

**MADISON NEW MUSIC ENSEMBLE**  
**FRIDAY, MAY 19, 2023 at ARTS + LITERATURE LABORATORY**

The Madison New Music Ensemble is dedicated to the performance of current compositions by contemporary composers whose works are related to the tradition of “written-out music” (concert music) which has been a mainstay of Western musical culture for many years

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**PERFORMERS FOR THE MNME**

Berlinda Lopez, Bethany Schultz, clarinet, Wes Luke, violin, Amy Harr, cello, Suki Wong, piano, Elena Ross, mallets, Jeff Stanek, piano, and Joseph Koykkar, conductor and Artistic Director

**TONIGHT’S PROGRAM** *(there will be no intermission)*

1. *Duos for Flute and Clarinet* by Robert Muczynski (1929-2010)  
Berlinda Lopez, flute, Bethany Schultz, clarinet  
I. Andante sostenuto II. Allegro risoluto III. Moderato IV. Allegro ma non troppo  
V. Andante molto VI. Allegro
  
2. *Blurred* by William Ryan  
Bethany Schultz, clarinet, Wes Luke, violin, Amy Harr, cello, Jeff Stanek, piano
  
3. *Children’s Songs (Selections)* by Chick Corea (1941-2021)  
Jeff Stanek, piano (7 selections from the collection of 20 will be played)
  
4. *Duo for Violin and Cello* by Jessie Montgomery (USA)  
Wes Luke, violin, Amy Harr, cello

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**CRAIG HULTGREN-GUEST ARTIST-TWO WORKS FOR ELECTRIC CELLO**

5. *Lacrimosa MMXVIII* for electric cello by Joseph Koykkar
6. *Delta Shake* for ecello by Brandon Goff  
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7. *Double Take* by Joseph Koykkar  
Berlinda Lopez, Bethany Schultz, clarinet, Wes Luke, violin, Amy Harr, cello, Suki Wong, piano, Elena Ross, mallets

This concert is funded in part by the Madison Arts Commission, the Wisconsin Arts Board, and Dane Arts.



## NOTES ON THE MUSIC AND COMPOSERS

### 1. *Duos for Flute and Clarinet*

Muczynski's *Duos, Op. 24* for flute and clarinet were published in 1973. The six short pieces are the epitome of his style. The duos feature melodic flute obligatos, mixed meter passages, expressive melodic lines, and rhythmically complex patterns.

**Robert Muczynski** (1929-2010) was an American pianist, teacher, and composer. As an educator, he served as long-time composer-in-residence and chair of the composition department at the University of Arizona. The hallmarks of his compositional style are accented, rhythmically-driven fast movements, often in irregular meters, and slow movements with unpretentious lyricism.

2. *Blurred* (2003) is to be performed by piano and any additional instruments. All players read from the score and other performers choose parts of the score to enter and exit. The duration of the composition can also be free. Measures or sections may be repeated as the ensemble determines. The overall effect should be to produce a "blur" or "haze" of sound.

For the past twenty-five years **Bill Ryan** has been a tireless advocate of contemporary music. Through his work as a composer, conductor, producer and educator, he has engaged audiences throughout the country with the music of our time. He is on the music faculty at Grand Valley State University in Grand Rapids, MI.

3. *Children's Songs* by Chick Corea mainly consists of short songs with simple themes. There is little development in the pieces which capture a variety of melodies and moods. Corea began writing the first song in 1971. In the preface of the annotated version Corea stated that he aimed "to convey simplicity as beauty, as represented in the Spirit of a child".

A groundbreaking artist both as a keyboardist (piano, electric piano, synthesizer) and as a composer-arranger, **Chick Corea** moved fluidly among jazz, fusion, and classical music throughout his long career, winning national and international honors including 23 Grammy Awards. He ranked with **Herbie Hancock** and **Keith Jarrett** as one of the leading piano stylists to emerge after Bill Evans and **McCoy Tyner**, and he composed such notable jazz standards as "Spain," "La Fiesta," and "Windows".

4. *Duo for violin and cello* (2015) was written for cellist Adrienne Taylor. The piece is meant as an ode to friendship with 3 movements characterizing laughter, compassion, adventure, and sometimes silliness.

**Jessie Montgomery** is an African-American composer, chamber musician, and music educator. She is the recipient of the Leonard Bernstein Award from the ASCAP Foundation, and her works are performed frequently around the world by leading musicians and ensembles. Her compositions focus on the vernacular, improvisation, language, and social justice.

