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Music at UConn : Raymond and Beverly Sackler Composition Prize concert Honoring J. Mark Scearce, Composer

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VIOLIN 1

Daniel Lee
 Stan Renard
 Meagan DeBona
 Angelica Durrell
 Leo Kasle
 Jacqueline Lasley
 Anastasia Pilato
 Dana Lyons
 Jonathan Nip
 Julia Ariola
 Jay Jiang
 Samantha Bates
 Miroslav Grajewski
 Elizabeth Hong

VIOLIN 2

Guan-Ting Liao
 Jenny Moffett
 Denise Kish
 Samantha Goodale
 Andrew Potts
 Mallory Tober
 Lisa Mauro
 Becca Hasko
 Kera Howard
 Cara Callahan
 Joel DeCaprio
 Rachel Puelle
 Samir Dahmani
 Christine Choi

VIOLA

Lisa Zima
 Kaela Crystal
 Glen Ullman
 Alexandra McGowan
 Alexa Paulette
 Carol Fabricant
 Rachel Damiani
 Christine Scanlon

CELLO

Allan Bellinger
 Sam DeCaprio
 Sarah Shreder
 Matt Nichols
 Ben Ryan
 Michael Albaine
 Katie Brvenik
 Seth Minter

BASS

Harrison Goodale
 Scott McColl
 Alex Millan
 Nicholas Trautmann
 Tyler Luppi

FLUTE

Sophie Roy
 Carin Powell
 Tara Borchert

OBOE

Jared Chapman
 Codi McNeff
 Katelyn Milliken

CLARINET

Michael Paglione
 Melissa Wilhelm

BASSOON

Justin McManus
 Andrew Pizzuto

HORN

Catherine Miller
 Laura Mesite
 Jessica Von Villas
 Paul Shim
 Elaine Steele

TRUMPET

Steve Lyons
 Walker Beard
 Ben Luddy
 David Dorfman

TROMBONE

Greg Platt
 Meagan Cairns
 Mary Bartolotta

TUBA

Eric Sasman

PERCUSSION

Jennie Herreid
 Robert Kennon
 Eric Diaz
 Brian Kowalsky
 Tyler Campbell
 Dale Baldwin

HARP

Sena Hornby

PIANO

Kurt Galvan



Saturday, March 19th, 2010 at 7:30 pm
 Ferguson Library, UConn Stamford Campus

Raymond and Beverly Sackler Composition Prize Concert

Honoring J. Mark Scarse, composer

Jeffrey H. Renshaw, *conductor*
 Katie Schlaikjer, *cellist*

Opening Remarks

David G. Woods
 Dean, School of Fine Arts

Remarks by composer

J. Mark Scarse
 (b. 1960)

Arcana, Concerto for Cello and Orchestra
 The Wheel of Fortune
 The Tower Struck by Lightning
 The Chariot of Fire

Katie Schlaikjer, cellist

Premiere Performance
 Winner of the 2009 University of Connecticut Raymond and Beverly Sackler
 Music Composition Prize

Arcana, Concerto for Cello and Orchestra

J. Mark Scearce

2009 Raymond and Beverly Sackler Composition Prize Winner

Arcana, Concerto for Cello and Orchestra, is titled after the Major Arcana of the Tarot deck, the 22 oldest of the 78 cards developed in the 15th century. Used for divination since the 18th century, many scholars claim the Tarot deck has roots far older. The name “tarot” may come from the Italian *tarocco* meaning “the act of deducting” or the Arabic *turuq* meaning “pathways.” Regardless, my Arcana deal with three cards specifically, one for each movement, which I found share the character and spirit of the music as it came to me—“deducing” the “path”.

The first movement employs the tenth card of the arcana: The Wheel of Fortune. This card has changed probably the least since the tarot’s inception, modeled as it is after the medieval concept of *Rota Fortunae*, the wheel of the goddess *Fortuna*. Certainly the most famous musical depiction is the opening of *Carmina Burana* by Carl Orff. My intent, like Orff’s, is to show the beginning of a journey where change is inevitable, where elements of random chance will help or hinder along the way. It also represents the underlying order that the Magician (the composer? the cellist?) attempts to master. What goes around, comes around. And the wheel turns.

The Tower Struck By Lightning is the 16th card in the deck and my center movement. If The Wheel is the most consistent image over centuries, The Tower is the least. Depictions vary from an actual tower to a metaphoric tree, from a devil beating a drum at the mouth of hell to Adam and Eve fleeing The Garden. I chose the Tarot of Marseilles as it merges several of these concepts: bodies falling from a burning tower (still too painful an image to remember now a decade after 9/11), with the Tree of Knowledge at its base. Regardless, The Tower card is an ill omen if drawn. The change inevitable with The Wheel—good fortune or bad—has, with The Tower, taken a decided turn for the worse. It is a blow to the ego at its most benign when reality does not conform to expectation, disillusion and downfall to follow. However, epiphanies and transcendence rise out of the ashes of this experience and the ending of this movement is one of transformation and redemption.

