

recently accompanied the Floyd County Honor Chorus and has served as the accompanist for the Shorter Chorus. She also studied violin with Juilliard alumnus Oliver Steiner and served as concert mistress for her high school orchestra.

**Dr. Matthew Hoch**, assistant professor of music, teaches applied voice and directs the Shorter Chorus. He also directs the Shorter College Guest Artist Series and is the founder of Shorter College New Music Series. Dr. Hoch has appeared as the baritone soloist in world premieres of Robert Kyr's *Living peace (Heiwa no Kiseki)* and Daniel Asia's *purser than purest pure*. In 2006, he was one of sixteen professional soloists selected from an international pool of applicants to study extended vocal techniques in New York City with Meredith Monk, resulting in his solo and conducting debuts in Carnegie's Zankel Hall.

**NancyMize Johnston** is a senior pursuing a BA degree in music. She studies voice with Dr. Brian Nedvin. An active member of Shorter's opera program, she has recently performed the role of Bastienne in Mozart's *Bastian and Bastienne*, and this fall, she will perform the role of Belinda in Purcell's *Dido and Aeneas*. Last spring, she was named the Shorter College Presser Scholar in recognition of her academic excellence.

**Dr. Linda Lister**, assistant professor of music, teaches applied voice, coordinates the vocal division, and directs the opera program. She is the composer of one children's musical *The Little Match Girl* (1984) and three one-act operas *Tryst and Thereafter* (1989), *Love Theories* (2003), and *How Clear She Shines!* (2002, West Coast premiere 2006). Her work was featured at the 2004 NATS New Music Conference in Miami. Her song cycles include *A Sonnetress Enamored* (1991) for soprano, flute, and piano and *The Landscape of Love* (2001) for voice and guitar as well as the upcoming *Pleas to Famous Fairies*.

**Carmen Prather** is a senior pursuing a BM degree in vocal performance and music education. She studies voice with Dr. Linda Lister. An active member of Shorter's opera program, she has recently performed the title role in Puccini's *Suor Angelica* and Diana in Offenbach's *Orpheus in the Underworld*. This fall, she will perform the title role in Purcell's *Dido and Aeneas*.

**Rachel Roby** is a junior pursuing a BM degree in vocal performance. She studies voice with Dr. Linda Lister. An active member of Shorter's opera program, she has recently performed the roles of Lauretta in Puccini's *Gianni Schicchi*, and Linda Larksong in Mozart's *The Impresario*; this fall she will perform the role of Jenny Slade in Ward's *Roman Fever*. Rachel is an active member of the Gamma Pi chapter of Mu Phi Epsilon. Last spring, she won first place in her division at the Southeastern Regional NATS competition.

**Jennifer Tripi** is a junior pursuing a BM degree in piano performance and pedagogy. She studies with Mrs. Mary Ann Knight and is a member of the Gamma Pi chapter of Mu Phi Epsilon. Last spring, she was a winner of a Mu Phi Epsilon scholarship and was also awarded the L.L. Smith Scholarship for piano pedagogy. She aspires to be a piano teacher, and also to travel the world studying different types of music.

**Thomas Williams** is a sophomore pursuing a BM degree in piano performance. He studies with Mrs. Mary Ann Knight and is the recent recipient of the 2007 Mabel Todd scholarship. Last spring, Thomas was named the outstanding freshman in the Shorter music department. Originally from Temple, Georgia, he was the winner of the 2004 Carroll Symphony Orchestra Young Composer's Competition while studying composition with Terry Lowry in Carrollton, Georgia.



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## *New Music Concert*

Monday, September 17, 2007  
7:30 p.m.  
Brookes Chapel  
Shorter College, Rome, Georgia



