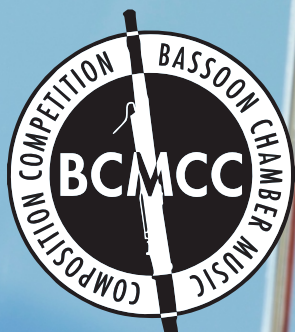


**Bassoon  
Chamber  
Music  
Composition  
Competition**  
*presents*

**BCMCC  
Winning  
Works**

**International  
Double Reed  
Society  
Conference  
Lawrence  
University  
June 22, 2017  
2:30pm  
Stansbury Theatre**



## PROGRAM

### **Breath of Life (2012) by Wong Chun-Wai (b.1988)**

Nancy Ambrose King-oboe, Susan Nelson-bassoon,  
Megan Karls-violin, Megan Gray-violin, Mark Urness-string bass

### **Divertimento (2016) by Sy Brandon (b.1945)**

**I. Frolic**

**II. Ballad**

**III. Tarantella**

PEN Trio: Nora Lewis-oboe, Phillip Paglialonga-clarinet,  
Eric Van der Veer Varner-bassoon

### **Colored Stones (2014) by Jenni Brandon (b. 1977)**

**I. Smoky Quartz**

**II. Lapis Lazuli**

**III. Tiger's Eye**

Eric Rutherford-bassoon

### **Journey Toward the Eternal Flame (2014) by Andrew List (b.1966)**

Syrinx Trio: Nermis Miseses-oboe,  
Susan Nelson-bassoon, Xavier Suarez-piano

### **Desert Miniatures: Insects (2012)**

#### **by Robert McClure (b. 1984)**

**I. Many Hued Grasshopper**

**II. Cactus Bee**

**III. Arizona Red Spotted Purple**

**IV. Fire Ant**

Albie Micklich-bassoon, Eric Varner-bassoon,  
Eric Rutherford-bassoon

## About the BCMCC

The Bassoon Chamber Music Composition Competition (BCMCC) is a non-profit organization with a mission to expand new music for the bassoon and to offer opportunities to composers. The competition increases the chamber repertoire available to bassoonists by encouraging composers to write new music that includes this instrument. The competition judges, comprised of professional musicians, provide feedback to each composer that enters. The BCMCC works with the winning composers to have the pieces published, premieres the winning works, and creates a recording with professional musicians.

### PURPOSE

1. To increase repertoire for the bassoon.
2. To help in the creation of new, cutting edge music.
3. To help in the distribution of these pieces to musicians and the public by creating opportunities for access such as live performance, the publishing of the works, and recordings.

**[www.bassooncomp.org](http://www.bassooncomp.org)**  
**[www.facebook.com/bcmcc](http://www.facebook.com/bcmcc)**

The Bassoon Chamber Music Composition Competition is YOUR Bassoon Chamber Music Composition Competition. This organization runs on donations both small and large from people like you, who value the bassoon as a beautifully viable instrument worthy of more exposure through chamber music repertoire. The BCMCC strives to make sure the bassoon is represented in all of its glory!

Your support of the BCMCC helps in the creation, publication, recording, and performance of brand new works for bassoon. The BCMCC is a 501(c)(3) public charity in the eyes of the IRS. All donations are tax deductible.

*cover photo by Matthew Daline*

## PROGRAM NOTES

### **A Breath of Life (2012) by Wong Chun-Wai (b.1988) 2015 Winner**

What is life for? Wealth? Power? Happiness? Are you really feeling happy with your pursuits? Or would you just go on chasing endlessly? Do you really feel happy while chasing? And what have you got at the end of your life?

“I have seen everything that is done under the sun, and behold, all is vanity and a striving after wind.” (Ecclesiastes 1:14)

The piece is philosophically inspired by the book of Ecclesiastes in the Bible and musically inspired by a traditional Japanese theatrical performance “Kabuki”. It is a purely musical “theatre.” The piece unfolds with the wheezing of hollowness of work and life, and it is followed by a wild dance of chasing — a chasing of fame and fortune that leads one to get rid of the depression. Yet, the struggling brings just fleeting pleasure, and a pressing anxiety for chasing another goal. Feeling exhausted, one realizes that what have done are all meaningless: the hollowness never leaves. Only after a hoarse cry does one start to realize the meaning of life, a meaning that transcends all materialistic goals; and only after understanding the reason to live can one take a breath of life.

