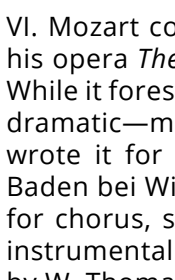




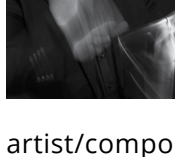
SATURDAY, DECEMBER 19, 7:30 PM
ELLEY-LONG MUSIC CENTER, COLCHESTER

HOSTED BY DAVID LUDWIG
CURATED BY MATT LAROCCA



**AVE VERUM CORPUS, K. 618,
ARR. W THOMAS-MIFUNE**
WOLFGANG AMADEUS MOZART (1756-1791)

Ave verum corpus (translated as “Hail, true body”) is a short Eucharistic chant that has been set to music by various composers. It dates from the 14th century and is attributed to Pope Innocent VI. Mozart composed this motet in 1791, in the midst of writing his opera *The Magic Flute*, less than six months before his death. While it foreshadows aspects of his final epic *Requiem*, it is far less dramatic—more suited for a church choir in a small town. Mozart wrote it for his friend Anton Stoll, a church music director in Baden bei Wien, for the feast of Corpus Christi. Originally scored for chorus, strings, and organ, it has been adapted for various instrumental forces, including this four-cello version arranged by W. Thomas-Mifune. Only 46 measures long, this transcendent work was for Mozart an affirmation of the redemptive meaning of suffering for true believers.



AS ONE
GENE KOSHINSKI (B. 1980)

“Jaw-dropping virtuosity and a flair for the unexpected” (PBS) is why Gene Koshinski has delighted audiences worldwide with his dynamic performances and creative programming. Best known for his extraordinary versatility as a solo, chamber, symphonic, jazz, pop, and world music artist/composer, Koshinski has recently accepted a position as Professor of Percussion at the University of Delaware. He has performed and presented guest performance/lectures all over the world. His compositions have been played in over 40 countries, and his landmark book, *TWO*, is used in more than 75 universities. Koshinski has performed with many celebrated artists and organizations, including NFL Films, Late Show with David Letterman, Mary Wilson (The Supremes), Jimmy Dorsey Orchestra, Philadelphia Boys Choir, The Lettermen, Hartford Symphony, Minnesota Ballet, Percussive Arts Society International Convention, and as principal percussionist with the Duluth Symphony for the past twelve years.

As One is written for five-octave marimba, two sets of bongos, two congas, two toms, two splash cymbals, and a bass drum. Both performers have identical set-ups and work “as one,” mirroring and complementing each other with complex hocketed (alternating) music. After hearing the YouTube performance posted by Koshinski, a listener wrote: “In a way this is a physical representation of what humanity could be like if everything was ideal. Not idealistic, but theoretical. It’s beautiful, even as a dream.” The work requires a high degree of virtuosity and utmost precision.



FRATRES, ARR. MATT LAROCCA
ARVO PÄRT (B. 1935)

Estonian-born Arvo Pärt is a composer whose creative output has significantly changed the way we understand the nature of music. Since 1976, his unique *tintinnabuli* (Latin for “little bell”) compositions have established a new kind of musical paradigm—a radically different approach to many aspects of music. Pärt’s musical “credo” is rooted in the Christian tradition, and both his orchestral and vocal works are mostly based on liturgical texts. In 1980 he emigrated with his family to Vienna, and a year later moved to Berlin, where he lived for almost 30 years. In 2010 he returned to Estonia, where he resides today. His numerous awards include honorary membership in the American Academy of Arts and Letters, and he is a member of the Pontifical Council for Culture in Vatican City.

Fratres (Latin for “brothers”), written in 1977, was initially composed as three-part music without fixed instrumentation. The *tintinnabula* technique does not tie the musical material to the timbre of any specific instrument. Such a practice was also used in Medieval and Renaissance music, which Pärt explored intensively. Structurally, the work consists of a set of variations separated by recurring percussive motifs. The melodic lines are accompanied throughout the entire composition by a resounding low drone. The apparent simplicity is actually governed by strict mathematical rules that dictate the length of phrases, time signature alternations, etc.

Today, the catalogue of Pärt’s music includes numerous versions of *Fratres*. It has become one of his best-known and most performed works, and has been used in numerous movie soundtracks and dance shows.



RELEASE
MOLLY JOYCE (B. 1992)

Molly Joyce’s music has been described as “serene power” by the *New York Times*. She has an impaired left hand from a car accident, and the primary vehicle in her pursuit is her electric vintage toy organ, an instrument she bought on eBay which suits her body and engages her disability on a compositional and performative level. Her debut full-length album, *Breaking and Entering*, featuring toy organ, voice, and electronic sampling of both sources, released in June 2020, was praised by *New Sounds* as “a powerful response to something (namely, physical disability of any kind) that is still too often stigmatized, but that Joyce has used as a creative prompt.”

