



Megan Lanz, Flute

VIRTUOSO SERIES CONCERT

Modernized Americana

With Jooyeon Chang, Piano, and Cayla Bellamy, Bassoon

April 12, 7:30 p.m. | Organ Recital Hall



COLORADO STATE UNIVERSITY



Modernized Americana

MEGAN LANZ, FLUTE
JOOYEON CHANG, PIANO
CAYLA BELLAMY, BASSOON

APRIL 12, 2022 - 7:30PM
ORGAN RECITAL HALL

***Mnickamun* (2020)**

Mnicásniyanyanla - Mnicáluza - Mnióhuta

William Linthicum-Blackhorse (b. 1989)

Murali for solo flute (2004)

Marilyn Bliss (b. 1954)

House of Doors Concerto for Flute (2017)

Sarah Bassingthwaighe (b. 1967)

1. Andante
2. Con fuoco - Dolce e doloroso

Standard Levels (2021)

Chloe Sizemore (b. 1998)

1. Easy Level
2. Underwater Level
3. Boss Battle

Cayla Bellamy, bassoon

Perennial for solo flute (2019)

Joshua Mallard (b. 1998)

Unbroken (2022)

world premiere

Kevin Poelking (b. 1988)

COMPOSER BIOS

WILLIAM LINTHICUM-BLACKHORSE

William Linthicum-Blackhorse, DMA has been actively commissioned, writing music for ensembles and performers including the South Dakota State University Wind Symphony, San Antonio Chamber Choir, Delaware Choral Academy, National Flute Association Diversity Committee, Texas Tech University Orchestras, South Plains College Choirs, and Fulbright flutist Tammy Yonce. Currently he is a freelance composer in the United States.

William began composing on his own at the age of 12. His music studies began in the piano studio of Mary Ann LaCour in Katy, TX at the age of 14. He attended Cinco Ranch HS in Katy, TX and studied choir, musical theatre, and dance. In 2005 he was awarded the Eagle Scout Award from the Boy Scouts of America. He graduated with honors in 2007 and began attending Baylor University to study Aerospace Science. In 2013 he began attending McLennan College in Waco, TX to earn prerequisites for a bachelor's degree in music, however in 2014 he was accepted into a Master of Music program for composition at Texas Tech University. He completed his master's degree in 2016 and his Doctor of Musical Arts in 2019 concluding with his capstone musical drama *The Raven*, performed jointly by Moonlight Musicals Co. and TTU Opera.

MARILYN BLISS

Iowa-born Marilyn Bliss (b. 1954) has written many widely performed orchestral, chamber, and solo works. Educated at Coe College and the University of Pennsylvania, her teachers include such distinguished composers as George Crumb, George Rochberg, Jacob Druckman, Jerry Owen, and Harvey Sollberger. Her many awards include a Charles Ives Prize from the American Academy/Institute of Arts and Letters, an ASCAP Young Composers Award, Newly Published Flute Music awards from the National Flute Association, fellowships from Tanglewood, the Composers Conference, and the New York Foundation for the Arts, and commissions from the Azure Ensemble, Haydn-Mozart Chamber Orchestra, the Philadelphia Art Alliance, the Powell Quartet, the flutists James Zellers, James Pellerite, and Nina Assimakopoulos, and the National Flute Association. About her orchestral piece *Huatzu Hill*, the *Boston Globe* said "...a series of rich landscapes – the colors sharp, the feelings powerfully concentrated, the language eloquent, the expression precise." Records International Catalogue calls her piano work *Fantasies* "a virtuosic, highly varied work, fantastic and wide-ranging." Her *Rima* for piccolo and piano has been used as a standard contest piece for the National Flute Association's piccolo competition. Several of Ms. Bliss's recent scores have featured the Native American flute, both as a solo instrument and in combination with other instruments. Ms. Bliss is currently President of New York Women Composers. Her music has been performed throughout the world; she has been a guest of the SS. Cyril and Methodius Foundation in Sofia, Bulgaria, and of the Fechin Institute in Taos, New Mexico. Her works have also recently been performed in Russia, Armenia, and Italy. Ms. Bliss is published by Marimba Productions, Zalo/JP-Publications, and New Art Music Enterprises.

SARAH BASSINGTHWAIGHTE

Sarah Bassingthwaighte is an award-winning flutist, composer, and educator living in Seattle. In addition to performing as a soloist, she teaches flute and composition at Seattle Pacific University, and performs regularly as a member of The Ecco Chamber Ensemble, The Sound Ensemble, and Windsong Classical Trio, among other chamber groups. For thirteen years, she was founding co-artistic director of Affinity Chamber Players, the premiere large contemporary chamber group in the Pacific Northwest.

