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**WISCONSIN SOUNDS
Aug 12 , 2013 Hillside School Theatre
Max Garland and Jeri-Mae Astolfi**

THE PROGRAM

—a sound-scape poetry and music—

Poet Max Garland will read from his work, commenting on “the life that quietly happens in our heads and hearts, and the connection of that life to places where we live, the roots of that life in the places we know and love,” and the intimate relationship of music and poetry.

Pianist Jeri-Mae Astolfi's selections will include the following newly commissioned compositions, which capture the vibrant spirit of our state's people, places, events and culture.

“Three Summer Sketches” - Geoffrey Gordon
Black Earth
Mineral Point
Spring Green

“Streets and Bridges” - Joseph Koykkar
Downer Avenue
Lafayette Place
Brady Street

“Three Root River Scenes” - Donald Young
Good Times at River Bend
Cloudy Day-River Rising
Pounding Rain-Raging River

Each of the compositions will be introduced by the composer himself.

THE ARTISTS

Jeri-Mae G. Astolfi is a Canadian-born pianist whose playing has been lauded as “brilliant” (New Music Connoisseur), “persuasive” (Sequenza21), and “beautiful” (American Record Guide). Her repertoire, ranging from the Renaissance era through the present, clearly affirms her keen interest in new music, which has led her to commission and premiere many new solo and collaborative works—music that has been featured on live radio broadcasts and released by Albany Records and Ravello Records’ Capstone Collection including music by Phillip Schroeder (Music for Piano and Songs of My Affinities) and David Lefkowitz (Music of Contradictions), as well as various recordings for the Society of Composers Inc. Performers Recording Series including the inaugural disc, *mélange: New Music for Piano* and its successors, *Sonance: New Music for Piano* and *Chroma: New Music for Piano*. Her latest recording, “Here (and there): music for piano and electronics” was released in 2013 on the innova recordings label. Astolfi is the soloist for the Wisconsin Soundscapes commissioning and touring project (sponsored by the Wisconsin Alliance for Composers and the Wisconsin Arts Board) and a founding member, with Holly Roadfeldt, of the duoARTia piano duo.

The recipient of numerous awards and grants, Astolfi’s passion for new music has been recognized by invitations to many regional, national, and international music forums, where she has premiered and lectured on new piano music. Astolfi also frequently serves as a piano clinician, coach, and master class instructor. An active member in various local, state, and national music associations, she serves on the governing board of both the Wisconsin Music Teachers Association and PianoArts (a North American piano competition, festival, and fellowship organization). Her advanced studies in piano performance were with pianists Helmut Brauss (University of Alberta), Tom Plaunt (McGill University), and Lydia Artymiw (University of Minnesota), with whom she completed doctoral studies. Currently a member of the music faculty at the University of Wisconsin Oshkosh, Astolfi previously taught at Henderson State University in Arkansas.

Max Garland joined the faculty of the University of Wisconsin-EauClaire in 1996. He has taught previously at the University of Wisconsin-Madison, the University of Iowa, the Iowa Summer Writing Festival, and as a Poet-in-the-Schools in Kentucky, Iowa, and Wisconsin. Additionally, he has taught many adult and community courses in both poetry and fiction writing. Before reentering the university community he worked at a great many non-academic jobs in his native western Kentucky, including working ten years as a rural mail carrier on the route where he was born, a route formerly run by his grandfather, an experience drawn upon in his first book of poems, *The Postal Confessions* (University of Massachusetts Press), winner of the 1994 Juniper Prize for Poetry. His second book of poems, *Hunger Wide As Heaven*, was the winner of the Cleveland State University Poetry Center Open Competition for 2006 and has recently been published.

by Northfield Press. In 2002, Mr. Young was announced the winner of the Wisconsin Music Teachers Association commissioning contest. The resulting work, *Four Faces of Valor* for two violins, viola, and piano, was premiered October 18, 2003 at the WMTA state convention on the UWM campus. His most recent compositions are *RIM SHOT*, published by C.L. Barnhouse, and a string orchestra arrangement of *Kullervo* by Jean Sibelius published by Northfield Press.