5. *Lacrimosa MMXVIII* (2018) for electric cello and pre-recorded sound design, may be interpreted as a musical statement for the times we live in. Historically, *Lacrimosa* (Latin for weeping) is a text that is part of the Requiem Mass often set by past composers for chorus and orchestra. This composition breaks with that tradition since it is a nine-minute instrumental work featuring the electric cello (ecello) blended with a "virtual" ensemble comprised of sounds based on acoustic cello techniques, effects, and musical motives. Using a variety of software programs, the composer has made prerecorded tracks which the ecello will synchronize with in performance. Emotionally, this piece reflects the somber, sorrowful and darker side of the human experience.

**Joseph Koykkar**, is a musician at home in a variety of music from classical to avant-garde to rock and blues. As a composer, he has had his music performed nationally and internationally for over the past 30 years. He has lived in Madison since 1987 and retired from the UW- Madison faculty in 2019. He founded the Madison New Music Ensemble in spring 2019.

6. *Delta Shake* is cast in a traditional form of ABA where the middle section changes processing and texture and is less active than the opening and ending. Given the rock-n-roll language of the piece, the work has nothing to do with blues in the Mississippi delta. Rather, the work takes its inspiration from a bad plane ride.

With a voice that obscures genre and remixes tradition, the music of **Brandon Goff** (b.1973) is often dramatic and always distinctive. Goff earned his D.M.A. from the University of Memphis. Along with his accomplishments as a composer, Goff is also a prolific performer and producer. As the owner of Poppsycho Studios, he has innumerable production credits to his name. Goff is currently on faculty at Francis Marion University where he serves as Associate Professor of Music Industry.

7. *Double Take*, by Joseph Koykkar, (for flute, clarinet, violin, cello, piano and mallets) is a one-movement work of just under 9 minutes in duration. It was premiered and commissioned by Present Music in Milwaukee in November 1992. It utilizes the instrumentation found in many current American new music ensembles being based on the "Pierrot" ensemble. This grouping is derived from Arnold Schonberg's chamber work for voice and mixed instruments, *Pierrot Lunaire* (1912).

## PERFORMER BIOS

**CRAIG HULTGREN- GUEST ARTIST** Cellist Craig Hultgren has been active in new music for decades. He now resides outside of Decorah, Iowa, as the farmer-cellist. The New York Classical Review commented that he, "...played with impressive poise and sensitivity..." for Dorothy Hindman's 2016 chamber music retrospective at Carnegie Hall. A recipient of two Artist Fellowships from the Alabama State Council on the Arts, he was a member for many years of Thámyris, a contemporary chamber music ensemble in Atlanta. He is a founding member of Luna Nova, a new music ensemble with a large repertoire of performances available on iTunes. Currently, he is Vice President of the Oneota Valley Community Orchestra Board of Directors in Decorah and serves as Chair for the Iowa Composers Forum.

**Joseph Koykkar**, (artistic director/composer/conductor), is a musician at home in a variety of music from classical to avant-garde to rock and blues, and has had his musical compositions performed nationally and internationally on a regular basis for over 35 years. His music can be heard on 11 CDs, including an all-Koykkar CD released by Parma Records in 2016 (Double Takes and Triple Plays) and on Northeastern Records in 1992. He has composed in a variety of media including chamber music, orchestral scores, music for dance, film/video scores, and electronic/computer music. Prior to his retirement from the University of Wisconsin-Madison, Koykkar taught courses in electroacoustic music/sound design and served as Music Director for the UW's Dance Department. He joined the UW-Madison faculty in 1987. He is the founder/artistic director of the Madison New Music Ensemble. He served as the President of the Wisconsin Alliance for Composers from 1990-1993, and was instrumental in establishing the University of Wisconsin-Madison's unique Interarts and Technology Program in the 1980's-1990's, acting as the coordinator from 1995-2005. Website: [josephkoykkar.com](http://josephkoykkar.com)

**Berlinda Lopez**, originally from Texas, came to Madison on an Advanced Opportunity Fellowship to attend UW-Madison and obtained her DMA in 2004. She was also the principal flutist of the Laredo Symphony Orchestra. She has performed with the Madison Symphony Orchestra, the Wisconsin Chamber Orchestra, and the Janesville Armory Dinner Theatre. Berlinda also played in the premier of the LunArts festival, which celebrates women artists. In Wisconsin, she was instrumental in initiating the Wisconsin Flute Festival. In addition to her position as an Artistic Director of the Madison Flute Club, she maintains a private woodwind studio and plays in the Beloit-Janesville Symphony, Madison Savoyards, Inc., Fresco Opera, Arbor Ensemble, and Ovidius Trio. Berlinda conducts the Madison Flute Choir Adult Ensemble.