Her solo recordings of music for flute and electronics have appeared on the Pandora, Centaur and CCMC labels, and her solo CDs, *Songs from the Caucasus* music for flute and piano, *Stalks in the Breeze* of 20th century works for flute alone, and *Flute Meets Machine*, music for flute and electronics, have received enthusiastic reviews, and are heard widely.

Dr. Bassingthwaighte has served on the faculties of the University of Washington, Seattle University as Instrumental Music Director and teaching flute and chamber music, and the Rachmaninov Institute in Tambov, Russia, performing and teaching master classes for their Summer Festival. She is a past president of the Seattle Flute Society and served on the programming committee for the National Flute Association in 2001. She was a featured speaker and performer at the 2001 National Flute Convention in Dallas. She is included in the *Who's Who of American Women* and the *Who's Who of Music and Musicians*.

CHLOE SIZEMORE

Chloe Sizemore is a composer based in Chicago, Illinois. She completed a bachelor's degree in music composition at the University of North Carolina at Greensboro, studying under composers Mark Engebretson, Alejandro Rutty, and Lisa Bielawa. Chloe's music draws on her musical beginnings writing and performing with rock bands. Her goal as a composer is to write music that bridges the divide between contemporary classical and popular music traditions. Her music is designed to engage with audiences both in and outside the concert hall. Chloe's compositions and arrangements have been played by performers such as the Greensboro Symphony Orchestra, the Red Clay Saxophone Quartet, and Matt Haimovitz. In addition to her composition focus, Chloe is an accomplished cellist. She studied under Alexander Ezerman at UNCG and participated in a masterclass with world-renowned cellist Lynn Harrell. She often works with emerging composers and is committed to aiding the creation and performance of new music. Chloe is currently pursuing a master's degree in music composition at DePaul University, studying under Christopher Wendell Jones and Osnat Netzer.

JOSHUA MALLARD

Joshua Mallard (b. 1998) is an award-winning composer currently residing in State College, Pennsylvania. His work obfuscates the distinctions between traditional musical styles, seeking to repurpose existing idioms. Mallard's works have been performed internationally by a variety of ensembles, including HyperCube and Rote Hund Muzik. His solo flute work *Perennial* was recently programmed on Fear No Music's 2020-21 concert series, "Tomorrow Is My Turn".

Mallard's works have been selected for a variety of festivals including NSEME 2020, MuSE Sound of Arts Festival, The UNK New Music Festival, Penn State New-Music Festival and Symposium, and more. Recently, Mallard was commissioned to write a new work for Willamette University's "Artist As Advocate" workshop. Currently, Mallard is a host for the Contemporary Art Music Project's podcast, "Lost to Time". Here, Mallard discusses the work of musicians from marginalized groups.

Additionally, Mallard works as a composer and sound designer for media. He has worked with companies such as Lunchbox Entertainment, E-Line Media, Blipsounds, and Forest Ring Games. He remains active in game development, participating as a panelist with Blipsounds in "Sound Design Live" at PAX East 2020.

Mallard is currently pursuing a Masters of Music in music composition at The Pennsylvania State University (MM'23) with Baljinder Sekhon and Steven Rice.

Kevin Poelking

With an increasing number of performances in both the United States and Europe, Kevin Poelking is an emerging American composer. After completing his Undergraduate Degree in Music Education and a Performer's Certificate in Percussion at the University of South Carolina, Poelking began focusing more seriously on composing. It was during this time he began receiving world premieres from groups like the Passione String Quartet in Bucharest, Romania, the Academy of Voices in St. Paul, Minnesota, the University of Southern Mississippi Percussion Ensemble, the Emory Percussion Ensemble, and various community and student ensembles in France, Spain, and Northern Italy. In 2017, Poelking conducted the premiere of Terra Nocte with the Montgomery Philharmonic.

Kevin Poelking is a member of the College Band Directors National Association (CBDNA), the National Band Association (NBA), the American Composers Forum (ACF), and the Colorado Music Educators Association (CMEA). Through composing, conducting, and collaboration, he encourages the growth of music and the powerful community that it creates. He currently works with music students and young educators on faculty at Colorado State University. He lives in Fort Collins with his wife, Caitlin, a respected physician assistant professionally recognized for her work in pediatrics and family health.

PROGRAM NOTES

Mnickamun

Mnickakmun, or 'Sounds of Water,' began as a project for my composition studio class at Texas Tech University. The first movement was written with the total absence of classical triadic harmony. As I continued to write the piece, I began to break from the strict rules that I set for myself and developed what I believe is a beautiful representation of the different emotions a person experiences in life, using water as the imagery.

The title was a last minute realization that I had written the piece with the Lakota Sioux native flute in mind, so I found it suiting to name the piece and its movements in the Lakota language. The word Mnickakmun is both the description and terminology for the sound that water makes when moving over a rocky surface.