Mr. Young has experience teaching instrumental music at the elementary, middle school, high school, and college level. He was nominated in 2006 to be included in Who’s Who Among America’s Teachers and also in 2007 for the Southeastern Wisconsin Educators’ Hall of Fame. He is currently the Director of Bands and Chairman of the music department at William Horlick High School in Racine, and is active as a guest composer and conductor throughout Wisconsin, most recently as the Youth Wind Ensemble II conductor at the University of Wisconsin-Milwaukee and at Carthage College.

Three Root River Scenes

I. Good Times at River Bend

River Bend Nature Center is located on 80 acres of natural area along the banks of the Root River in Racine, Wisconsin. The forests, fields and wetlands provide habitats for many different plant and wildlife communities, as well as many recreational opportunities for hikers, cross-country skiers, paddlers, bird watchers and all students of nature.

I often reflect back on the time I spent with my daughter and her kindergarten class exploring the River Bend Nature Center in Racine. It was a cool fall day, and everyone enjoyed the activities led by the science teacher. Finding life under the leaves, tapping sap from a maple tree, and enjoying the scenery made for very pleasant memories.

II. Cloudy Day, River Rising

Imagine yourself walking along the river path in Washington Park on a cloudy day. The water level is slowly rising as rains from the north increase the depth of the Root River. This slow movement attempts to foreshadow the coming storm and subsequent flood of 2008.

III. Pounding Rain, Raging River

The storm hits. The river rises rapidly to flood stage. High rhythmic activity and dissonant chords depict the downpour as it did in Racine during the June storm of 2008. Homes were flooded and emergency methods were employed to help homeowners save what they could. Millions of dollars in damages to both businesses and homeowners occurred. As the river rages on, a strong theme begins in octaves to portray the heroic efforts of public workers and volunteers as they try to mitigate damages and save what they could. The triumphant ending is a tribute to their efforts and an indication of man’s ability to overcome the tragedies we often face.

III. Brady Street--- in my youth was a colorful working class neighborhood with a strong Italian ethnicity which morphed into the city's center of the counterculture by the late 1960s.

DONALD YOUNG

Donald J. Young received his B.M. from the University of Wisconsin-Madison and his M.M. from Arizona State University at Tempe. He has studied composition with Donald Andrus, Mike Leckrone, Lawrence Hartzell, Ronald Lo-Presti, and August Wegner. Mr. Young's composition *PATMOS* for concert band won the 1975 CBDNA (College Band Directors National Association) Southwest Division composition contest. The performance was recorded and marketed by Crest Records. Many consider his composition *KROYER VARIATIONS* a part of the basic repertoire for clarinet choirs (see *The Instrumentalist* magazine article by Norman Heim, November, 1979). A short biography and list of his band compositions are published in Wolfgang Suppan's *Das neue Lexikon des Blasmusikwesens*. Freiburg Germany, 1988. His compositions are published with G. Schirmer, Kendor Music, Manhattan Beach, Daehn Publications, Treble C Music, Cimarron Music, Really Good Music, LLC, Northfield Press, Roncorp, Inc., David E. Smith Publications, and Grand Mesa Music Publishers. He has also received numerous commissions, most notably from the Minneapolis Civic Orchestra. His band composition *CROWN OF LAUREL*, published by Daehn Music Publishers, was performed at the 1990 Midwest Band Clinic in Chicago. A recording is available on compact disc from Mark Records. A commissioned composition, *LEGACY*, for alto sax and band, was performed by soloist Tedd Griepentrog and the U.S. Army Field Band of Washington D.C. during their 1991 fall performance tour which included a televised broadcast on a California cable TV network.

In the spring of 1991, Mr. Young was awarded a commission from the Racine Arts Council to compose a work for the Racine Municipal Band. The premier performance of *MARTHA'S MUSICAL ADVENTURE* for concert band and narrator took place on February 22, 1992 with the composer conducting. This work was published and in 1995 by Cimarron Music.