**New Music Concert  
September 17, 2007, 7:30 p.m.  
Brookes Chapel**

|  |                                  |
|--|----------------------------------|
| <i>La nativité du Seigneur</i> (1936)<br>V. Les enfants de Dieu  | Olivier Messiaen<br>(1908–1992)  |
| Jonathan Easter, organ   |                                  |
| <i>Messe de le Pentecôte</i> (1950)<br>IV. Communion ( <i>Les oiseaux et les sources</i> )<br>V. Sortie ( <i>Le vent de l'esprit</i> )   |                                  |
| Dr. Peter DeWitt, organ  |                                  |
| Sonata No. 3 in F major, Op. 46 (1946)<br>I. Allegro con moto  | Dmitri Kabalevsky<br>(1904–1987) |
| Jennifer Tripi, piano  |                                  |
| Desperate Measures (Paganini Variations), Op. 48 (1995)  | Robert Muczynski<br>(b. 1929)    |
| Caitlin Grubbe, piano  |                                  |
| Piano Sonata (2006)  | Thomas Williams<br>(b. 1985)     |
| Thomas Williams, piano   |                                  |
| INTERMISSION   |                                  |
| An excerpt from <i>Das Buch der Hängenden Garten</i> , Op. 15 (1909) [George]<br>II. Hain in diesen Paradiesen   | Arnold Schoenberg<br>(1874–1951) |
| NancyMize Johnston, soprano<br>Elizabeth Blood, piano  |                                  |
| Four Late Poems and an Epigram by Rainer Maria Rilke, Op. 23 (1988)<br>[epigram]<br>I. Idol<br>[replica]<br>II. Gravity<br>[double]<br>III. Imaginary Life<br>IV. Gong   | Oliver Knussen<br>(b. 1952)      |
| Dr. Linda Lister, soprano  |                                  |
| Three Songs (1986, rev. 2007) [Baltzer]<br>I. Poetry Sings<br>II. Musetry<br>III. White Crumpled Silk  | Sam Baltzer<br>(b. 1952)         |
| Dr. Matthew Hoch, baritone<br>Elizabeth Blood, piano   |                                  |
| Excerpts from <i>Love Theories</i> (2003)<br>Proud of My Broken Heart [Dickinson]—Carmen Prather, soprano<br>Oh sweetest song [Rilke]—Rachel Roby, soprano<br>To Give You Up [McWilliams]—Laura Collins, soprano | Linda Lister<br>(b. 1969)        |
| Elizabeth Blood, piano   |                                  |

Excerpts from *Love Theories* (2003)

Linda Lister  
(b. 1969)

I. Proud of my Broken Heart  
Proud of my Broken Heart  
Proud of my broken heart, since thou didst break it,  
Proud of the pain, I did not feel 'till thee.  
Proud of my night, since thou, with moons,  
don't shake it.  
Not to partake thy passion, -my humility

– Emily Dickinson (1830–1886)

II. Oh sweetest song  
How can I keep my soul in me, so that  
it doesn't touch your soul? How can I raise  
it high enough, past you, to other things?  
I would like to shelter it, among remote  
lost objects, in some dark and silent place  
that doesn't resonate when your depths resound.  
Yet everything that touches us, me and you,  
takes us together like a violin's bow,  
which draws \*one\* voice out of two separate strings.  
Upon what instrument are we two spanned?  
And what musician holds us in his hand?  
Oh sweetest song.

– Rainer Maria Rilke (1875–1926)

III. To Give You Up  
To give you up.  
God! What a bell of freedom that rings within me.  
No more waiting for letters, phone calls,  
Postcards that never came,  
No more creative energy wasted  
On letters never mailed,  
And after a while,  
No more insomnia, no more insanity,  
Some more happiness, some more life.  
All it took was giving you up,  
And that took, quite a bit.

– Peter McWilliams (1949–2000)

## About the Performers

**Dr. Sam Baltzer**, professor of music, received degrees in music education from the University of Missouri-St. Louis, North Texas State University, and Indiana University. A member of Shorter College's faculty since 1987, he has taught a wide variety of courses including theory, composition, and orchestration. He is the founder, editor, and chief composer/arranger for Bag O' Winds Press, a publisher of music for concert band, and has nearly 100 compositions and arrangements to his credit. He is the director of the Northwest Georgia Winds, The Chamber Players of the South, and the Clock Tower Jazz Ensemble.

**Elizabeth Blood**, instructor of music, serves as the coach/accompanist and musical director of the opera program. This summer, she served as a repetitor for the American Institute of Musical Studies in Graz, Austria. Ms. Blood recently received the MM degrees in Accompanying and Opera Coaching from Florida State University where she served as musical director for Bernstein's *Trouble in Tahiti* and pianist for Dallapiccola's *Il Prigioniero*.

**Laura Collins** is a junior pursuing a BM degree in vocal performance. She studies voice with Dr. Linda Lister. She

has been an active member of Shorter's opera program, where she has been featured in the roles of Bastienne in Mozart's *Bastian and Bastienne* and Lauretta in Puccini's *Gianni Schicchi*. This fall, she will perform the role of Belinda in Purcell's *Dido and Aeneas*. This summer, she studied singing at the *La musica lirica* institute in Novafeltria, Italy.

