

THE UNIVERSITY CENTER FOR THE ARTS PRESENTS

Solar
FLAIR
F E S T I V A L

CELEBRATING **THE CLARINET WORKS**
OF COMPOSER THERESA MARTIN

FEATURING
THE CSU CLARINET STUDIO

APRIL 26-27



Colorado State University



WESLEY FERREIRA

Associate Professor of Clarinet

Welcome to the inaugural "Clarinet Composers Festival" at Colorado State University. Over time, we hope to feature many well-known and up-and-coming composers who have devoted much of their compositional output to creating works that feature or include our lovely instrument - the clarinet.

This year we are excited to feature Theresa Martin. She is an American composer of increasingly prominent fame who has now written over 30 works with clarinet. The clarinet students at Colorado State University are excited to be working with her as they prepare to feature her compositions in recital on Saturday April 27th. Likewise, our composition students will no doubt enjoy their session together and exposure to her creative mind.

I first met Theresa when we were graduate students at Arizona State University. She was simultaneously pursuing masters degrees in composition and clarinet performance, and in 2004 she composed a fantastic work entitled Solar Flair (the word "flair" was used to highlight the great talent and artistry of the two clarinetists who would perform the work). Solar Flair has gone on to become one of Martin's most well-known works. Following our graduation in 2005, I watched in admiration as she continued to develop her unique voice, and garnered increasingly more commissions from performers. What I love about Theresa's music is how descriptive her music sounds. She often uses personal and imaginative stories to draw inspiration for her works and she never shies away from illustrating the full capabilities of the clarinet: its wide sonic and dynamic range, technical potency, rhythmic clarity, and expressive and lyrical qualities.

I welcome one and all to celebrate the works of Theresa Martin, to meet her in person, explore and enjoy her music online and in person during one of the many free sessions at this festival celebration!

COLORADO STATE UNIVERSITY - CLARINET STUDIO

The Clarinet Studio at Colorado State University is a dynamic and engaging program brimming with opportunities. Under the direction of Dr. Wesley Ferreira and Professor Sergei Vassiliev, value is placed on achieving career goals as well as striving for personal growth. The discipline needed to develop advanced skills on the clarinet is used in a broader context. A great amount of emphasis is placed on problem-solving, attention to detail, personal accountability, and fundamentals of clarinet technique, as well as developing leadership qualities, individual expression, and becoming self-aware. These are the values that students will take away with them long after graduation, into wherever their life and career path takes them.

In the context of a supportive environment, students learn from one another by striving to succeed. Group discussion on pertinent topics, weekly performance masterclasses, and participation in chamber music groups and large ensembles allow students to become active performers and apply their knowledge in context.

Guest artists are continually brought in to stimulate learning, and outside opportunities throughout the academic year and into the summer months are encouraged and sought out to further enhance musical and artistic development.

Dr. Wesley Ferreira provides individual attention to each student, discerning their strengths and weaknesses and developing an individualized clarinet curriculum to meet their needs and career goals. He encourages thinking outside of the box and developing ones marketability in the ever-evolving place of music within society. Technology is used to analyze physical and aural issues impeding growth and Ferreira uses several non-musical devices to spark awareness and give confidence to students performing on the clarinet. His personal mantra of "Press On" has become the clarinet studio mantra. Through persistence and determination, students can achieve success as musicians and as people.

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SCHEDULE (ALL EVENTS TAKE PLACE IN THE UNIVERSITY CENTRE FOR THE ARTS)

FRIDAY, APRIL 26 - THERESA MARTIN SPEAKS OF HER COMPOSITIONS AND CAREER

11:00 am | Room 136

FREE and OPEN TO THE PUBLIC

FRIDAY, APRIL 26 - CSU WIND SYMPHONY CONCERT

Wesley Ferreira And Copper Ferreira Perform "Double Take" Clarinet Concerto by Theresa Martin.

