

# Upcoming Events

David Tayloe, tenor, with Christopher Reed, piano	3/9	ORH	6 p.m.
Virtuoso Series Concert, Rachel Ellins, Harp	3/21	ORH	7:30 p.m.
Rocky Mountain Saxophone Summit Potpourri Concert/FREE	3/26	ORH	7:30 p.m.
Spring Dance Tea/FREE	3/31	UDT	3:30 p.m.
The Marriage of Figaro by W.A. Mozart	4/3	Griffin	2 p.m.
Virtuoso Series Concert, Wesley Ferreira, Clarinet	4/4	ORH	7:30 p.m.
Zinnia String Quartet Concert	4/5	ORH	7:30 p.m.
Jazz Combos Concert	4/6	Griffin	7:30 p.m.
Jeremy Wilson, trombone	4/7	ORH	7:30 p.m.
All-West Honors High School Trombone Choir Concert	4/8	ORH	7:30 p.m.
Men's Chorus and University Chorus Concert	4/8	Griffin	7:30 p.m.
Student Chamber Music Showcase/FREE	4/11	ORH	7:30 p.m.
Wind Symphony Concert	4/12	Griffin	7:30 p.m.
Voice Area Recital/FREE	4/12	ORH	7:30 p.m.
Keyboard Area Recital/FREE	4/14	ORH	7:30 p.m.
Percussion Ensemble Festival Concert	4/16	IRH	6 p.m.
Pre-College Chamber Music Festival Concert	4/16	ORH	3 p.m.
It Could Be Anything New Music Ensemble	4/17	ORH	7:30 p.m.
Virtuoso Series Concert, Andrew Jacobson, Oboe	4/18	ORH	7:30 p.m.
Virtuoso Series Concert, Mendelssohn Trio	4/19	ORH	7:30 p.m.
Piano Quartet: Angella Ahn, violin; Carrie Krause, violin; Margaret Miller, viola; Julia Cory Slovarp, cello; and Julie Goswiler, piano	4/20	ORH	6 p.m.
Jazz Ensembles Concert	4/21	Griffin	7:30 p.m.
Woodwind Area Recital/FREE	4/22	Griffin	7:30 p.m.
Freshman Voice Studio Recital/FREE	4/23	ORH	2 p.m.
Middle School Outreach Ensemble (MSOE) Concert	4/23	Griffin	6:30 p.m.
World Percussion Concert	4/24	Griffin	7:30 p.m.

Event Calendar • E-Newsletter Registration

[www.uca.colostate.edu](http://www.uca.colostate.edu)

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## GUEST ARTIST SERIES

### E-MEX Ensemble

Günfer Cölgecen, speaker

Evelin Degen, flute

Michael Pattmann, percussion

Matthias Geuting, organ

March 8, 2016

7:30 P.M.

Organ Recital Hall

Bryan Christian (1984)

**Direct your step further along the road's course** (2016)

for flute, percussion, acoustic drones, and electronics

– world premiere –

Nicolaus  
A. Huber  
(1939)

**Clash Music**  
(1988)

for china cymbals

Michel van der Aa (1970)

**Rekindle** (2009)

for flute and soundtrack

Karlheinz Stockhausen

(1928–2007)

**Vibra-Elufa** (2003)

for vibraphone

Mauricio Kagel (1931–2008)

**Raga–Ragtime–Waltz–Rondeña**  
(from: *Rrrrrrr...* organ pieces, 1981)

György Ligeti

(1923–2006)

**Volumina**

(1962/1966)

for organ

Kyle Bartlett (1971)

**Sleepwalker** (2016)

for speaker, flute, percussion, and organ

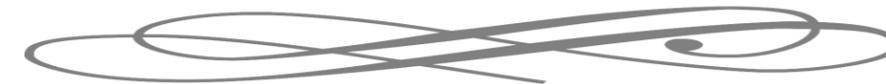
– world premiere –

Bryan Christian

**Either a river or a brook** (2015)

for organ and live-electronics

– world premiere –



The E-MEX Ensemble was founded in 1999 by six musicians from Cologne and the Ruhr in western Germany and has grown to become one of the most exciting and independent voices in the new music scene in the greater Rhine-Ruhr metropolitan region, one of the most densely populated and dynamic regions in Europe. Diverse cultural influences from around the world come together here serving as a wellspring for new musical ideas. E-MEX champions this diversity and embraces these influences as a defining force shaping the music of our time.