There are references to traditional Japanese instrumental writings, including the sound of Shamisen imitated by pizzicato in strings, drum imitated by pizzicato chords and beating of strings on fingerboard, Japanese flute imitated by the high oboe. On the other hand, the shifting focus between different musical layers represents the movement of the imaginary dancer who continuously moves forward and backward on the stage.

“A Breath of Life” is commissioned by the Hong Kong Composers' Guild.

### **Divertimento (2016) by Sy Brandon (b.1945) 2017 Winner**

Divertimento is in three movements. The first movement Frolic has three main thematic ideas.

The first contains dotted rhythms, staccato articulation, and meter change. The second thematic idea is related to the first in that it also uses dotted rhythms and meter change, but is more legato and begins with more sustained notes. The third thematic section is thinner in texture, more playful, and has a legato theme over a staccato background. The motivic material in each of these sections has similarities. Contrast is primarily obtained through change of style and mood. These thematic ideas develop throughout the movement by varying key, instrumentation, and melodic material. There are several sections of imitation that are very energetic. The second movement Ballad is lyrical at an Andante tempo. The form of the movement is through-composed as the motives develop into new variations instead of having clearly distinguished themes. There is however a recapitulation that brings the listener back to the opening material. The main motives that develop are a sixteenth note pattern that is arpeggiated and also stepwise, a dotted quarter and eighth note idea that is often on weak beats as well as appearing on strong beats, and scalewise eighth note lines. All of these interweave among the parts with frequent counterpoint and some imitation. The harmony is lush with seventh chords used frequently. The last movement Tarantella is in a lively tempo. The form of this movement is a large ABA (Scherzo, Trio, Scherzo). The A sections are in triple meter while the B section is in duple.

The A section is in three parts, forming an ABA within the large A. The material for the first part is motivically derived. The first motive is a dotted eighth, sixteenth, eighth note followed by even eighth notes. The second motive is four chromatic sixteenth notes followed by an eighth note. This motive appears both ascending and descending. The B section within this large A consists of a slurred melodic line that has both stepwise motion and leaps. It is accompanied by staccato chromatic eighth notes. The large B section is folksong-like and is in a recognizable binary form that repeats in a new key. The large A serves as a recapitulation of the opening section and it ends lightly and playfully in keeping with the Divertimento title that means to divert or amuse.

### Sy Brandon

From performances of his music on NPR's "Performance Today" and APR's "Pipedreams" to the use of his music on TV's "Animal Planet" and MTV's "Never Before Scene", Sy Brandon's compositions and arrangements are as varied as they are accessible. His versatile ease in composing effectively for young musicians as well as professionals and his ability to utilize jazz and folk music in addition to writing in more abstract styles, enables his music to meet the needs of a wide variety of performers. Conductor, Robert Hart Baker writes, "his music is well-crafted and has maintained his desired artistic content without sacrificing the realistic aspects of orchestration." Tom Everett, bass trombonist and Harvard University Band Director writes, "I admire Dr. Brandon's success with the lyrical qualities of the solo instrument without sacrificing rhythmic interest" and conductor, Larry Newland describes his music as "stirring, well written, and highly effective with its audience." His music has been performed live and via broadcast throughout the United States and abroad, including performances by the United States Army, Navy, and Air Force Bands.

Sy Brandon has received numerous awards including first prizes in the WITF-FM's 25th Anniversary Composition Contest, the El Dorado Sacred Music Composition Contest, Franklin and Marshall College's Wind Ensemble Composition Contest, the New England String Ensemble Composition Competition, the Quadre Composition Competition, and the Hillcrest Wind Ensemble Composition Contest. He has received numerous commissions for his music from organizations that include the Boise Philharmonic, York Symphony Orchestra, the Twentieth Moravian Music Festival, as well as numerous professional musicians and school music organizations. In 2010, he was awarded a commission from the Arizona Commission on the Arts to compose the band composition celebrating the Arizona Centennial during 2011-12. In 2015, he was selected to receive the 2018 Thor Johnson Memorial Commission from the Delta Omicron Foundation. He received Honorable Mention in the 2016 American Prize in chamber music composition. He has been a recipient of an ASCAP Special Award annually since 1998.

His music has been recorded by the Czech National Symphony Orchestra on the Albany Records Label, the Philharmonia Bulgarica and the Kiev Philharmonic on the ERM Label, Emeritus Recordings, the Contemporary Record Society, and by the Swiss Duo Dilemme on the Arizona University Label. Tuba/Euphonium Press, Trombone Association Publishing, the Theodore Presser Co., and Co-Op Press publish his music. His book, "A Composer's Guide to Understanding Music with Activities for Listeners, Interpreters, and Composers" is published by Co-op Press.