Joyce has written for publications 21CM and Disability Arts Online. Her debut EP, *Lean Back and Release*, was released in January 2017 on New Amsterdam Records to much acclaim. She has worked across disciplines, including collaborations with visual artists and choreographers. Joyce is a graduate of The Juilliard School (graduating with scholastic distinction), Royal Conservatory in The Hague, and the Yale School of Music. She currently serves on the composition faculty at New York University Steinhardt. She wrote this about her new work:

Release explores a progression from pure to dense sonorities, highlighting the process’s consistencies and inconsistencies, and exploring if a release doesn’t have to be a necessarily clear or direct mechanism, but can rather be indefinite and obscure. The inquiry stems from challenges and uncertainties with the ongoing pandemic, and continually realizing that a release can come in different forms. I hope to illuminate such variances, as well as highlight the unique nature and combination of the instrumentation of cello quartet and percussion.



LESPWA
SYDNEY GILLAUME (B. 1982)

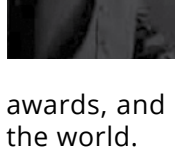
Originally from Port-au-Prince, Haiti, Gillaume graduated from the University of Miami in 2004. He currently resides in Portland, Oregon, working as a full-time composer, conductor, and clinician. Known primarily for his choral compositions, he has also written original film and documentary scores and has composed music for a variety of chamber ensembles. Praised by the *Miami Herald* for their “impressive maturity and striking melodic distinction,” his compositions are known to be intricate, challenging, yet full of heart and passion. Since 2013 he has been the conductor of the Imbrogio Sextet, a group of musicians from Haiti, Spain, Bolivia and the United States. They have performed at Carnegie Hall and at the International Society for Music Education World Conference in Azerbaijan. In 2017, Guillaume was honored by the top music school in Haiti for his “great contribution in the expansion and the promotion of the music and culture of Haiti around the world.”

“Lespwa” is Haitian Creole for “hope.” Written for four-part cello ensemble, it was commissioned by the Wisconsin Cello Society and the Lawrence University Cello Ensemble. It was premiered on September 20, 2012, at the Wisconsin Cello Society’s “Fall Cello Day,” an event devoted to Haiti. Cello Day was a fundraiser to support music programs for Haitian children.



SLIDE RULE
JOSH GOTTRY (B. 1974) AND
JEANNE WOODBURY (B. 1994)

Josh Gottry earned degrees in Percussion Performance at Northern Arizona University and Composition at Arizona State University. A respected educator, an accomplished percussionist, and an internationally recognized composer, he currently serves as adjunct college faculty at Chandler-Gilbert Community College in Arizona, teaching courses in music theory and composition, percussion, and music humanities. For over two decades, Gottry has been creating innovative, pedagogical, and engaging new compositions and arrangements. During that time, he has been selected for numerous ASCAP Plus awards, and his compositions have been performed throughout the world.



Jeanne Woodbury is a composer and percussionist with a diverse musical background. Her primary study emphasized vibraphone and hand percussion performance, but her training also included classical percussion, drumset, and piano. She performs regularly with a local community percussion ensemble and several jazz combos. Woodbury has been recognized as an outstanding performer at several AZPAS Days of Percussion. She also plays percussion and drumset with her church worship team and enjoys writing poetry and blogging.

The composers’ notes about *Slide Rule* are as follows:

This duet is based loosely on a Brazilian baião and several metrical manipulations of that original groove. Weaving through numerous time signatures, a distinctive pitch slide with the foot repeatedly appears throughout the work, uniting the various ideas and serving as the primary inspiration for the title. In *Slide Rule*, we’ve tried to exploit many of the different elements featured in our solo works, but in a longer piece that allows like-minded individuals to enjoy performing on their “chairs” together. Make sure the piece grooves, the performers play with energy, and the audience is inspired to go find themselves some new musical furniture!