With projects ranging from large ensemble works to solo pieces, the ensemble's core group of ten musicians has been the unifying factor that has over the years helped shape the ensemble's distinctive personality and sound. E-MEX's profile as an ensemble is intimately linked to their encounters with other art forms taking their inspiration from a broad interdisciplinary perspective, and the ensemble has been a tireless advocate of this multidisciplinary approach by actively developing new concert forms that integrate visual arts, theater, literature and performance art.

Many contemporary composers cherish the close working relationship they have developed with E-MEX and the possibilities that such an intense collaboration opens up. Over the years the ensemble's repertoire has grown to encompass more than 400 works running the gamut from small chamber formations to large ensembles. In addition to the large number of newly commissioned works that E-MEX has premiered, their repertoire includes a wide selection of modern classics such as works by Elliot Carter, Iannis Xenakis, Franco Donatoni, Gérard Grisey, Toshio Hosokawa, Salvatore Sciarrino, and Helmut Lachenmann. E-MEX is also committed to collaborations with the next generation of young composers, including projects with Bryan Christian and Kyle Bartlett.

Concert tours and workshops have taken E-MEX throughout Europe, to North and South America as well as to Asia, especially several tours to China in recent years. The ensemble's wide ranging artistic output arising out of its international partnerships has been documented in regular live-recordings produced and broadcast by public radio networks in Germany and a number of CD productions.

[WWW.E-MEX-ENSEMBLE.DE](http://WWW.E-MEX-ENSEMBLE.DE)



GÜNFER CÖLGEÇEN, born in 1967 in Denizli, Turkey, is an actress, director, theater educator, and playwright. She lives and works alternating between performing live on stage and producing her own shows. Cölgeçen has acted at the Maxim Gorki Theater in Berlin, the Theater Oberhausen, the Theater Duisburg, and various Off-theater Ensembles. Her theatre works have also been represented at numerous festivals. Her hybrid contemporary theater work appears under the label Freie Radikale/Free Radicals, which Cölgeçen founded in 2009. In her composed mixtures, Cölgeçen explores and experiments in collaboration with other artists by crossing conventional borders of genre, deconstructing categories, and layering images.

EVELIN DEGEN, flutist, studied at the Folkwang-Hochschule Essen in Germany. Degen specializes in contemporary flute music ranging solo to large ensemble with electronics. As part of the E-MEX Ensemble and Thürmchen Ensemble for contemporary music and music theatre, Degen has been invited to festivals and concert series across Europe and in Chile, Korea, and China. She has also produced several CDs and broadcast recordings. Degen teaches as an honorary professor at the Robert Schumann Hochschule in Düsseldorf, Germany and gives master classes for flute alongside with Prof. André Sebald (Gürzenich-Orchester, Cologne).

MICHAEL PATTMANN, graduated in music (Konzertexamen, performer's diploma in percussion) at the Folkwang-Hochschule, Essen and continued his studies in the class of chamber music taught by Prof. Peter Eötvös at the Staatliche Hochschule für Musik in Cologne. In addition to his career as soloist, he plays in numerous ensembles such as the E-MEX Ensemble, mp6-multipercussion-ensemble, anthos-ensemble, oh ton-ensemble, and Ensemble musikFabrik. He also participates in performances of dance theatre and music theatre. Prof. Pattmann teaches percussion at the Folkwang University of the Arts in Essen and at the Stockhausen master-classes in Kürten where he shares his expertise of the work of Karlheinz Stockhausen.

MATTHIAS GEUTING studied church music at the Folkwang University of the Arts in Essen (organ with Gerd Zacher) and musicology at the Ruhr University Bochum, where he completed his doctorate with a dissertation on the concerti and sonatas of Johann Sebastian Bach. He teaches at the Folkwang University of the Arts in Essen and at the Robert Schumann School of Music and Media in Düsseldorf and has published studies on organ music in the 19th and 20th centuries. He is a champion of new repertoire for the organ, having premiered numerous new pieces, several of which have been recorded for broadcast by the WDR and DLF.