7:30 p.m., Griffin Concert Hall

Tickets available at the box office and online: csuartistsickets.com

SATURDAY, APRIL 27 - PRE-CONCERT TALK BY THERESA MARTIN

3 p.m., Gregory Allicar Museum of Art

FREE and OPEN TO THE PUBLIC

SATURDAY, APRIL 27 - CSU CLARINET STUDIO RECITAL

Together with Dr. Wesley Ferreira, the talented clarinet students of Colorado State University will perform over fifteen varied works selected by Martin and highlighting her compositional journey and evolution.

4 p.m., Gregory Allicar Museum of Art

FREE and OPEN TO THE PUBLIC - Reception to Follow



THERESA MARTIN is an internationally recognized composer of energetic, melodious, and rhythmically driven music who often draws her inspiration from literature, images, nature, and personal experiences. She enjoys writing music for chamber groups and large ensembles, and given her expertise in clarinet performance, is frequently commissioned to write for the instrument.

She has been commissioned by internationally prominent soloists including clarinetists Robert Spring, Joshua Gardner, Jana Starling, and Wesley Ferreira, tubaist Sam Pilafian, oboist Michele Fiala, bassoonist Albie Micklich, as well as organizations such as the Barnett Foundation of Chicago, the Ann Arbor Symphony Orchestra, the Arizona Wind Symphony, the Kairos Trio, Eufonix Tuba Euphonium Quartet, the 10th and Broadway Clarinet Quartet and the University of Wisconsin Fox Valley Concert Band. She has been awarded recognition by the American Composer's Forum, ASCAP Morton Gould Young Composer's Competition, and NACUSA Young Composer's Competition, and she has received several ASCAP Plus awards. Her music has been performed in Canada, Great Britain, Belgium, Italy, Luxembourg, Sweden, Spain, China, Taiwan, and Tanzania.

Her pieces are performed at international and national conferences such as the International Double Reed Society Conference, International Alliance for Women Congress, European Clarinet Association Festival, Xi'an International Clarinet Festival, multiple International Clarinet Association Clarinetfests, the Society of Composers, Inc. National Conferences, College Music Society Regional Conferences, Aspen Summer Music Festival, Sewanee Summer Music Festival, Georgia Music Educators Association Conference, American Composer's Alliance Summer Music Festival, the TMEA Convention, and the CBDNA National Conference.

Studying both composition and clarinet performance, she received her DMA in composition at the University of Michigan and Masters' degrees in composition and clarinet performance at Arizona State University. She currently resides with her husband and two children in Appleton, WI, where she teaches adjunct at the University of Wisconsin-Fox Valley and at St. Norbert College, gives lessons in clarinet, piano and composition in her private music studio, and performs clarinet and piano in local ensembles. All of her music for winds is published by Potenza Music and is available online through Just for Winds. More information on Theresa Martin's music is available at www.theresamartin.net.

COLORADO STATE UNIVERSITY WIND SYMPHONY

UNDER THE DIRECTION OF DR. REBECCA PHILLIPS

FRIDAY APRIL 26, 7:30PM - GRIFFIN CONCERT HALL

AMONG OTHER WORKS ON THE PROGRAM,
THE FOLLOWING PIECE BY THERESA MARTIN WILL BE PERFORMED:

Double Take (2014)

Wesley Ferreira
Copper Ferreira

PROGRAM NOTES:

The title "Double Take" refers to the instrumentation of a double concerto, as well as the astrological sign, Gemini, for which the symbol is twins. The official meaning of a "double take" is "a delayed reaction to a surprising or significant situation after an initial failure to notice anything unusual." These words blossomed into a few concepts which inspired and shaped the piece: looking at something from two different perspectives; two different outcomes to a scenario; and the idea that observing something for the second time always reveals additional details. Musically representing the concepts of "double take" are canonic echoings of a theme, as well as varied repetitions of single motives and entire sections. The piece is written in one continuous movement, with a slow middle section and fast outer sections. The ending, or "coda" departs from earlier material, which could represent an alternate outcome to a scenario. The piece is dedicated to Robert Spring and was premiered on Mar. 14, 2014 by myself and Robert Spring with the University of Wisconsin Fox Valley Concert Band, who commissioned the work.