— Notes from William Linthicum-Blackhorse

The three movements are performed *attacca*, and translate to the following:
Mnicásniyanyanla (Rippling Water) - Mnicáluza (Rapid Water) - Mnióhuta (The Shore)

Murali

When asked by Nina Assimakopoulos to write a short piece for flute inspired by literature, my attention turned to the many depictions of Krishna playing the flute that one can see by strolling through the streets of my multicultural neighborhood of Jackson Heights in Queens, New York. Murali is the name of Krishna's flute. In Hindu cosmology and tales, such as those set forth in Robert Calasso's book *Ka*, Krishna plays his flute at the first full moon of autumn. It is a very alluring, seductive melody, and it calls to the female cowherds (the gopis), who are all in love with Krishna. At the sound of Krishna's flute, they come out of their dwellings and dance, surrounding Krishna. The dancing becomes more and more fevered, when suddenly Krishna disappears before their eyes. Soon they once more hear the murali, from a location just beyond the horizon. Is he calling them, or taunting them? The gopis can never decide, but Krishna is always in their hearts. This work is recorded on Capstone Records CPS-8759.

— Notes from Marilyn Bliss

House of Doors

The title, *House of Doors*, comes from a meditation exercise in which you imagine walking through a hallway full of doors, choosing one, and exploring what's inside. The exercise is designed to increase creativity and the ability to make positive changes. To me, this meditation is fun, like being in a dream where I can make some choices. The starting point for the Concerto came from three different "rooms" I encountered, and each is translated into sound. The piece is divided into two continuous movements. The opening of the piece reflects the first room visited. The first door opens into a

room that at first appears to be a study, but instead of a back wall, is a jungle that goes on for miles. In the Concerto, this is heard as growing, twisting melodic lines, some of it beautiful, and some a bit dark and unknown. The very opening of the piece is straightforward; after the strings and then a clarinet solo, the flute enters, bringing its own theme that is upward reaching and long, and then spiraling downward with sudden intensity. The music swells and then subsides a few times, slowly building in intensity, adding texture and pulsating rhythms, a sort of primal ostinato beating underneath. The close of this movement signifies a return to the door that led in and exiting the room.

The second movement is urgent and excited. It combines two very different rooms: one door leads to a dark, hot cave, coated in a red light and feeling very ominous and heavy. The other door opens into the blue sky with a cool breeze, welcoming and expansive. The strings begin the movement with a jagged, almost metallic, gesture, which the flute imitates. Extremely short motives and accents in the high strings and the flute are exchanged over a low, slow melodic line in the low strings and brass. The second theme is carnival-like and reminiscent of Prokofiev's *Peter and the Wolf* at the same time. As the movement progresses, the soaring and flying of the open sky begin to emerge: the melodic gestures in the flute become longer and longer, until one final extended 16th-note passage brings the piece to its climax, and to the flute's cadenza.

Here the flutist finally gets to break free, and expresses itself through singing, wind sounds, and microtones with themes taken from throughout the concerto. The full range of sound possibilities, including range, dynamics, and extended techniques, is explored here. The cadenza slowly relaxes into long wind sounds, and the orchestra gently brings the piece to a close as the flute rises and floats into the distance.

— Notes from Sarah Bassingthwaighte

Standard Levels

Standard Levels is music for a video game that does not exist. As a child, I noticed that all my favorite games had three levels that always seemed to show up: the scenic, easy level that starts the game, the more difficult and mysterious underwater level, and the final boss battle. My goal was to imagine music for these three levels that conveyed their settings and level of difficulty.

— Notes from Chloe Sizemore

Perennial

Perennial: lasting or existing for a long or apparently infinite time; enduring or continually recurring.

Perennial is a work that seeks to repurpose cyclical material by obfuscating and stretching the proportional relationship between each melodic phrase. In some ways, it is also a commentary on my experiences while learning flute. The familiar underpinnings of many older solo flute works has been slightly altered by the use of microtones. With that in mind, the term “perennial” is a reference to the work's past inspiration and compositional approach.

— Notes from Joshua Mallard

Unbroken

When Dr. Megan Lanz first brought up the idea to collaborate on a new piece for flute, she was insistent and energetic about her willingness to try nearly anything. *Unbroken* explores the unique ability of both the flute and piano to perform both percussively and lyrically. The piece is written in a way that keeps the music in constant, restless, motion while creating contrast through unexpected moments, colors and techniques unique to the flute. Overall, *Unbroken* attempts to capture the spirit of musicians like Megan who are willing to jump into unknown territory and support new music with unrelenting enthusiasm.

— Notes from Kevin Poelking



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