Sy Brandon (b. 1945 in New York, NY) holds the rank of professor emeritus of music from Millersville University, Millersville, PA where he taught low brass,

composition, orchestration, music history, electronic music, and music industry for twenty-four years. He received his B.S. and M.S. in music education from Ithaca College and his A. mus. D. in composition from the University of Arizona. His composition teachers include Warren Benson, Elie Siegmeister, and Robert McBride.

### **Colored Stones (2014) by Jenni Brandon (b.1977) 2014 Winner**

**Smoky Quartz**– An incredibly grounding stone, this smoky brown stone transforms and diffuses negative energy. The bassoon changes from a sense of grounding to playfulness, exploring this balance of energy. In the end, it always finds its way back to telling the story of the grounding quality of the stone.

**Lapis Lazuli**- Prized for its colors, this deep blue stone was used by kings and queens in paintings and ceremonial robes. Believed to help foster truthful expression and communication, it supports the immune system and brings peace. The bassoon explores the luxurious blue color, mixing in flashes of gold found in the stone.

**Tiger's Eye**– Tiger's eye, a golden brown to deep red stone, is very grounding and can bring luck and ward off evil. The bassoon is sometimes “protective and seeing,” moving quickly to remove the look of the “evil eye” and other times moving dreamily through an ancient landscape of protective energy.

### **Journey Toward the Eternal Flame (2014) by Andrew List (b.1966) 2017 Winner**

Journey Toward The Eternal Flame is a work, which draws inspiration from Dante's Divine Comedy. It is dedicated to Matthew Ruggiero, a great musician, teacher, friend and the founder of the Boston Woodwind Society. The structure of this work is in three movements each of which correspond to the three parts of Dante's masterpiece. The title of the movements are: Up From the Depths, Journey to the High Mountain and Life Dance, relating directly to Inferno, Purgatorio, and Paradiso. In Journey Toward The Eternal Flame I attempt to personalize and modernize Dante's classic story by relating it to one's individual life journey. Each movement symbolizes the struggle to overcome both internal and external challenges with the goal to move closer to finding inner peace and establishing a personal relationship to the divine.

#### **Andrew List**

Andrew List (Professor of Composition at Berklee College of Music, Boston, MA) composes music in many different genres, including orchestral works, string quartet, vocal, choral music, opera, music for children, solo works, and a variety of chamber ensembles. He is a graduate of New England Conservatory of Music, with B.A. and M.A. degrees in music composition. He received his DMA in composition from Boston University, where he studied with Bernard Rands, Samuel Headrick, and Nicholas Maw. Mr. List has also studied privately with Richard Danielpour.

Mr. List has received numerous commissions and performances from professional music ensembles and solo artists in the North and South America and Europe. A short list include: The Boston Classical Orchestra, Zodiac Trio, Alea III, Esterhazy Quartet, Interensemble, Kalistos Chamber Orchestra, North-South Consonance, Metamorphosen Chamber Orchestra, George Lopez (pianist) Turtle Island String Quartet, Winston Choi (pianist), Emmanuel Feldman (cellist) and Lisa Saffer (soprano). Upcoming performances in the 2017-18 season include

the following world premieres: *From The Heart of Ra* for viola and piano performed by violist Leslie Perna, *Calder's Universe* a song cycle inspired by quotations of Alexander Calder performed by soprano Tony Arnold, *Night Wanderings for Clarinet and Percussion Ensemble* performed by clarinetist Kliment Krylovskiy and the FCU Percussion Ensemble and presented at Clarinetfest 2017 in Orlando Florida, a new work for Zodiac Trio and cellist Ariel Barnes to be a companion piece to Messiaen's *Quartet for the End of Time* during their tour of this monumental work and *The Signs of Our Time* a musical satire on political corruption in our world to be premiered by loadbang.