Mr. Young conducted his *CROWN OF LAUREL* at the 1993 Association of Concert Bands convention (April 16th) held in Naperville, Illinois. His composition *APPASSIONATA* for solo violin and piano was premiered by members of the Racine Symphony Orchestra on November 21, 1993. University of Wisconsin-Parkside faculty members premiered his *Trio for Violin, Clarinet and Piano* in February of 1994. *Rejoice In The Lord!* for SATB choir and piano was featured in a concert at UW-Oshkosh on October 18th, 1994 as part of the Wisconsin Alliance for Composers 1994 convention. The publication was released by Treble C Music in late September of 1994, in time for the UW-O performance. The UW-Milwaukee Eastside graduate brass quintet premiered *Intermezzo for Brass Quintet* at Greene Hall on Dec. 9, 1994. The piece is published by Grand Mesa Music Publishers, Grand Junction, Colorado. In 1999, he was commissioned by the Chippewa Valley Concert Band to write a piece in honor of Dr. Donald S. George, retired director of bands from UW-Eau Claire. This composition is published by Really Good Music Ltd. His composition, *Concerto for Piano and Strings*, was premiered in the spring of 2002 and is published

His other awards and honors include a National Endowment for the Arts Poetry Fellowship, the Tara Award for Short Fiction, a James Michener Fiction Fellowship, a Wisconsin Institute for Creative Writing Poetry Fellowship, Two Wisconsin Arts Board Literary Fellowships, a Poetry Fellowship from the Dane County Cultural Affairs Commission, a Bush Artist Fellowship for 1999-2000, and the Arts and Letters Poetry Prize for 2004.

Garland's poems, stories and essays have appeared in many journals including *Poetry*, *New England Review*, *Georgia Review*, *Ploughshares*, *Crazy Horse*, *Chicago Review*, *Gettysburg Review*, *Prairie Schooner*, *Poet and Critic*, as well as the anthologies *I Know Some Things* (Faber and Faber), *High Infidelities* (Wm. Morrow), *The Most Wonderful Books* (Milkweed Editions), and *Best American Short Stories 1995*. In addition to his two books of poems, a chapbook of poems, *Apparition*, was published in 1999 by Parallel Press. Poems have also been chosen for inclusion on "Poetry Daily", and have recently been featured on Garrison Keillor's "A Writer's Almanac" on National Public Radio.

Most recently, Max was named the 2013-2014 Wisconsin poet laureate by the Wisconsin Academy of Sciences, Arts & Letters. According to the Academy website, he hopes the position will allow him to "reach out to those who may feel alienated from the world of poetry," specifically by "promoting the connection between poetry and place, and urging young, as well as young-at-heart writers, to write of the places they know and explore their relationships with those places in poetry."

THE COMPOSERS AND THEIR MUSIC

GEOFFREY GORDON

In the past year, Mr. Gordon's works have been performed more than fifty times on three continents, including premieres conducted by rising stars including James Gaffigan and Ilan Volkov, and featuring soloists Moshe Aharonov and Megumi Kanda. Next season and beyond, highlights include new orchestral works for celebrated soloists Carol Wincenc (flute), Amy Dickson (saxophone) and Andrew Bain (French horn), as well as commissions from the Cleveland Orchestra, the Buffalo Philharmonic, the Alabama Symphony, the Copenhagen Philharmonic, Gemeaux Quartett, Ensemble Meitar, Boston Modern Orchestra Project, 16 Quartet, Fulcrum Point New Music Project, LUNAR Ensemble, Great Noise Ensemble, Third Angle Ensemble and the San Francisco Contemporary Music Players, among others. In 2013, he will spend a month in Copenhagen, at the invitation of the Danish Arts Council, to begin work on a new theater piece, featuring avant garde bassist/vocalist, Kalina Goudeva. The resulting work will be released on CD and DVD in early 2014.

He is the inaugural winner of the Abelson Foundation Prize, funding a new work for mezzo soprano and mixed chamber ensemble. *Fallen Eve*, a setting of five texts by the poet Ted Hughes, was premiered in 2005 by the International Contemporary Ensemble (ICE). *Fallen Eve* was also the centerpiece of a major Franco-American music festival in Paris in May, 2007, with reciprocal performances in Washington, DC, in April, 2008. He is a 2004 winner of a Barlow Endowment commission, through which he composed a new work for Duo46. *Fancywork* premiered as part of the Cortona Contemporary Music Festival, outside Florence, Italy, on 17 July 2006. A series of US performances, including the US premiere at Sundin Hall in Minneapolis in September, 2006, followed. Also in March, 2004, Mr. Gordon's works were featured as part of a solo concert on the esteemed North River Music Series at the Greenwich House in New York City. *Cool RED Cool*, a jazz-tinged chamber work for seven players, won the 2000 Andy Warhol Social Observer Prize, receiving world premiere performances at the Pennsylvania Academy of Fine Arts in Philadelphia. (Peter Dobrin, of the *Philadelphia Inquirer*, called the work, "a stunner.")