**Bethany Schultz**, clarinet, is a founding member of Black Marigold, a middle and high school music teacher at Madison Country Day School, and directs the handbell choir at Orchard Ridge UCC. Bethany has been featured as a guest soloist performing Mozart's Clarinet Concerto with the Lake Geneva Symphony (2011) and regularly performs in and around Madison with ensembles such as the Wisconsin Chamber Orchestra, Madison Symphony, Kenosha Symphony, Madison New Music Ensemble, Madison Savoyards, and Fresco Opera, among

others. As a teacher, Bethany maintains a studio of private clarinet and saxophone students of all ages and levels. Her students are members of the Wisconsin Youth Symphony Orchestras, WSMA middle and high school honor bands and orchestras, and Winds of Wisconsin. Bethany has served on faculty at Maranatha Baptist University and Beloit College. She holds degrees from Arizona State University and the University of Wisconsin-Madison.

**Amy Harr**, cello, performs with the LunART Festival, Camerata String Quartet and Triple Play Trio, and coaches WYSO chamber music ensembles. Amy was principal cellist of the Colorado Ballet Orchestra and Denver Center Attractions, and acting principal cellist of the Houston Ballet Orchestra. She has performed with the Colorado and Houston Symphonies, the Houston Grand Opera Orchestra, the Colorado Springs Symphony, and freelanced with church choirs, rock stars, at weddings, and in tango bands. Amy received her Bachelor of Music Education degree from UW-Madison and her Master of Music degree in Cello Performance and Orchestral Studies from the Rice University Shepherd School of Music.

**Wes Luke**, (violin), currently serves as the Concertmaster and Assistant Conductor of the La Crosse (WI) Symphony Orchestra and as a section violinist in the Madison (WI) Symphony Orchestra and the Wisconsin Chamber Orchestra. He is also the Principle Second Violinist of the Dubuque (IA) Symphony Orchestra, regularly plays in the Wisconsin Philharmonic, and has led both ensembles as Concertmaster. In recent seasons he has appeared as a concerto soloist with the UW-Platteville Symphony Orchestra and the LaCrosse Symphony Orchestra. A frequent recitalist, he performs regularly with the critically-acclaimed Mosaic Chamber Players and is the recently appointed first violinist of the Ancora String Quartet. He holds degrees from the New England Conservatory of Music in Boston, MA, where he studied under Boston Symphony Concertmaster Malcolm Lowe, and the University of Wisconsin- Madison, under Felicia Moye.

**Elena Ross**, (percussion) is a Madison-based percussionist, vocalist, and music instructor. She received the Bachelor of Arts degree in percussion performance under Anthony DiSanza. In addition to an extensive Western Classical background, she has a passion for performing, studying, and teaching Brazilian styles of percussion, including Afro-Brazilian music in Rio de Janeiro and Salvador do Bahia, Brazil. Currently, Elena devotes much of her time to coaching vocal ensembles in local schools and colleges and is a singer and percussionist in a wide variety of music groups, including: The Handphibians, Inc., a community based samba school; Grupo Balança, an ensemble dedicated to performing Brazilian samba pagode; Metabaque, a group that fuses Brazilian maracatu rhythm with funk and hip-hop; Panchromatic Steel, a steel drum band that plays a variety of styles from classical and calypso to pop and jazz; and Purple Veins, the Essential Prince Tribute band.

**Jeff Stanek** (piano) plays and teaches music in Madison. He has been featured as pianist, composer, or both, at: Token Creek Chamber Music Festival, Present Music, Tanglewood Music Festival, and other distinguished series. He is equally at home playing repertoire and improvising, and has performed in dozens of premieres of new works. In addition to performing solo and chamber music, he has been working regularly with dancers for over a decade as a ballet pianist. Jeff has an MM in piano performance and pedagogy from UW-Madison and a BM in composition and piano from Indiana University. He gratefully acknowledges his piano teachers: Teresa Dybvig (currently), Christopher Taylor, Jess Johnson, Jean-Louis Haguenaer, Renato Premezzi, Larry Elliott, and Diana Berryman. For information about his piano studio, please visit: [pianowithjeff.com](http://pianowithjeff.com)

A diverse pianist and educator, **Shuk-Ki Wong**, D.M.A. has performed extensively in U.S., Australia, Portugal, and Germany, and was named as the prize winner of the Schubert Club Competition (MN), Robert Buchannan Beardsley Competition (IN), UW Beethoven Competition and Concerto Competition (WI), to name a few. Active in research, Wong's research interest centers around Asian American identities and performing arts, Chinese folk tunes, and underrepresented Asian keyboard literature. She has been invited to present at regional, national, and international conferences such as WMTA Conference, College Music Society Conference, and NCKP Conference. Wong has taught at Purdue University, Purdue Asian American and Asian Resource and Cultural Center, Madison College, and Western Technical College.