# Rocky Mountain Saxophone Summit

Saturday, March 26, 2016



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**ANDY DAHLKE** University of Northern Colorado  
**DAN GOBLE** Colorado State University  
**MARK HARRIS** Metropolitan State University  
**TOM MYER** University of Colorado  
**PETER SOMMER** Colorado State University  
**WIL SWINDLER** Colorado State University  
**SCOTT TURPEN** University of Wyoming

#### SUMMIT POTPOURRI CONCERT

7:30 p.m., Organ Recital Hall

Colorado State University  
University Center for the Arts  
1400 Remington St.  
Fort Collins, Colorado

**FREE** and open to the public



**Colorado State University**  
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## COMPOSER BIOGRAPHIES

Colorado-based composer **BRYAN CHRISTIAN** has received commissions from the Fromm Music Foundation at Harvard University, the Lorelei Ensemble, the 59th Festival Les Musicales, the 19th and 20th Juventus Festivals, the 2011 Monadnock Music Festival, the Aurora Borealis Duo, the Playground Ensemble, pianist Julien Libeer, bassoonist Eryn Oft, organist Matthias Geuting, and cellist Marc Coppey. Christian's work has been recognized by fellowships and awards, including the Fulbright Fellowship to Estonia and the BMI Student Composer Award. Christian was also selected as a winner in the 2013 nief-norf Summer Festival's International Call for Scores and is a co-winner in the 2013 League of Composers/ISCM Competition. Christian earned his Ph.D. in Music from Duke University in 2015. He also holds degrees from the University of California San Diego (M.A.), the Estonian Academy of Music and Theatre (M.A.), and the Jacobs School of Music at Indiana University (B.Mus.).

[WWW.BRYANCHRISTIAN.NET](http://WWW.BRYANCHRISTIAN.NET)

**KYLE BARTLETT** began her musical studies as a flutist, later adding drums and then composition. She earned the Bachelor's Diploma in flute performance from the Longy School of Music, and received her Ph.D. from the University of Pennsylvania.

Among the prizes and commissions honoring her work are the Independence Foundation Fellowship, the Weiss Prize for chamber music, and commissions from Network for New Music, Concert Artists Guild, the American Philosophical Society, and the Orpheus Institute (Belgium). Bartlett is a founding member and President of the acclaimed New York-based new music ensemble, counter)induction.

[HTTP://WWW.KYLEBARTLETT.COM](http://WWW.KYLEBARTLETT.COM)



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## PROGRAM NOTES

### **BRYAN CHRISTIAN: *Direct your step further along the road's course***

The title *Direct your step further along the road's course* has at least three meanings: (1) on a technical level, the title is a metaphor for the musical transformations, which are somewhat directional; (2) on a compositional level, the title refers to my continued exploration of the overlap between diatonic and spectral sound worlds — this work is perhaps my most balanced pairing of the two worlds to date; and (3) on a personal level, it encapsulates my love of exploring by foot. As for listening, imagine a road and in your mind's eye direct your step further along its course.

\*world premiere\*

### **MICHEL VAN DER AA: *Rekindle***

The dialogue between the soloist and the soundtrack — a live performer and preproduced sounds — is the spark behind the Dutch composer Michel van der Aa's solo flute piece *Rekindle*. In a live performance, it is often hard for the listener to tell exactly where the sounds are coming from. Is it the human protagonist in the form of the flute player on stage playing a particular tone or is the powerful visual image of the flute glistening in the spotlight just a sort of pantomime drawing the audience's attention away from the loudspeakers? As the performer begins to recognize herself in the prerecorded sounds, the dialogue morphs into a sort of inner monologue — or perhaps a soliloquy. As with many of van der Aa's works, this music is poetic and rich with associations. More than just a postmodern pastiche, this relates on a deep level to the composer's views on how tension drives his work forward: "Music is gripping when the poetry and form are inextricably bound together."

### **KARLHEINZ STOCKHAUSEN: *Vibra-Elufa***

In *Vibra-Elufa*, Karlheinz Stockhausen recasts the final scene of his opera *Friday from Light* (1991). The first nine bars with changing tempi comprise a moment for one voice. During the next eleven bars, a two-part moment with mirrored voices is elucidated by the vibraphone using different registers and echoes and becomes dramatized through Stockhausen's insertion of a short solo. With short interjections, a conclusion of nine bars follows for a single voice. On the vibraphone, the microtonal glissandi originally played by the woodwind instruments become bands of sound with distinct timbres through the blending pedaling and the richly varied mallet technique. This verticalization of horizontal lines renders a unique poetic fascination to *Vibra-Elufa*. Michael Pattmann played the world premiere on August 6th, 2004 at the Sülztalhalle in the seventh concert of the Stockhausen Courses Kürten.