He has been featured on the cover of M Magazine, and profiled on National Public Radio. His work has been broadcast on WFMT in Chicago and WNYC in New York. Mr. Gordon has also served as an ASCAP representative in Washington, lobbying Congress on behalf of copyright protection and composers' rights. He serves as composer-in-residence for the Boston-based Xanthos Ensemble and is a staff composer for the American Composers Orchestra in New York City.

Three Summer Sketches

Three Summer Sketches for solo piano was commissioned as part of the Wisconsin Soundscapes program, for pianist Jeri-Mae Astolfi. The world premiere performance took place on 30 September 2012, in Music Hall, at the University of Wisconsin-Oshkosh.

A three movement work, with a duration of about 12 minutes, Three Summer Sketches presents sonic impressions of three Wisconsin towns—Black Earth, Mineral Point and Spring Green—through which I would drive each summer, en route, primarily, to performances by the American Players Theater.

In some cases, the remarkably colorful and evocative names of these towns—Black Earth, for example, suggesting the rich, deep, resonant music of the first movement—provided the aural inspiration for this score. In other cases, the history of the town was instructive: Mineral Point served as a principle mining town in the early part of the 19th century (and retains that aura to this day). Hence the moto-rhythmic music of the second movement.

And for Spring Green, the inspiration was the aforementioned APT. I will always equate Spring Green with the American Players Theater, and more specifically, with Shakespeare. Nights spent under the stars, in that rustic

outdoor theater, enjoying Hamlet, Othello, A Midsummer Night's Dream, left an indelible imprint on my Wisconsin summers. So this third movement draws on music of Shakespeare's contemporary, John Bull. Fragments of Bull's keyboard works, Walsingham and Pavana of My Lord Lumley (both drawn from the first volume of the Fitzwilliam Virginal Book), intertwine with my own language, creating a sound-world that links the 16th and 21st centuries. A brief return to the opening chords of the first movement concludes this portrait of what is for me a very magical Wisconsin memory.

JOSEPH KOYKKAR

The music of Joseph Koykkar (born Milwaukee 1951) has been performed nationally and internationally for the past 30 years, including performances and commissions by many of the leading new music ensembles in the nation including the Relache Ensemble, Present Music, Zeitgeist, New York New Music Ensemble, North/South Consonance, Synchronia, and the C.A.L. Ear Unit. His music can be heard on nine CDs, with a forthcoming all-Koykkar CD to be released on Parma Records later this year. He has composed in a variety of media including chamber music, orchestral scores, music for dance, film/video scores, and electronic/computer music. He holds degrees from Indiana University (M.Mus.) and the University of Miami (DMA).

He has received grants and awards from such sources as the Pew Charitable Trust for Music, the NEA, Meet the Composer, ASCAP, the American Music Center, the Wisconsin Arts Board and the American Composers Forum. He was composer-in-residence for the NOW Festival '96 at Capital University in Columbus, OH. His compositions are published by Belwin-Mills, Subito Music and JNK Music. He spent two years as composer-in-residence with the Artists-in-Schools Program in Virginia from 1978-80. As a professor at the University of Wisconsin-Madison since 1987, he teaches courses in electro-acoustic music/sound design and serves as Music Director for the UW's Dance Department.

Streets and Bridges

This 3-movement composition for solo piano is based on musical reflections of my youthful days living on the east side of Milwaukee.

I. Downer Avenue ---during my Milwaukee days was a genteel neighborhood that had a wonderful artistic and intellectual ambience primarily due to having the UWM campus located nearby. I traveled that street almost daily making my sojourns to campus to pursue my composition studies in the early 70s.

II. Lafayette Place--- was where I spent my adolescence living in an apartment close to the lakefront. My musical roots were laid there. I was involved in various styles of American music (rock, blues, soul, etc.) alongside my burgeoning interest in Western classical music during those years.