

Wisconsin Alliance for Composers New Music Festival  
Concert II: WAC Members Concert  
Saturday, March 2<sup>nd</sup>, 2019 7:30 PM  
UW Oshkosh Music Hall

Not Our Kids: A Fox News Operetta

Daniel Whitworth

Jamil Fuller, baritone  
Bianca Pratte, flute  
Daniel Whitworth, alto saxophone  
Becky Swanson, tenor saxophone  
Zoe Markle, string bass  
Ben Portzen, piano  
Nolan Ehlers, percussion

From *Common Practice*

John Mayrose

1. Pluck + Slur
2. Leap
4. Glide

John Mayrose, guitar

Variant Fragments

David Bohn

Linda Pereksta, flute  
Drew Whiting, soprano saxophone  
Kirstin Ihde, piano

Free Spirit

Alicia Rhyner

Alicia Rhyner, piano

As brightness is smeared into memory

Jeff Herriott

Drew Whiting, soprano saxophone

Mineralogy

Michael Bell

I. Tourmaline

II. Cobaltite

III. Beryl

IV. Pyrite

Joshua Kriegl, piano

City Nights

Joseph Koykkar

Shadow Dance

Ed Martin

The Vine Street Trio

Laura McLaughlin, clarinets

Drew Whiting, saxophones

Kirstin Ihde, piano

**Daniel Whitworth** (b. 1996) is a composer and saxophonist dedicated to expanding the relevancy and accessibility of contemporary music. He is a recent graduate of the Lawrence Conservatory of Music where he studied primarily with composer Asha Srinivasan and saxophonist Steven Jordheim. Daniel is the recipient of a number of awards, most recently winning first prize in both the 2018 Frost International Composition Competition, and the 2018 Wisconsin Alliance for Composers Composition Contest. As a saxophonist, Daniel has performed extensively throughout the Midwest and was recently awarded second prize in the Lakeshore Young Artist Competition. Please visit [DanielWhitworthMusic.com](http://DanielWhitworthMusic.com) for more information on Daniel's recent projects and compositions.

*Not Our Kids* is a satirical commentary of the right-wing media's role in normalizing the Trump administration's "child separation" policy. The text is comprised of quotes taken directly from Fox News that showcase the network's attempts to justify the policy, downplay the severity of the detention camps, and falsely shift blame to "democrats" and "liberals." These quotes are then sung and spoken by the vocalist, at times sounding mechanical and abrasive to reflect the propaganda machine of the right-wing media, and at times resembling a work of deranged musical theater. My goal is to draw awareness towards the ways in which Fox News influences the public's perception and spreads misinformation that promotes the horrific and inhumane ways our government treats immigrants.

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**John Mayrose's** compositions have been performed throughout the world and at festivals including the CBDNA conference, SEAMUS, Toronto International Electro-acoustic Symposium, Boston Early Music Festival, the Oregon Bach Festival, and the Aspen Music Festival by, among others, Michael Mizrahi, Duo 46, Chatterbird, Fireworks Ensemble, Pulsoptional, and several university wind and percussion ensembles. Mayrose has received prizes from the Percussive Arts Society and the ASCAP Morton Gould Award. His music is recorded on New Amsterdam, Fugu Fish, and Classic Concert labels. An active performer on guitar and electric bass, he is a founding member of Pulsoptional, a new music ensemble based in Durham, North Carolina. Recordings by Pulsoptional are on Innova and Fugu Fish labels. Mayrose holds degrees from Duke University (Ph.D. Music Composition) and the University of South Carolina (B.M. Guitar Performance). John Mayrose is an Associate Professor of Music at the University of Wisconsin Oshkosh.

After several years performing primarily in ensembles as an electric guitarist and bassist, in the summer of 2009, I returned to playing the classical guitar. As a way to relearn classical guitar technique, I intended to write a set of twelve very short and easy etudes. The five rather long and demanding etudes that make up the first book of *Common Practice* are the result.

*Pluck + Slur* combines a repeated right hand pattern and left hand hammer-on's and pull-off's resulting in intricate contrapuntal and polyrhythmic patterns. *Leap* requires acrobatic patterns in the left hand that are vertically and horizontally symmetrical along the neck of the guitar. Inspired by finger-style banjo techniques, *Glide* emphasizes glissandi and alternating unison pitches on different strings.

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**David Bohn** received degrees in composition from the University of Wisconsin, University of Wisconsin-Milwaukee, and the University of Illinois. He currently resides in West Allis, Wisconsin, and is the music director at St. John's Lutheran Church in West Milwaukee. He is the President of the Wisconsin Alliance for Composers. An avid performer of contemporary music, Dr. Bohn has premiered over 90 new compositions since 2013; his most recent new music project is "The Daniel Blitz Clavichord Project", 46 pieces he recorded and posted on youtube in honor of the clavichord his uncle built.