**Dr. Peter DeWitt**, professor of music, teaches music theory, organ, and chairs of the department of music. Dr. DeWitt's students have included many winners and finalists in MTNA competitions, including the national first-place winner in 2001. In January, Dr. DeWitt and his organ studio will present an all-Messiaen recital in honor of the 100th anniversary of the composer's birth.

**Jonathan Easter** is a senior pursuing a BM degree in church music and organ performance. He studies with Dr. Peter DeWitt and is a member of the Gamma Pi chapter of Mu Phi Epsilon. In 2007, Jonathan was the regional winner of the Mu Phi Epsilon performance competition and the Knight Performers Scholarship Competition at Shorter.

**Caitlin Grubbe** is a junior pursuing a BM degree in piano performance and pedagogy. She studies with Mrs. Mary Ann Knight and is a member of the Gamma Pi chapter of Mu Phi Epsilon. She is a graduate Harrison High School in Marietta, Georgia where she accompanied both the Women's Chorus and Mixed Chorus. Caitlin has

I. Poetry Sings

Poetry sings, sings aloud!  
Silence and breath; breath flows muse,  
through breath, breath glows, muse flows  
harmoniously weaving.

Its tones ring beauty in existence,  
existence praises its own singing,  
its own joy glorifies its own Being;  
Being: melodiously dancing.

As life: words connected:  
Are Be Is One Now Am Here  
in form gloriously shouting, alive!

As music, silence interspersing interspersing  
sound in time intends invites delights, sights, heights,  
quietly and quietly flowing.  
Breath and silence, silence, aloud, sings.

II. Musetry

Fast runs the steps up the pace quickens  
while the thoughts are controlled quietly  
riding on horses drawn to scale down the  
country road on a warm summer's afternoon  
lazily agile and ambled alert  
alert a dawning a new in a median split hair's breath.

Breath catches up as the red bustle loosens the knot  
now not at any time else why the how to get  
two moments in one doesn't feel to pinch me awake  
to a red sun day one said may head run way made to seem  
bigger than time would allow, allow,  
in time out there and before the in here now is kept.

Closely watched but seldom seen,  
seen shine sheen lean line  
learn the lesson one closes the book  
can't live your life for you to grow  
to flow to sow to know to you.

For life takes surprises you by sudden turns  
better yet for nature lends support  
to those that are relabeled to and is  
created by its relativeness  
are thought the while of is are of and is  
quickens pace the how why  
how why up shall was are steps the is  
pace why comes are how will is of are  
and as comes will fast thought!

III. White Crumpled Silk

White crumpled silk beneath weave  
in fabric to choose  
a place where expression can decide  
whether to go or stay.

Screaming in silence he leaped up  
without leaving his seat  
only to find his feet exactly under him;  
yet, yet, why are his fingers dangling  
from his palms like so many bananas?

Yellow wrapped around,  
lead with tin encircling red  
and rubbed across blue grey leaving white  
in sight a hanging place a hanging place,  
hanging in space.

And when that curtains pins  
dunk pails tinsel spin  
out on the town in brown  
plastic covering string  
string tying suede  
to swing the trade.

## The Shorter College New Music Series

The Shorter College New Music Series was founded in 2007 in response to a recommendation from the National Association of Schools of Music that we provide more opportunities for the students of Shorter College to experience and perform contemporary art music. The hallmark of the Series will be a sequence of world-premiere commissions from up-and-coming composers that will be performed and recorded by the faculty and students of Shorter College's music department. It is our hope that the inauguration of this Series will, over time, create a rich body of published and recorded literature that will nurture the students of Shorter College, enrich the audiences of Northwest Georgia, and create significant contributions to the canon of American art song, keyboard music, and choral repertoire.

The first New Music Series commission has already been contracted, and will be premiered in the fall of 2008. Jocelyn Hagen of Minneapolis, Minnesota, will write two new works for voice and piano: a short song cycle for baritone and piano and a duet for soprano and tenor. The premiere of these works will take place in Brookes Chapel at Shorter College, with the tentative date of September 15, 2008, planned. In the workshops and lectures that will surround this event, students and faculty will have the opportunity to meet Ms. Hagen, discuss her career and compositional decisions, and coach her repertoire with her.