—Theresa Martin, Jun., 2014

CSU CLARINET STUDIO RECITAL
FEATURING THE WORKS OF THERESA MARTIN

SATURDAY APRIL 27 - 4 PM - GREGORY ALLICAR MUSEUM

Solar Flair (2004)

Wesley Ferreira
Copper Ferreira

Peaches at Midnight (2010)

Sheridan Monroe
Timothy Burns, piano

Destiny (2016)

Andy Blomfelt, Eb clarinet
Javier Elizondo, Bb clarinet
Kate Gelsinger, Bass clarinet

Growth Spurt (2007)

Natalie Morris
Hyeji Seo, piano

Postcards from Belgium (2013)

Omar Calixto

- I. Belgian Benevolence
- II. Culinary Delights
- III. Adventures in Bruges

Sonata (2005)

Sarah Sujansky
Hyeji Seo, piano

- I. Meeting
- II. Parting
- III. Reflecting

Autumn Art (2001)

Kate Gelsinger
Michael Palomares
Katie Knutson
Irene Wald

Katie St. Gemme-Pate
Amber Sheeran
Mariah Baechle
Alex Salek, bass clarinet

- I. Mysterious
- II. Whispy
- III. Calm
- IV. Agitated

Paragon (2015)

Shannon Weber
Hyeji Seo, piano

Sweet Feet (2014)

Zach Franklin

Character Sketches (2003)

I. Outspoken

Brian Celaya
Timothy Burns, piano

II. Passionate

III. Blue

IV. Playful

Alex Salek
Katie Knutson
Michael Palomares
Hyeji Seo, piano

Solstice (2013)

I. Sun

II. Moon

III. Air

IV. Fire

Javier Elizondo
Hyeji Seo, piano

Oasis (2014)

Natalie Morris
Michael Palomares

Monstress (2011)

Javier Elizondo
Zach Franklin
Andy Blomfelt
Kate Gelsinger, bass clarinet

ALL ARE INVITED TO A RECEPTION FOLLOWING THE CONCERT

PROGRAM NOTES (WRITTEN BY THERESA MARTIN)

SOLAR FLAIR

Robert Spring had asked that the piece be fast and aggressive. Knowing the abilities of the two clarinetists, I had the opportunity to write a technically demanding and breathtaking piece. While I was studying at the Belgian Clarinet Academy in the summer of 2004, I mentioned to a friend and fellow clarinetist, Alana Bundock, my search for an inspiration for the piece. She suggested the title *Solar Flare*. Not knowing much about solar flares, I researched the topic on the internet when I returned home. A definition of solar flare is as follows:

A flare is a sudden, rapid, and intense variation in brightness. A solar flare occurs when magnetic energy that has built up in the solar atmosphere is suddenly released, causing radiation to emit across virtually the entire electromagnetic spectrum. The amount of energy released is the equivalent of millions of 100-megaton hydrogen bombs exploding at the same time!

This description of solar flares sparked my interest and inspired me to write this piece. In the title, I use the word "flair" to highlight the great talent and artistry of the two clarinetists who would perform the work.

The piece begins with a flashy, energetic introduction, followed by a sweet melodic phrase. Perpetual motion reigns throughout the piece, with only a few moments of relaxation. The melody returns between various abrupt, intense interjections, or "flares."

PEACHES AT MIDNIGHT

One night at midnight my two-year-old son woke up and sweetly asked if he could have some peaches. Normally I would have said “no,” but the idea seemed so absurd and hilarious that I decided to allow him to come downstairs for a midnight snack. I even took a picture to commemorate the event. When sharing the story and picture with friends, the phrase “Peaches at Midnight” stuck with me and inspired me to write this piece.

The form of the piece is a “mirror” form, in which sections from the beginning return, but in the opposite order in which they first appeared. The beginning and the end suggest awakening and falling back asleep. The middle sections depict the joyful exuberance, creative imagination, energetic playfulness, and abrupt temperament changes of toddlers that make experiencing life with them so unpredictable and wonderful.