Mr. List is the composer-in-residence at the Zodiac Music Academy and Festival, in the south of France where he presents a composition class each summer. He was the first prizewinner of the Charlotte New Music Festival Composition Competition, Portland Chamber Music Festival Composition Competition, Renegade Ensemble's Composition Competition and second prize winner of The American Prize Chamber Music Division for String Quartet no. 5 "Time Cycles." He was also winner of the call for scores by the MotoContrario, Mexico City Woodwind Quintet, Buffalo Chamber Players and Locrian Chamber Players. In 2011 he was selected as the MTNA commissioned composer, and was a finalist in both the Alea III International Composition Competition and the Massachusetts Cultural Council Artist Fellowship. Recordings of his music include his *Violin Concerto* recorded by Prague Radio Symphony Orchestra, Eva Szekely, violin soloist, released on the Albany, Noa Noa, *A Gauguin Tableau*, commissioned and recorded by MONTAGE Music Society released on MSR Classics and *Visions of the Aboriginal Dreamtime and Klezmer Fantasy* recorded by Zodiac Trio released on Blue Griffin.

Mr. List has been fortunate to enjoy a number of residencies at the MacDowell Colony, Yaddo, Atlantic Center for the Arts, the Aspen Music Festival, La Cité Internationale des Arts in Paris and Visby Centre for Composers in Sweden. He was awarded a distinguished artist-in-residence grant, sponsored by Amsterdams Fonds voor de Kunst, the city of Amsterdam and the American Embassy in The Hague. During his eight-month residency in Amsterdam he presented five concerts of his music and that of other American composers and lectures and workshops at the major conservatories throughout Holland. He was the first American and composer to be awarded this prestigious residency. [www.andrewlist.com](http://www.andrewlist.com)

## **Desert Miniatures: Insects (2012) by Robert McClure (b. 1984)**

*2015 Winner*

*Desert Miniatures: Insects* was commissioned by Trio Sonora: Robert BeDont, Travis Jones, and Martin VonKlompberg. The piece reflects on my time living in Tucson, AZ and all of the different types of insects that thrive in the Sonoran Desert. Each miniature selects a particular behavior or quality each insect possesses and explores it musically. Separate from the musical depiction of the insects was the central concept quasi-unison and the hyper-instrument. Instead of treating the three parts as individual important and mutually exclusive, the parts work together to form an imaginary instrument capable of polyphonic sound production. Through micro-polyphony and rhythmic irregularity, this hyper-instrument performs quasi-unison gestures that resemble columns of sound rather than melodic lines.

### **I. Many Hued Grasshopper**

I encountered many of these grasshoppers while hiking in the late summer and early fall months. They are brightly colored with purple and red accents against

green wings and powerful light-green legs. As I would walk through tall grasses in the mountains, the path would explode with many grasshoppers leaping all around me. These bursts as well as the grasshopper's signature buzzing sound are the focal point of the miniature.

## II. Cactus Bee

These bees are solitary and live underground. They collect the nectar of cactus flowers. The bassoons combine to create a flurry of activity representing a particular bee going about her daily business of collecting nectar and returning to her subterranean nest.

## III. Arizona Red Spotted Purple

These butterflies employ an ingenious evolutionary tactic for survival: mimicry. They look very similar to the Pipevine Swallowtail, a blueish-black butterfly that is noxious for birds to eat. Even more, the caterpillar of the Arizona Red Spotted Purple employs mimicry through resembling bird droppings or other objectionable material. Mimicry is the primary musical device employed in this miniature.

## IV. Fire Ant

Anyone who has ever accidentally stepped on a Fire Ant hill knows how painful the stings are. This unfortunately happened to me on my first day as an Arizona resident. While each ant is an individual, the workers carry out simple and direct tasks. It was this quasi-unison behavior plus the martial and driving force of survival that informed the musical treatment of this miniature. Elements of the second, and the fairytale setting in which it takes place in the first movement.

# Judges for the 2017 BCMCC

THE FOLLOWING EXPERT MUSICIANS HAVE GENEROUSLY AND  
THOUGHTFULLY ADJUDICATED OUR 2017 COMPETITION

**Michael Burns**, bassoonist  
University of North Carolina Greensboro

**Jefferson Campbell**, bassoonist  
University of Minnesota Duluth

**Nora Lewis**, oboist  
PEN Trio, Western Michigan University

**Albie Micklich**, bassoonist  
Arizona State University

**Nermis Miseses**, oboist  
Syrinx Trio, Bowling Green State University

**Phillip Paglialonga**, clarinetist  
PEN Trio, Virginia Tech University

**Scott Pool**, bassoonist  
Texas A&M University Corpus Christi

**Andrew Martin Smith**, composer, clarinetist  
SUNY Fredonia

**Xavier Suarez**, collaborative pianist  
Syrinx Trio