### **GYÖRGY LIGETI: *Volumina* for Organ (1962/1966)**

Many of the best contemporary composers, especially since the 1960s, have been interested in composing for the organ. György Ligeti's *Volumina* is a prime example of this phenomenon. Ligeti wrote about his approach to the organ: "On the one hand, the organ captured my imagination because of its immense wealth of sonic possibilities that are as yet unexplored, but on the other hand I was drawn to its deficiencies — its clumsiness, stiffness and angularity. This instrument is like a gigantic prosthesis. What really fascinates me is trying to find out how one can relearn to walk all over again with this artificial limb." *Volumina* takes the listener on a journey through a phantasmagoric landscape. Ligeti continues: "Austerity and majesty are all that are left from the organ tradition, everything else disappears in the wide, open spaces the 'volumina' of the musical form."

### **NICOLAUS A. HUBER: *Clash Music***

Music becomes truly physical at the point when the listeners can really immerse themselves in processes at work in a piece, and *Clash Music* provides just such an opportunity. This composition for one to eight pairs of crash cymbals was written in 1988 as a part of Huber's larger work *Herbstfestival* and will be heard today in a version for one player. Inspired by the magical qualities that mechanical musical instruments are able to generate with their lively percussive ticking, the composer explains the image behind this piece: "My idea behind *Clash Music* was to get dressed up like one of these mechanical figures and to play a solo on an equally good-natured instrument like a pair of crash cymbals."

### **MAURICIO KAGEL: *Raga – Ragtime-Waltz – Rondena***

*Rrrrrrr...* consists of forty-one independent pieces of music, all performable separately and all beginning with the letter "R." The titles of the pieces are drawn from a standard dictionary of musical terms. In today's concert, we will hear three of the pieces: *Raga*, *Ragtime-Waltz* and *Rondena*.

*Raga* (from Sanskrit): A term applied to melodic models in Indian music. Like the Arabian *maqamat*, these models are defined by a central pitch and fixed melodic and rhythmic formulas. Ragas serve as the basis for improvisation and composition and each raga has its own characteristic expressive flavor.

*Ragtime* (ragged time): Popular piano style developed by African-American musicians at the end of the 19th century in the mid-western USA in saloons, brothels, etc. Based on elements from the march, polka, and cakewalk, ragtime had a fundamental influence on the development of jazz.

*Rondena* (Spanish): variant of the fandango common in southern Spain (Ronda).

## PROGRAM NOTES (Cont.)

### **KYLE BARTLETT: *Sleepwalker***

In my creative work, I am inspired again and again by the logic and symbolism of dreams. Inside the dream world, the most impossible circumstances and events can seem reasonable, even mundane. Most of all, I love those times when I become aware inside the dream, and can marvel at its incongruities while proceeding as if everything is just fine. I hope this piece captures a little of that feeling. The unusual juxtapositions of musical material, moods, and texts aren't meant to "make sense" so much as they are meant to slip into that vibrant, potentiated space between the real and the unreal, between the waking and dreaming minds. This piece was written for and dedicated to the wonderful musicians of E-MEX.

\*world premiere\*

### **BRYAN CHRISTIAN: *Either a river or a brook***

Matthias Geuting, who I first met in Essen, Germany in December 2013, commissioned *Either a river or a brook*, for organ and electronics. The electronics regenerate for each new performance to allow the work to adapt to the vast variety of organs and their tunings. So, no matter where or on what instrument *Either a river or a brook* is performed, the organ and electronics will fuse to create a unified harmonic presence.

In *Either a river or a brook* I was especially interested in representing continually flowing music, which only occasionally and subtly changes as different objects float by. To capture this flow, I entangle the disparate techniques of spectralism and diatonic modality in slowly changing musical environments, which exist as "either a river or a brook." This is not to say that the music is one or the other, but that it ambiguously lies in between and oscillates between the different states, akin to Ludwig Wittgenstein's duck-rabbit. Here, the flow of the diatonic and spectral becomes a river-brook.

\*world premiere\*

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