## Fall 2016 Music Department Calendar of Events

<table>
<thead>
<tr>
<th>Date</th>
<th>Event Description</th>
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</thead>
<tbody>
<tr>
<td>October 7, 6:00pm</td>
<td>Aly Henniger, voice recital*</td>
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<tr>
<td>October 9, 4:00pm</td>
<td>Joseph Brooks, clarinet and Anne Schilporeoot, piano*</td>
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<tr>
<td>October 20, 8:00pm</td>
<td>DuoDG (Denise Dillenbeck &amp; Mark Goodenberger)*</td>
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<tr>
<td>October 22, 7:30pm</td>
<td>Central Cello Celebration Final Concert+</td>
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<tr>
<td>October 23, 6:00pm</td>
<td>Jordan Smith, senior project voice recital*</td>
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<tr>
<td>October 25, 7:00pm</td>
<td>Martin Kennedy, faculty piano recital with featured guest Melissa Schiel*</td>
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<tr>
<td>October 27, 7:00pm</td>
<td>Halloween Concert+$/</td>
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<tr>
<td>October 30, 4:00pm</td>
<td>Hal Ott, flute and Jill Whitman, harp recital*</td>
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<tr>
<td>October 30, 6:00pm</td>
<td>Octubaween: Tuba-Euphonium Studio Recital*</td>
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<tr>
<td>October 30, 8:00pm</td>
<td>Aaron Hirsch, faculty organ recital*</td>
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<tr>
<td>November 5, 5:00pm</td>
<td>Martin Obrero, clarinet recital*</td>
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<tr>
<td>November 6, 2:00pm</td>
<td>Flute Studio Recital*</td>
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<tr>
<td>November 6, 4:00pm</td>
<td>Flute Choir Concert*</td>
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<tr>
<td>November 8, 7:00pm</td>
<td>Geoffrey Burleson, guest piano recital*</td>
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<tr>
<td>November 9, 6:00pm</td>
<td>Katie Shelton, graduate flute recital+</td>
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<tr>
<td>November 9, 8:00pm</td>
<td>Holly Chapman, flute recital+</td>
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<tr>
<td>November 10, 6:00pm</td>
<td>Rachel Cho, clarinet recital*</td>
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<tr>
<td>November 14, 7:00pm</td>
<td>Jiggs Wigham, guest jazz trombonist+</td>
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<tr>
<td>November 16, 7:00pm</td>
<td>Trumpet Studio Recital*</td>
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<tr>
<td>November 17, 7:00pm</td>
<td>Kairos String Quartet Concert*</td>
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<tr>
<td>November 18, 7:00pm</td>
<td>Choir Concert+$</td>
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<tr>
<td>November 18, 8:00pm</td>
<td>Shannon Davies, cello recital*</td>
</tr>
</tbody>
</table>

* Recital Hall + Concert Hall $ Ticketed

Parking is free every weekday after 4:30 p.m. and all day on weekends, unless otherwise stated.

The Calendar of Events changes frequently. For the most up-to-date calendar, visit our website at [www.cwu.edu/music](http://www.cwu.edu/music) or call (509) 963-1216

Please turn off your cell phone and refrain from the use of any electronic devices through the duration of your visit to our facility. Thank you.

Central Washington University Music Department continues to excel because of generous contributions from alumni, parents, and friends. While there are many ways to offer support that will best meet your philanthropy goals, we invite you to join us in celebrating the 125th anniversary of our beloved CWU by giving a $125 to support our students. This support will allow us to continue to provide top-tier teaching and training for our students. For more information on how to achieve your giving goals, visit us at [www.cwu.edu/give](http://www.cwu.edu/give).

Thank you for all that you do to advance Central’s commitment to excellence and connecting our world through music.

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**Akropolis Reed Quintet**

**Tim Gocklin, oboe**

**Kari Dion, clarinet**

**Matt Landry, saxophone**

**Ryan Reynolds, bassoon**

**Andrew Koeppe, bass clarinet**

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Central Washington University
Department of Music

presents:

Jerilyn S. McIntyre Music Building Concert Hall
Tuesday, October 4, 2016
7:00 PM
Program

“The Space Between Us”

Splinter
Marc Mellits (b. 1966)

I. Scarlet Oak
II. Sugar Maple
III. Linden
IV. Black Ash
V. Cherry
VI. River Birch
VII. Weeping Willow
VIII. Red Pine

Sorrow and Celebration
John Steinmetz (b. 1951)

for reed quintet and audience (2015)

Refraction (2015)
David Biedenbender (b. 1984)

1. Kyrie after Machaut and Pärt
2. Death Metal Chicken
3. Goat Rodeo

An American in Paris (1928)
George Gershwin (1898-1937)
arr. Raaf Hekkema

Artist Bios

Hailed for their “imagination, infallible musicality, and huge vitality” (Fanfare Magazine), the Akropolis Reed Quintet takes listeners on extraordinary musical adventures. Founded in 2009 at the University of Michigan, Akropolis has won six national chamber music prizes since 2011, including the 2014 Fischoff Gold Medal. Deeply committed to nurturing music appreciation among young audiences, Akropolis is also winner of the 2015 Fischoff Educator Award. Akropolis is an alumnus of APAP’s prestigious Young Performer’s Career Advancement Program (YPCA) and also received a 2016 Chamber Music America Residency Partnership Grant for a “Corporate to Corner” tour in January 2017, injecting chamber music into Detroit’s workplaces and encouraging its workforce to experience Detroit’s greater cultural revival.