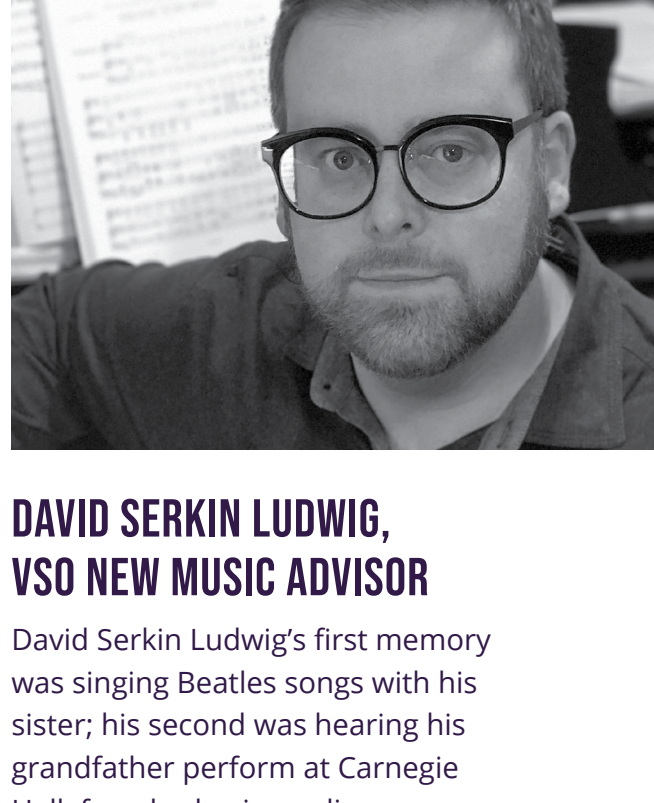


**“CANCIÓN DE SUEÑOS” (“SONG OF
DREAMS”) AND “TANGO” FROM SUITE
HISPANIOLA**
CAROLE NEUEN-RABINOWITZ (B. 1963)

A resident of Nashville, Tennessee, since 1995, Carole Neuen-Rabinowitz currently works full time as a recording studio musician with the Nashville String Machine. She received a degree in cello performance from the Eastman School of Music, and served as assistant principal cello of the National Symphony Orchestra of the Dominican Republic, as well as principal cellist for the Atlanta Opera and Atlanta Ballet orchestras. She has also been a faculty member at Emory University and the Georgia Academy of Music.

Neuen-Rabinowitz’s experience as a classical performer and studio musician have given her a unique perspective when it comes to composition and arranging. Her library includes multiple chamber music collections, along with cello ensemble and string orchestra compositions, many of which have appeared on Ohio and Texas festival lists.

About *Suite Hispaniola*, she writes: “My time in the Dominican Republic is what sparked my love of Latin (and Spanish) music. For me, there is a unique marriage of melody and rhythm, which makes you feel the melodic lines in your soul, connected with a physical response to the rhythm. Whether a fast or slow tempo, that symbiosis is always there. I feel this has had the greatest influence in my composing, regardless of the style of music I am writing.”



**DAVID SERKIN LUDWIG,
VSO NEW MUSIC ADVISOR**

David Serkin Ludwig’s first memory was singing Beatles songs with his sister; his second was hearing his grandfather perform at Carnegie Hall; foreshadowing a diverse career collaborating with many of today’s leading musicians, filmmakers, and writers. His choral work “The New Colossus,” opened the private prayer service for President Obama’s second inauguration. The next year NPR Music named him in the world’s “Top 100 Composers Under Forty.” He holds positions and residencies with nearly two dozen orchestras and music festivals in the US and abroad.

Ludwig has received commissions and notable performances from many of the most recognized artists and ensembles of our time, including the Philadelphia, Pittsburgh, Minnesota, and National Symphony Orchestras, Chamber Music Society of Lincoln Center, the Dresden Music Festival, as well as Jonathan Biss, Jeremy Denk, Jennifer Koh, Jaime Laredo, David Shifrin, eighth blackbird, the Dover and Borromeo Quartets, and the PRISM Saxophone Quartet.

Ludwig received the prestigious 2018 Pew Center for the Arts and Heritage Fellowship, as well as the First Music Award, and is a two-time recipient of the Independence Foundation Fellowship, a Theodore Presser Foundation Career Grant, and awards from New Music USA, the American Composers Forum, American Music Center, Detroit Chamber Winds, and the National Endowment for the Arts.



**MATT LAROCCA,
CREATIVE PROJECTS CHAIR**

Matt LaRocca is a composer, performer, and educator who you are just as likely to see playing with a band in a dive bar as conducting an orchestra. He is on the composition and theory faculty at the University of Vermont, and is the Artistic Director of the Champlain Philharmonic Orchestra. He is also the Executive Director of Music-COMP, an organization that teaches composition to students throughout the country by pairing them with professional composers as mentors. Committed to new music and innovation, LaRocca loves bringing classical music to new audiences and new spaces through his work as the curator of the VSO’s Jukebox and Higher Ground concert series.

As a musician growing up in the 80s and in the 90s, Matt feels equally at home in the rock and classical worlds. His classical work has been commissioned by the New Jersey Youth Symphony and the Great Falls Symphony Orchestra as well as the VSO. From 2007-2008 he was the Faculty Composer in Residence for the Montana State University Symphony. LaRocca also frequently works as an arranger for rock bands, and his arrangements can be heard on Guster’s *OMAGAH!* album recorded with the Omaha Symphony. Artistic residencies include an expedition in the high arctic through the Arctic Circle Organization and composition/improvisation teaching residencies at schools throughout New England and California. He frequently performs as a violinist and guitarist in classical, rock, and improvisation ensembles.

LaRocca holds degrees in chemistry and music from Middlebury College, and a doctorate in music composition from Boston University. He lives in Duxbury with his wife Heather and their children Jasper, Sawyer, and Mary.

This season is made possible by the Northfield Savings Bank Innovation Fund, created to provide unique and creative ways that challenge the traditional way of listening to classical music. This concert is generously supported by Davis & Hodgdon Associates, Copper Leaf Financial and the Regional Economic Development Corporations of Vermont (ReVTA). A special thanks to Courtyard Marriott for their continued support of the arts.



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