**Variant Fragments** is the reworking of a number of thematically-related miniatures I had composed over the years.

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**Alicia (Rhyner) Rytlewski** received a BA in music performance, summa cum laude, from Ripon College. Originally from Oshkosh, she now resides in Milwaukee, teaching piano and serving as an organist at Christ Church. She began composing seriously during her artist-in-residency at Three Sisters Farm in Campbellsport in 2016, focusing primarily on instrumental piano and solo vocal works. Her pieces evoke deep emotions through dynamic contrasts, flowing lines, and relatable melodies, subtly inspired by the music of Ludovico Einaudi and Yann Tiersen. To listen to her other works, visit [aliciarhynermusic.com](http://aliciarhynermusic.com), her YouTube channel, or [soundcloud.com/alicia\\_rhyner](http://soundcloud.com/alicia_rhyner).

This dynamic, sweeping piece harkens to classical piano music in a contemporary form. **Free Spirit** musically illustrates the sound of the composer's good friend's soul – its flight, quandaries, reflections and its eventual descent back to earth. *Free Spirit* is available for purchase through J.W. Pepper.

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**Jeff Herriott** is a composer whose music focuses on sounds that gently shift and bend at the edges of perception. His works, which often include interaction between live performers and electronic sounds, have been described as “colorful...darkly atmospheric” (*New York Times*) and “incredibly soft, beautiful, and delicate” (*Computer Music Journal*). Jeff is a recipient of grants and awards from McKnight Foundation, Barlow Endowment for Music Composition, the MATA Festival, and the American Music Center, among others. He is a Professor of Music at the University of Wisconsin at Whitewater, where he coordinates the Media Arts and Game Development Program.

**As brightness is smeared into memory** was my attempt to think about how my now 7-year-old daughter is getting older and the simultaneous sadness and joy that I experience as a parent. The piece was composed for saxophonist Drew Krause and commissioned by a consortium of saxophonists in fall 2018.

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**Michael Bell** — scholar, author, composer — is Vilas Distinguished Achievement Professor of Community and Environmental Sociology at the University of Wisconsin-Madison. As a composer, Mike works in both grassroots and classical traditions. In 2010, he founded the band Graminy, which brings grassroots and classical music together in a style they call “class-grass.” Graminy won the “classical album of the year” award from the Madison Area Music Association in 2014 for *Germinations: A Bluegrass Symphony in D*, and again in 2016 for *Dance of the Plants*. Mike performs widely on mandolin with Graminy, and on guitar and banjo as a singer-songwriter.

### **Minerology**

These four pieces in a broadly neo-impressionist vein speak to the diversity of being and experience that together makes up the bedrock of life, each a mineral that helps constitute a larger matrix. With each mineral – tourmaline, cobaltite, beryl, and pyrite – I reference facets of that matrix that have particular meaning to me. I hope for the hearer to place each mineral within the matrix of their own being and experience.

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**Joseph Koykkar** has had his music performed nationally and internationally for over the past 40 years, including performances and commissions by orchestras, chamber groups and many of the leading new music ensembles in the nation. His music can be heard on eleven CDs. He has composed in a variety of media including chamber music, orchestral scores, music for dance, film/video scores, and electronic/computer music. As a professor at the University of Wisconsin-Madison, he teaches courses in electroacoustic music/sound design and serves as Music Director for the UW's Dance Program.

**City Nights** was commissioned by the Thelema Trio and premiered on October 18, 2014 in Belgium (d'Apostrof Meigem). The Trio has performed it during their tour of the USA in 2015 and on numerous occasions in Europe.

After discussing aspects of the new composition with members of the trio, it was decided that I would compose a single movement work of approximately 7-8 minutes duration which featured a rhythmic energy

and showcased the trio's virtuosity. Musically the work is held together in general part by a left-hand figure in the piano, and contains many changes of harmonic focus based on the interval of the minor third. After its completion, the title *City Nights* was chosen as the music reflects for me the exhilaration, excitement, and mystery of American city life after dark.

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**Ed Martin** is an award-winning composer whose music has been performed world-wide by ensembles such as Minnesota Symphony Orchestra, Ear Play, the Empyrean Ensemble, the Synchrony Ensemble, and duoARTia. His album of piano music "Journeys," performed by Jeri-Mae G. Astolfi, is available from Ravello Records, and other works are recorded on the Mark, Centaur, innova, Emeritus, and SEAMUS labels. His music has received awards from the Percussive Arts Society, the Craig and Janet Swan Prize for orchestra music, the Electro-Acoustic Miniatures International Contest, ASCAP, and SEAMUS. He is Professor of Music at the University of Wisconsin Oshkosh. Visit [www.edmartincomposer.com](http://www.edmartincomposer.com).

**Shadow Dance** (2015) is based on the rhythmic motive heard in the first measure. The dance's character develops throughout the piece – from a syncopated groove, to an uneasy calm, to a driving frenzy – as the motive is fragmented, expanded, embellished, and layered upon itself. Throughout the piece, the piano shadows the clarinet and saxophone by adding coloristic tones notes in rhythmic unison. At times, the shadow becomes unhinged from its source and continues the dance on its own. Shadow Dance was originally composed for duoARTia and later arranged for clarinet, saxophone, and piano for the Vine Street Trio.