Akropolis’ impressive list of series and festival appearances include 16/17 stops at Caramoor, Chamber Music Northwest, and the Chautauqua Music Festival. Akropolis has been selected as a juried showcase participant at APAP, Chamber Music America, Performing Arts Exchange, and the Mid-Atlantic Performing Arts Market. With three studio releases (including a Fall 2016 release, The Space Between Us), Akropolis has recorded 17 original reed quintet works.

Deeply invested in establishing the reed quintet as a cornerstone chamber music ensemble, Akropolis has commissioned more than 25 works from composers in 7 countries. Akropolis produces a YouTube Web Premiere Series, showcasing new works, arrangements, and composer interviews for a live Internet audience. In 2012 Akropolis created Akropolis Collection and has now sold nearly 100 original and arranged sheet music works to more than 30 new and established reed quintets.

A self-identified entrepreneurial enterprise, Akropolis taught a 7-week mini-course at the University of Michigan, and has delivered ‘Akropolis WORKS’ lectures to college-level musicians around the United States on marketing, financial planning, brand identity, and more. Equally committed to students K-12, Akropolis toured Illinois and Indiana on the Fischoff Educators Tour in 2015, collaborating with local school reading programs.

In all of its output, Akropolis delivers passionate, energized, and unforgettable performances. All Akropolis events include informative musical introductions and a chance to greet the artists. Originating at the University of Michigan in Ann Arbor, Akropolis remains Tim Gocklin (oboe), Kari Dion (clarinet), Matt Landry (saxophone), Andrew Koepple (bass clarinet), and Ryan Reynolds (bassoon). Akropolis is a 501(c)(3) non-profit corporation whose mission is to make a difference in the classical music landscape “through engaging performances, new music advocacy, and enriching educational experiences.”
Notes about the program:

Exploring musical, social, and abstract concepts of space between music, musicians, and audience members, Akropolis developed its “The Space Between Us” program based on works it commissioned from 2014-15, wrapping them in selections mirroring those aesthetic qualities. The Space Between Us is also Akropolis’ forthcoming 3rd CD, and contains various sound universes, each the object of a composer whose creation connects musical instruments, concepts, and people. As if refracting light, Akropolis absorbs each soundscape and re-transmits it through the ensemble’s vast, yet unified array of colors, sound devices, and interpretive possibilities.

The 8 miniatures which comprise Splinter begin the program with an ideal concept of space both vertically and horizontally in music. Mellits describes his music as containing “driving rhythms, soaring lyricism, and colorful orchestrations”, which might seem difficult to capture all at once. In the case of his first work for reed quintet, the listener experiences repetitious motives which, through subtle changes, create elongated phrases and broader musical structures. Even among the identical openings of movements 1 and 6 (as well as a few bars of directly transplanted content in movements 5 and 8), the listener gets a broader sense of the greater architecture in the work, even as motives continue to drive, repeat, and subtlety evolve.

The cornerstone of Akropolis’ third CD, Sorrow and Celebration unites performer and audience and is John Steinmetz’s first reed quintet composition. Seeking to engage all players in the musical community in his work, the composer writes:

This piece imitates a ceremony or ritual, calling people together to mourn and rejoice. As I began composing, the deaths of Michael Brown and Eric Garner were on my mind. The sorrow in this music started there, but it is meant to honor any grief, whether individual or shared.

After mourning, the music changes mood, eventually becoming dance-like. Sometimes sorrow, in bringing people together, can cut through the illusion of separateness, and that is cause for gratitude and celebration. And a Wendell Berry poem advises, ‘Be joyful though you have considered all the facts.’

When the music was nearly finished, I read about Apollo 14 astronaut Edgar Mitchell’s transformative experience while returning from the moon. He described looking out at the earth and the vastness of space. ‘I became aware that everything that exists is part of one intricately interconnected whole.’

I am grateful to Akropolis for commissioning this piece, bringing it to life, helping to improve it, and for encouraging audience participation. To listeners, thank you for taking part!

The second set opens with David Biedenbender’s boisterous new work, Refraction. “Refraction” refers to the splitting of ideas as well as to the type of assembly the composer uses in this piece. Sounds are almost taped and glued together, and at times they seem to pour out from the central texture of the piece. The composition melds several genres, including death metal and Gregorian chant, but never fully boxes them in. “Death Metal Chicken” is inspired by a popular YouTube video of a howling rooster with death metal music being played in the background. The “Kyrie” shimmers with ancient qualities. The final movement, “Goat Rodeo”, refers directly to a chaotic situation that might come to a resolution, but not willingly so. Biedenbender not only re-purposes various genres and combines them with brilliant colorations; he creates a fully-formed, new object which could never be as brilliant without the tatters and shreds which seem to be falling from it.

In conclusion, Akropolis looks back to a period in time marked by a special moment in music composition in which the concept of “acceptable” art music was beginning to rapidly evolve. In An American in Paris, Gershwin aimed to create one of his more serious works despite his natural affinity for frivolity. He consulted Maurice Ravel about this conundrum, who wisely instructed that if Gershwin was making more money than Ravel (which he was), he shouldn’t change how he writes his music. He sought advice from Nadia Boulanger, the great teacher of Aaron Copland and others. She also wisely suggested to Gershwin try to be no one but Gershwin. And so, using complex motivic development which is constantly modulating and changing form, Gershwin manages to create his most accessible, but simultaneously most complex piece of music. Among the challenges Dutch saxophonist Raaf Hekkema faced in arranging the work were how to convey these ideas with only 5 instruments. The listener might find Gershwin’s ideas even easier to deduce in the chamber music format, and Hekkema brilliantly manages to maintain Gershwin’s lush orchestrations by having all 5 members performing for nearly all of the arrangement. The continually repeating and evolving motives make for a challenging but thrilling performance which Akropolis is delighted to bring to the stage.