DESTINY

When writing this piece, I ran across this quote by J.K. Rowling. “Destiny is a name often given in retrospect to choices that had dramatic consequences.” This got me thinking about what brought the three members of Ironwood Trio together, and how we met. “Destiny” may have lent a hand at bringing us all together to all study clarinet at Arizona State University, where we became good friends. Although we have moved far from each other, whenever we get together it is as if no time has passed.

The concept of the piece is about three strong personalities working together in a group, each member contributing something unique, but ultimately becoming even more brilliant when working together. The piece contains contrasting sections which represent the three personalities, but also sections in which the melody is shared between instruments.

In this piece you will hear four main melodic sections. The opening section signifies the combined strength of the group. The music begins with a robust line to which all three clarinets contribute and trade off with the melody. Next, the first of the three personalities makes its appearance: a sparse staccato section intricately disperses a new melody and develops into a strong unison rhythmic section. A fast legato line, reminiscent to the opening, appears to overlap this rhythm, and the rhythm finally breaks down. The second personality then follows: a contrasting legato section, with all three contributing to a single melody and later trading off the melody again. Then finally, the third personality follows, containing angular, dance-like gestures. The piece closes with a return to the opening material, interrupted by brief interjections of previous material.

In honor of my friendship with these three, talented women, I will conclude with some cherished memories of each. I will always remember that Anne Watson’s commissioning of Character Sketches helped pay for half my wedding dress! While attending Clarinetfest in 2008, I fondly remember having dinner in Kansas City with Leslie Moreau, my mom, and my son, Aidan, during a strong thunderstorm. My favorite memory with Jana Starling was flying to Belgium together and rooming together at the 2004 Belgian Clarinet Academy.

GROWTH SPURT

Growth Spurt was commissioned by the A.N. and Pearl G. Barnett Family Foundation for a young artist international clarinet competition. Three finalists were chosen to perform a recital in Chicago, each playing *Growth Spurt* as one of the recital pieces. The performances were judged by Larry Combs and Gregory Smith. The winner of the competition was Blagoj Lamnjov of Sweden.

Growth Spurt was inspired by the birth of my son, Aidan, who was born a healthy 8 lbs., 13 oz. in October of 2007. His rapid growth and development continues to amaze me. I wrote this one month after his birth.

POSTCARDS FROM BELGIUM

Postcards from Belgium is a musical depiction of shared experiences at the Belgian Clarinet Academy. The BCA is a weeklong intensive study of clarinet held every summer in Ostend, Belgium with world class instruction by Robert Spring, Eddy Vanoosthuysse, and Julia Heinen. My own memories of attending the BCA in 2004 are similar to those of my commissioner, Jonathan Aubrey, whose delightful recollection of his BCA experiences in 2012 inspired me to write this piece.

One of the things that makes the BCA so unique is being immersed into the Belgian culture and making new friendships during the home stays. "Belgian Benevolence" is the recollection of the kindness and hospitality extended by the host families. The harmonies are made of up "open" 4ths and 5ths, symbolizing the host families opening their homes to the students of the BCA. In this movement, there is also a short tribute to Guido Six, and all the "dancing" he does to put this event together.

"Culinary Delights" recalls some of the delectable delights experienced in Belgium, from waffles and fries to beer and chocolate. I recall the wonderful sights and smells in the chocolate shops, the generous portions of delicious food during lunches at BCA, and my host families' dinners of fresh bread, meats, and cheeses. The music depicts a short sampling of the temptations Belgian cuisine has to offer with its sweet and humorous character.

Movement three depicts a day off in the middle of the week which students often choose to spend in nearby Bruges. I remember a short train ride, a sudden down-pour at our arrival, and running for cover in the restaurants and shops. Mr. Aubrey also recalls the crazy weather in Belgium during July: sunny, hot, and calm one moment, and windy, cold, and rainy the next. "Adventures in Bruges" portrays these crazy weather patterns with sudden changes of tempo, mood, and dynamics.

The three movement titles are a play on the acronym BCA. The first movement also toys with the notes B, C, and A in its opening motives.

