

Erin Emery
Tuesday, March 31, 2020
7:30 pm in the Dalton Center Recital Hall

WMU SCHOOL OF MUSIC

Brass Works by Women Composers

Alison Balsom, Trumpet
Mary Elizabeth Bowden, Trumpet
Denise Tryon, Horn
Carol Jarvis, Trombone
Ann-Julie Skarpmo, Euphonium
Carol Jantsch, Tuba
Lori Sims, Piano

Lauren Bernofsky b. 1967	<i>Musica Solaris</i> for Brass Quintet	1:30
Andrea Clearfield b. 1960	<i>River Melos</i> for Horn and Piano	9:30
Faye-Ellen Silverman b. 1947	<i>Combined Efforts</i> I. Lullaby II. Anger Abating III. Learning to Play for Euphonium, Tuba, and Piano	9:00
Barbara York b. 1949	<i>A Caged Bird</i> for Trombone and Piano	9:30
Gina Gillie b. 1982	<i>Scenes from the Bayou</i> I. Morning on the Bayou II. Chasing Prey III. Bayou Boardwalk IV. Cyprus Trees V. Fire in the Sky for Trumpet, Horn, and Trombone	14:00
Kimberly Archer b. 1973	<i>Fiddlydee</i> for Euphonium and Piano	7:00
Catherine Likhuta b. 1981	<i>It Comes and Goes</i> for Brass Quintet	10:00

Program Notes

Musica Solaris

Dr. Lauren Bernofsky attended Boston University, New England Conservatory, and the Hartt School to pursue music composition. She has written pieces for large-scale and small ensembles, as well as solo works. These compositions have been performed across the globe at Carnegie Hall, Tanglewood, the International Trumpet Guild, and many several festivals.¹

Musica Solaris is a single-movement fanfare for brass quintet, including two trumpets, a horn, trombone, and tuba. Based on rondo form, this piece uses a motif of a quarter note followed by two eighths which is passed around by each instrument and can even be heard in retrograde.² While it is appropriate for professionals, Bernofsky composed this piece to be playable by musicians of all ages.³

River Melos

Andrea Clearfield has composed over 150 works for chamber ensembles, chorus, orchestra, and soloists, as well as several operas and dance-multimedia collaborations. Inspired by Tibetan music, she has conducted fieldwork in the Nepalese Himalaya. She has been the composer-in-residence for several professional organizations - such as the Chamber Orchestra of Philadelphia and Music from Angelfire Festival - and is currently the 2020 Composer-in-Residence at Carnegie Hall.⁴

¹ "About," Lauren Bernofsky, <http://www.laurenbernofsky.com/bio.php>.

² "Bernofsky, Lauren Musica Solaris," Hickey's Music Center, https://www.hickeys.com/music/brass/brass_ensembles/brass_quintets/products/sku074798-bernofsky-lauren-musica-solaris.php.

³ "Musica Solaris," Lauren Bernofsky, <http://www.laurenbernofsky.com/music-musicasolaris.php>.

⁴ "Long Bio," Andrea Clearfield, <http://www.andreaclearfield.com/bio/short-bio/>.

River Melos was commissioned by Denise Tryon, fourth horn of the Philadelphia Orchestra, in 2014. The melody was inspired by the Roaring Fork River in Colorado - where Clearfield spent several summers growing up - and can be heard in both the horn and piano. The symbolism takes various forms, traveling through rapids, rocks, and smooth sections before reaching a larger body of water to rest. After gaining success as a horn solo, Clearfield also arranged this piece for trombone and piano.⁵

Combined Efforts

Faye-Ellen Silverman began music at a very young age. She began piano lessons before she turned four at the Dalcroze School of Music. She later pursued higher education at Barnard, Mannes College, Columbia, and Harvard. Her compositions were first published when she was 24, and became a member of the American Society of Composers, Authors, and Publishers only a year later. Her works have been broadcast on international radio stations and NPR, and have been performed by more than a dozen major orchestras.⁶

Combined Efforts was commissioned by the International Women's Brass Conference in 2014 for euphonium, tuba, and piano. It was premiered by the Symbiosis Duo, Stacy Baker and Gail Robertson at the IWBC. As a three movement work, this piece begins with "Lullaby," where the original melody is introduced. "Anger Abating" focuses on dynamic contrast while developing the motive, using the extremes of both loud and soft. The last movement, "Learning

⁵ "River Melos," Andrea Clearfield, <http://www.andreaclearfield.com/works/chamber/river-melos/>.