## Program Notes

Tonight's program is comprised exclusively of music written in the past 100 years, with special emphasis on the past 20 years. The two halves, respectively devoted to works for keyboard and works for voice, begin with two of the founding fathers of modern music: Olivier Messiaen and Arnold Schoenberg. Each half moves forward in time, concluding with works written by Shorter College's own students and professors.

Olivier Messiaen (1908–1992) was a French composer and organist who successfully synthesized the French organ tradition with the compositional innovations of Debussy, Bartók, and Stravinsky. *La nativité du Seigneur* (1950) is a nine-movement work for organ, and was the first in which Messiaen consistently applied his ideas using symmetrical scales and parallel harmonies derived from them. With the *Messe de le Pentecôte* (1950), Messiaen fully integrates serial techniques, Hindi rhythmic devices, and birdsongs into his extensive vocabulary. Movement IV includes a section for a right-hand "bird" that is accompanied by "drops of water." Movement V contains a section in which the right-hand "chorus of larks" is accompanied by a rhythmic canon in which the left-hand proceeds from a chord 23-units-long down to chords 1-unit-long, while the pedal proceeds from a note 4-units-long up to a note 25-units-long.

Dmitri Kabalevsky (1904–1987) helped to set up the Union of Soviet Composers in the USSR in the 1930's. While Western composers wrote music meant to be enjoyed as art, the Union believed that music should serve to glorify their nation. It was important to them to express Socialist ideals, such as optimism and strength. The use of musical forms employed by many Western composers was discouraged. While his Piano Sonata No. 3, Op. 46 (1946) is in sonata form, Kabalevsky demonstrates that he can still portray Socialist ideals within that form. The melodies remind one of a merry-go-round and give the impression of optimism, while the powerful, driving accompanimental lines show the strength that of Socialist nation he wished to depict.

Robert Muczynski (b. 1929) studied piano and composition at DePaul University and made his Carnegie Hall debut at the age of 29. His compositions for piano and small chamber ensembles have been performed throughout the world. Desperate Measures (Paganini Variations), Op. 48, states a lighthearted theme originally composed by Nicolai Paganini, followed by twelve of Muczynski's own variations. Each variation incorporates the theme amongst asymmetrical rhythms and modern (but tonal) dissonances that evoke a "blues" sound, which is characteristic of Muczynski's style.

Thomas Williams (b. 1985) composed his Piano Sonata over the course of 2005, while studying with Terry Lowry, to whom the work is dedicated. The piece was premiered by the composer in July 2006, in Carrollton, GA. Mr. Williams recalls an incident surrounding the premier:

I was raised in an extremist religious background which included strongly held beliefs regarding certain musical styles and techniques that were considered to be the work of the devil. One evening shortly before the recital, my mom heard me practicing portions of the work. After I was through practicing for the night, she remarked, "I heard you playing something extremely ugly. Was that what you wrote?" She then proceeded to threaten that she might walk out if I included such a piece on my program, calling it "perverted music," but I had reached the point of sincerely believing in the work to the extent that I would not be dissuaded.

Arnold Schoenberg (1874–1951) was a great musical rule-breaker, discarding classical notions of tonality for the anchorless sounds of his contrived twelve-tone rows. *The Book of Hanging Gardens*, Op. 15 (1909) is a song cycle that represents one of Schoenberg's first post-tonal excursions. This short song exemplifies his early atonal style, with its harsh and yearning dissonances between voice and accompaniment. The melody meanders in perfect order, struggling rhythmically with the piano. Schoenberg chooses a text expressing a similar yearning and unfulfillment, admiring the beauty of the Now, but straining towards a future resolution.

Oliver Knussen (b. 1952) composed *Four Late Poems and an Epigram of Rainer Maria Rilke* for British soprano Jane Manning. Within the four poems, Knussen uses the epigram as a recurring motif. The "replica" is a verbatim repetition of the "epigram" while the "double" is a freely inverted form of it. In addition, the final section of "Imaginary Life" contains a hummed version of the epigram's original melody interspersed within the text. Besides *bocca chiusa* (or closed mouth) singing, Knussen explores a number of alternative vocal techniques to help create unique vocal timbres as well as a pseudo-instrumental texture to this unaccompanied work. His melodic language is defined by a predominance of tritones and minor sevenths as well as frequent use of octave or registral displacement. Very common in contemporary music, the use of highly disjunct leaps creates challenging and exciting compound intervals for the singer to negotiate. But Knussen's pliable melodic contours are well-suited to the quasi-improvisatory nature of his unmeasured, uninhibited idiom.