SONATA

Completed in August, 2005, Sonata is a three-movement "characteristic" work modeled after a paradigm involving interpersonal relationships, namely, initially getting to know, then having to part from, and eventually reflecting upon, a particularly good friend. Movement I starts with a quick three-note motive. Through rhythmic and pitch transformation, this motive evolves into a number of thematic fragments, some of which reappear throughout the composition. The work is unified by these thematic fragments, which depict different emotions associated with the paradigm. Besides creating and building upon the thematic fragments, Martin uses tempi, dynamics, dissonance, rhythm, and texture to depict a wide variety of sentiments.

AUTUMN ART

I. The opening melody is the material on which movements II and III are based. After the opening theme is stated, the clarinets divide into two groups of duets and begin a series of short, overlapping phrases. Over time these phrases become longer and more separated. The duets become more dissonant and higher in register. Finally, the movement comes to a close with a statement of the opening melody, hidden within the texture of the harmonies.

II. This movement begins with development of the subject of a quasi-fugue. The "fugue" subject does not occur in its entirety until the middle of the movement, with a clarinet solo. The second clarinet joins in with a contrapuntal line. The fugue then dissolves and continues to develop. This new development foreshadow the swirling gestures of the fourth movement.

III. The opening theme from movement I is now a partitioned line, woven through the four clarinets. The sustained notes create changing harmonies each time a clarinet changes to a different note of the melody. In the middle section, clarinets 2-4 create an accompaniment of slow moving chords changing on every beat while the first clarinet plays a melody above the accompaniment. The movement then returns to the partitioned line now transposed. The first and second clarinets play in octaves, reminiscent of the opening of the first movement.

IV. The majority of this movement uses swirling, tangled, wind-blown gestures. Using the technique of planing, all four clarinets move together in a fast, furious ascending line. A new motive of quintuplets is stated. The fourth clarinet begins a section in which the solo line is passed and slightly overlapped between clarinets. At times this movement breaks down into the thinner dual texture from the first movement. A brief slow section uses the quintuplet motive. The final gesture brings the frenzied swirls to a soft rest.

PARAGON

I first discovered the term *paragone* while reading a book about the science of competitiveness. In the Italian Renaissance, *paragone* was the idea of competition between creative artists: painters, musicians, and sculptors. They believed that only through *paragone* could you see the real significance of a work. Artists trained side-by-side in direct competition and often debated over which of the creative endeavors was the most worthy.

In modern times, the English term *paragon*, has come to mean a model or pattern of excellence, an ideal or standard. This is where my inspiration was fully ignited. I wanted to write a piece that, in my mind, outlined the perfect life. It would begin with birth and a soul being surrounded by love, move through phases of learning, joy, amusement, and adventure, and would come back full circle to all-encompassing love into a peaceful departure from this world.

Paragon has personal significance for me, as well. During the course of writing the piece, a relative of mine passed away from cancer at age 62. No one knows how much time we will have on this earth. *Paragon* is my shared hope for the ideal life, full of meaning, love, and joy.

SWEET FEET

Karl Weick is fond of asking, "How can I know who I am until I see what I do? How can I know what I value until I see where I walk?"

The title, "Sweet feet" is inspired by my baby daughter Alaina at age one. She began walking at nine months and she was running by the time I wrote this near her first birthday. The piece is a reflection on an experience of growth, exploration, and excitement of starting something new (a new life, in this case). The music is through-composed but returns several times to the opening theme, which begins as gentle, innocent, and introverted. The theme grows more insistent and bold in its repetitions (as Alaina's personality grew more apparent over time). In the score, descriptive words—*First steps*, *Taking Off*, *Climbing*, and *Exploring*—are intended to aid the performer in realizing the musical intention. The music ends with a gradual winding down of energy and a general relaxation of the main theme's final appearance.

CHARACTER SKETCHES

Character Sketches was written for Anne Watson, who commissioned the work. When I began writing the piece, I asked Anne to describe herself to me. Using both Anne's description and my own based on my experience with her as a teacher, fellow clarinetist, and friend, I wrote the movements hoping to capture the most entertaining aspects of her personality.