⁶ "Bio," Faye-Ellen Silverman, http://fayeellensilverman.com/index.php?option=com_content&task=view&id=13&Itemid=31.

to Play,” begins slowly and quietly, and progressively becomes faster and louder before ending in a flamboyant and playful manner.⁷

A Caged Bird

Barbara York is a Canadian composer, accompanist, and music director. She has written pieces for the Mississauga and Saskatoon Symphony Orchestras, as well as Boise State University Symphonic Winds and Symphony Orchestra. Her works have been featured at the World Saxophone Conference, International Double Reed Symposium, and the International Women’s Brass Conference.⁸

As another piece commissioned by the International Women’s Brass Conference in 2014, *A Caged Bird* was written for trombone and piano. Although not directly inspired by Maya Angelou or Paul Dunbar’s poems, York has further explored the relations between the multi-disciplinary works. Instead of using a cage to represent racism, she uses it to symbolize the limitations of gender and sexuality. Throughout the piece the individual realizes their self worth and creative expression through “singing” joy and praise of creation.⁹

Scenes from the Bayou

Dr. Gina Gillie attended Pacific Lutheran University and the University of Wisconsin-Madison to pursue horn performance. She began composing and studying natural horn while earning her master’s degree. Her favorite instrument to write for is horn, but she also

⁷ “Combined Efforts (2014) - Silverman,” International Women’s Brass Conference, <https://www.myiwbc.org/combined-efforts>.

⁸ “A Caged Bird (2014) - York,” International Women’s Brass Conference, <https://www.myiwbc.org/a-caged-bird>.

⁹ International Women’s Brass Conference, “A Caged Bird.”

enjoys composing for other brass instruments and chamber ensembles. She is currently the Associate Professor of Music at her Alma Mater where she performs in both the faculty brass and woodwind quintets, as well as conducts the horn choir.¹⁰

Scenes from the Bayou is a five-movement piece written for trumpet, horn, and trombone. Commissioned by Dr. James Boldin for the Black Bayou Brass Trio, Gillie depicts several scenes that one may find at the Black Bayou Lake National Refuge in Louisiana. The first movement represents birds in the morning as nature awakes, with trills in a 6/8 time signature. The second is meant to be lunch time, with a winding pattern as a predator chases its prey. The piece takes a turn in the third movement, switching to a swing: a tribute to the jazz heritage of Louisiana. The musicians continue on to see cypress trees in the fourth movement, a common sight in the bayou. There is an eighth note ostinato to depict the water, and sustained notes to represent the height of the trees. Lastly they emerge at sunset with a fanfare.¹¹

Fiddlydee

Dr. Kimberly Archer is currently the Professor of Composition at Southern Illinois University, and received her degrees from Florida State University, Syracuse University, and University of Texas at Austin. Originally a euphonium player, she enjoys writing for brass and percussion musicians. She has composed pieces for the U.S. Air Force Band, Kappa Kappa Psi and Tau Beta Sigma, and the International Women's Brass Conference, as well as several

¹⁰ "Gina Gillie," Brass Arts Unlimited, <https://www.brassarts.com/gina-gillie.html>.

¹¹ "Scenes from the Bayou, for Trumpet, Horn, and Trombone, by Gina Gillie," Brass Arts Unlimited, <https://www.brassarts.com/scenes-from-the-bayou-brass-trio2.html>.

universities and high schools - including Florida State University and Central Michigan University.¹²

Fiddlydee is a work for euphonium and piano, commissioned by the International Women's Brass Conference in 2005 (for IWBC 2006) and dedicated to Gail Robertson and Alex Thio. Inspired by fiddle music, Archer imagines what it would be like if the fiddler got sick and there was only a euphonium player to fill in.¹³ The soloist must be adept when it comes to playing quickly as well as open to unusual instrumentation. Both the euphonium player and pianist are required to sing, whistle, and play kazoo, in addition to encouraging audience participation.¹⁴

It Comes and Goes

Catherine Likhuta is an Australian pianist and composer. Her pieces have been performed in several nations - including the United States, Europe, Canada, Mexico, and Brazil - as well as at the Australian School Band and Orchestra Festival and the Midwest Clinic. She writes for wind bands, chamber ensembles, and soloists. She attended Kyiv Glière Music College for jazz piano performance and the Tchaikovsky National Music Academy of Ukraine for composition.¹⁵

It Comes and Goes was written in 2013 for brass quintet. Featuring complex and ever changing time signatures, dissonance, and imitation, this piece challenges even the most advanced musicians. Likhuta has incorporated extended techniques for each performer, and focuses on communication throughout the ensemble. The original theme is stated at the opening,

¹² "About Me," Kimberly Archer, <http://kimberlyarcher.squarespace.com/about-me/>.

¹³ "Works for Solo Instruments and Chamber Ensembles," Kimberly Archer, <http://kimberlyarcher.squarespace.com/solo-chamber-works/>.

¹⁴ "Fiddlydee - Kimberly Archer," C. Alan Publications, <http://c-alanpublications.com/fiddlydee/>.

¹⁵ "News/Bio," Catherine Likhuta, <http://www.catherinelikhuta.com/Biography.htm>.

but the piece becomes more gestural as the melody develops. As it becomes more exciting and bombastic until the very end, this work is a great choice to close any program.¹⁶

¹⁶ "Music/Scores," Catherine Likhuta, <http://www.catherinelikhuta.com/Brass.htm>.