Sam Baltzer (b. 1952), both poet and composer, writes the following about his *Three Songs* (1986):

The texts for my *Three Songs* were written when I was an undergraduate at the University of Missouri in the early 1970s. I am embarrassed to admit that sketches for these and other poems were composed during music history classes when I should have been paying attention and that's why to this day I don't know who wrote *Das Buch der hängenden Gärten*. The poems were written through free association, with one word or concept leading to the next, and sometimes words were used just because I liked the way they sounded and at other time words were used just because. Although some passages convey images, don't look for linear meaning, or non-linear meaning either, for that matter.

The work was revised in 2007, and tonight's performance will be the world premiere of this revision.

*Love Theories* (2003) by Linda Lister (b. 1969) joins together three texts of deceased poets: Emily Dickinson, Rainer Maria Rilke, and Peter McWilliams (author of *How to Survive the Loss of a Love*). Dr. Lister writes the following about her work:

From 1993-2003, I had written a number of songs meant to be sung at friends' weddings, performed by former baritone boyfriends, or meant to bring self-illumination or comfort. I theorized a loose plot of three couples' romantic entanglements as a means of grouping the songs into a theatrical format: the "soap opera" *Love Theories*, which premiered at Shorter College in 2003. I envisioned the work as an operatic cousin to Maltby and Shire's *Closer Than Ever* or Sondheim's *Company*.

## Texts & Translations

An excerpt from *Das Buch der Hängenden Garten*, Op. 15 (1909) [George]

Arnold Schoenberg  
(1874–1951)

### II. Hain in diesen Paradiesen

Hain in diesen Paradiesen  
Wechselt ab mit Blütenwiesen -  
Hallen - buntbemalten fliesen.  
Schlanker störche schnäbel kräuseln  
Teiche die von fischen schillern -  
Vögel-reihen matten scheines  
Auf den schiefen firsten trillern  
Und die goldnen binsen säuseln—  
Doch mein traum verfolgt nur eines.

Woodland in these paradises  
alternates with flowery meadows -  
halls - gaily painted floorstones.  
Beaks of slender storks ruffle  
pools that opalesce with fish  
rows of birds dull gleaming  
warble on the jutting roofs  
and the golden rushes murmur—  
yet my dream pursues one thing alone.

Four Late Poems and an epigram by Rainer Maria Rilke, Op. 23 (1988)

Oliver Knussen  
(b. 1952)

### epigram/replica/double

Rose, oh pure contradiction, joy  
of being No-one's sleep, under so  
many lids.

### Idol

God or goddess of the sleep of cats,  
Savoring godhead that in the dark  
Vat of the mouth crushes eye-berries, ripe.  
Into the sweet-grown nectar of vision,  
Eternal light in the palate's crypt.  
Not a lullaby-Gong! Gong!  
What casts a spell over other gods  
Lets this most cunning god escape  
Into his ever-receding power.

### Gravity

Center, how from all beings  
You pull yourself, even from those that fly  
Winning yourself back, irresistible center.  
He who stands: as a drink through thirst  
Gravity plunges down through him.  
But from the sleeper falls  
(as though from a motionless cloud)  
The abundant rain of the heavy.

### Imaginary Life

At first a childhood, limitless and free  
Of any goals. Ah sweet unconsciousness.  
Then sudden terror, schoolrooms, slavery,  
The plunge into temptation and deep loss.  
Defiance. The child bent becomes the bender,  
Inflicts on others what he once went through.  
Loved, feared, rescuer, wrestler, victor,  
He takes his vengeance, blow by blow.  
And now in vast, cold, empty space, alone.  
Yet hidden deep within the grown-up heart,  
A longing for the first world, the ancient one...  
Then, from His place of ambush, God leapt out.

### Gong

No longer for ears... : sound  
Which, like a deeper ear,  
Hears us, who only seem  
To be hearing. Reversal of spaces.  
Projection of innermost worlds  
Into the Open. . . , temple  
Before their birth, solution  
Saturated with gods  
That are almost insoluble... : Gong!  
Sum of all silence, which  
Acknowledges itself to itself  
Thunderous turning-within  
Of what is struck dumb in itself,  
Duration pressed from time passing,  
Star re-liquefied. . . : Gong!  
You whom one never forgets,  
Who gave birth to herself in loss,  
Festival no longer grasped,  
Wine on invisible lips,  
Storm in the pillar that upholds,  
Wanderer's plunge on the path,  
Our treason, to everything. . . : Gong!