In the first movement, I pictured a conversation developing between the clarinet and piano. Each instrument takes turns being the "talker" and "listener." The constant motion depicts the idea of a talkative, outgoing, friendly person.

The second movement starts with a smooth, lyrical melody in the clarinet with a calm, steady accompaniment in the piano. In the middle section, the clarinet becomes more passionate with its dotted rhythms, and the piano takes on a mocking tone with its minor-second clusters. By the end of the movement, the clarinet returns to its original melody, with added syncopated rhythms to give it an improvisatory feel that is free of the beat.

Movement III has a slow, bluesy introduction that leads into a quicker blues feel with a jazzy bass line in the piano. In the middle of the movement, I occasionally mixed up the meter by omitting an eighth note from a 6/8 time signature to make a 5/8 time signature. In the end, the clarinet and piano return to material from the beginning of the movement, but at a quicker tempo.

The fourth movement begins with a bright, cheery, light melody in the clarinet coupled with a fast, waltz-like accompaniment that implies mischief. The movement travels through sections that are teasing, jazzy, passionate, and sneaky.

SOLSTICE

Solstice was inspired by the birth of my daughter, Alaina, who was born on the summer solstice, Jun. 21, 2013. While I was pregnant with her, I wanted to write a piece that would be about her personality, before I even knew her. The piece is in four movements, titled: "I. Sun, II. Moon, III. Air, IV. Fire." The first movement was inspired by Alaina's name which means "Shining Light, Precious Sun Ray, and Awakening." Next, I considered the fact that she was born on the border between "Gemini" and "Cancer" and would possibly have traits of both, so I incorporated "Moon" (the ruling planet of Cancer) and "Air" (the element of Gemini) in the next two movements which are played without pause. Alaina's middle name, Kayleigh, comes from the Gaelic word of the same pronunciation, "Ceilidh," which means a gathering of people with music and dance. So the final movement is fast, rhythmic and dance-like, and the title "Fire" refers to the passion, love, joy, and excitement we hope she will experience over her lifetime.

OASIS

An oasis is something serving as a refuge, relief, or pleasant change from what is usual, or difficult. It can also be a peaceful, flourishing place that makes a pleasant contrast to its surroundings. Throughout the piece you will hear a calm, soothing melody, which is juxtaposed next to contrasting faster, busier, or more chaotic sections of music.

MONSTRESS

Monstress was commissioned by "10th and Broadway" Clarinet Quartet for performance at ICA 2011 in Los Angeles. It was completed in March, 2011. While composing *Monstress*, several images came to mind for inspiration. The first motives I composed reminded me of a vortex with spinning, turbulent fluid. This led me toward the idea of an imaginary female monster that would perhaps be able to create such a vortex. After giving her personality some consideration, I decided she was to be a fierce, cunning seductress. The enchanted monstress would also be agile, quick-tempered, and beautiful, luring her prey with her haunting melodies. While she exists only in my mind, she lives through my music.



JUNIOR LIFT

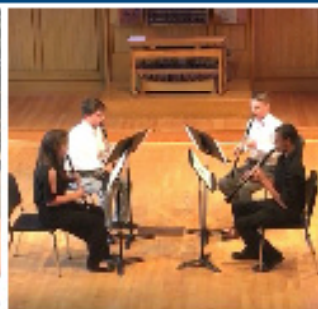
CLARINET ACADEMY

JUNE 10-14, 2019

FORT COLLINS, COLORADO at COLORADO STATE UNIVERSITY

The Junior Lift Clarinet Academy is an action-packed five day journey, designed for students ages 13-18 who are seeking to expand their clarinet study within a supportive and engaging musical environment. Organized and hosted each year at Colorado State University by clarinet professor Dr. Wesley Farnica and his graduate clarinet students, the Junior Lift Clarinet Academy is nationally renowned. Daily lessons, ensemble and technique sessions, clarinet-specific classes, chamber music performances and concerts are included as well as award-winning social interaction in beautiful Colorado.

All information and applications available. All-inclusive tuition and accommodations for the 5 day program is \$2500. Scholarship available!



www.JrLiftClarinetAcademy.com