a Chippewa lullaby, sung gently to her child, and then she begins to tell the story of herself. Falling in love, she sings a slightly giddy song in (IV) Love Song which evolves into a strong and steadfast song in (V) Love Song from the Andes, where her love comes to her. Not long after that, he leaves for Sault St. Marie in Michigan, never to return again, the text in (VI) My Love has Departed suggests he is dead. The story ends how it begins, with the woman back in the present, continuing to sing a lullaby to her child as life goes on, without her love by her side.
Spring 2016 Events

April

8-9  Lyric Opera Theatre, 7:30 p.m., Fulton Theatre, Admission
9    Trombone Night Recital, 3:00 p.m., Blankenship Recital Hall
10   Spring Choral Concert, 3:00 p.m., Blankenship Recital Hall
10   CONCERT SERIES: Choro Das 3 Ensemble, 5 p.m., Fulton Theatre
10   Sax O’Clock Quartet Recital, 7:30 p.m., Blankenship Recital Hall
12   Voice Studio Recital, 7:30 p.m., Blankenship Recital Hall
17   Clarinet Studio Recital, 3:00 p.m., Blankenship Recital Hall
17   CONCERT SERIES: Douglas Owens, Faculty Saxophone Recital, 7:30 p.m., Blankenship Recital Hall
18   Concert Band, 7:30 p.m., Fulton Theatre
19   Wind Ensemble Concert, 7:30 p.m., Fulton Theatre
20   Wind Ensemble/Dance Ensemble Performance, 12:00 p.m., Fulton Theatre
20   Woodwind Chamber Ensembles Recital, 5:00 p.m., Blankenship Recital Hall
21   Piano Ensemble, 7:30 p.m., Blankenship Recital Hall
22   CONCERT SERIES: Chamber Music for Voice with Amy Yeung, LCD Trio, and Elaine Hariss, 7:30 p.m., Blankenship Recital Hall
24   Percussion Ensemble Spring Concert, 3:00 p.m., Fulton Theatre
25   Rande Sanderbeck, Drum Master Class, 2:00 p.m., Percussion Rehersal Hall
25   Orchestra Concert, 7:30 p.m., Fulton Theatre
26   Rande Sanderbeck, Drum Set Clinic, 2:30 p.m., Percussion Recital Hall
26   Jazz Band with Rande Sanderbeck, Guest Drum Set Artist Featured Soloist, 7:30 p.m., Fulton Theatre
27   Contemporary Music Group Spring Concert, 7:30 p.m., Blankenship Recital Hall
28   Student Chamber Recital, 7:30 p.m., Blankenship Recital Hall
29   Jered May, Senior Horn Recital, 5:00 p.m., Blankenship Recital Hall

May

1    UTM Signing Day, 3:00 p.m., Outside (Blankenship Recital Hall in case of rain)
2    Community Music Academy Recital, 3:00 p.m.

All performances will be presented in the Recital Hall in the Fine Arts Building at 7:30 p.m. on weekdays and Saturdays, and 3:00 p.m. on Sunday unless otherwise noted. There is no admission charge except where indicated.