The Chariot of Fire recalls the visions of Ezekiel, bringing us in eternal return to our beginning, though having lived through the experience of the journey and come out the other side to tell about it. The seventh card in the deck, The Chariot implies an assertion of Will and Conquest, Discipline and Impulsivity. For all the internal trials of The Wheel and Tower, The Chariot fights an external battle with a clear goal and plan of action. After The Garden, we become the Hero of our own story, bringing light and clarity as the Greek god Helios driving the Sun’s chariot or the god Krishna in the *Bhagavad Gita* bringing illumination in Arjuna’s chariot. Still, this card, closely associated with The Tower, brings us back to our own path in this world: whether it is our calling, exile, or random journey. The danger is in finding ourselves on the wrong path, overwhelmed, pulled to pieces by forces we do not control, dying before our time. In light of these dangers, the

American Wind Symphony commissions is required reading in most graduate and undergraduate conducting and repertoire courses. An accomplished arranger, his music has been recorded by the Eastman Wind Ensemble on the CBS/Sony Masterworks label and is published by Ludwig Music Publishers and Counterpoint Music Publishing. Performances of his ensembles and arrangements have been broadcast throughout Europe, Australia, Japan, the Netherlands and in the United States on National Public Radio’s “Performance Today” and WGBH Boston’s “Art of the States.”

Students from his conducting studio have won conducting positions in wind bands and orchestras at colleges, universities, conservatories and professional ensembles throughout the United States and Europe. At the University of Connecticut he is Professor of Conducting, conductor of the University Wind Ensemble, Symphony Orchestra, Artistic Director of the Raymond and Beverly Sackler Prize in Composition, Chair of Conducting and Ensembles, and teaches undergraduate and graduate conducting.

The Raymond and Beverly Sackler Music Composition Prize

Sponsored by the University of Connecticut School of Fine Arts, the competition supports and promotes aspiring composers and the performance of their new musical works.

“The Prize is part of a broader structure promoting innovation, inventiveness and the creative spirit within the School of Fine Arts,” says David G. Woods, dean of the School of Fine Arts. “It provides the opportunity for cutting-edge creative exploration and productivity, and will provide the essence of creativity in the artistic program of the School.”

The Prize was established through a generous gift given by Raymond and Beverly Sackler, philanthropists and frequent University of Connecticut donors. The Sacklers fund several important initiatives at the School of Fine Arts, including the Raymond and Beverly Sackler Artist-in-Residence Program, the Raymond and Beverly Sackler Master Artists Institute, and the Raymond and Beverly Sackler Art and Archaeology Lecture Series. The Sacklers were also instrumental in forging an academic partnership between the Metropolitan Opera and the University of Connecticut, which is the first collaboration of its kind between the prestigious opera company and an institution of higher learning. In addition to the Fine Arts programs, the Sacklers also fund numerous other initiatives at UConn, and support the arts, education and medical research at institutions around the world.

Three nationally known and respected musicians were adjudicators for the second annual competition. This year’s jurors were Menahem Pressler, Steven Steele and Craig Urquhart

Past recipients of commissions and prizes from the Raymond and Beverly Sackler Foundation have been Joseph Schwantner, Morton Gould, Michael Torke, Jim McNeely, Karim Al-Zand, Orianna Webb, Gabriela Frank, Daniel Kellogg, Jake Haggie, Stacey Garrop, Rufus Reid, Sheila Silver and Mark Scearce.

Islands. Upcoming projects with the quartet include two performances of the complete Bartok quartets at the University of Connecticut and at the Banff Centre for the Arts.

A dedicated teacher, Katie maintained a private teaching studio in Stony Brook, NY for seven years and has taught cello at Bard Conservatory's Preparatory music program, coached chamber music at New England Conservatory's Extension Division, Stony Brook's pre-college program, Charlie Castleman's Quartet Program (NY) and the Icicle Creek (WA), Mimir (TX) and Apple Hill (NH) chamber music festivals and given master classes at the Cleveland Institute of Music and the University of Delaware. She plays on a cello made by Paolo Castello in Genoa in 1775 and her bow is a Nicholas Maire.

Conductor **Jeffrey H. Renshaw** is acclaimed by critics as a conductor whose performances are “both atmospheric and incisive; tender and gentle and simply beautiful; refreshes the senses,” and is respected worldwide for his dynamic interpretations and extensive command of wind ensemble and contemporary repertoire. His ability to bring out vibrant colors and textures in a wide-range of works, coupled with his expertise in 20th and 21st century music, have earned him a strong following internationally as a conductor, pedagogue, arranger and author.

He received his Master of Music and Doctor of Musical Arts degrees in conducting from the Eastman School of Music. His 1993 appointment as wind ensemble conductor at the University of Connecticut followed a position at the Eastman School of Music as Assistant Professor of Conducting and Ensemble Coordinator.

As a champion of new music, he has conducted over 60 world premieres with new music ensembles, wind ensembles and orchestras. Compositions have been written for him by Pulitzer Prize winning composers Joseph Schwantner, John Harbison, and Morton Gould, as well as Warren Benson, Samuel Adler, Anthony Iannaccone, Daniel Kellogg, Frank Ticheli, Betsy Schramm, Thomas Duffy, Michael Torke, Karim Al-Zand, Gabriela Frank, Orriana Webb, Daniel Kellogg, Lowell Liebermann, Christopher Rouse, Stacy Garrop and Jared Spears.

Acknowledged as one of the foremost pedagogues in conducting, he is in wide demand as a conducting clinician and is the only artist-clinician in conducting for the Yamaha Corporation of America. In 1996, at the request of the American Society of Composers, Authors and Publishers, Dr. Renshaw and the University Wind Ensemble performed at Carnegie Hall to a standing room only audience of the nation's musical elite in a *Tribute to Morton Gould*. In the spring of 2001, Dr. Renshaw was selected to work with Maestro Pierre Boulez at Carnegie Hall on the composer's own *Le Marteau sans maître*. Dr. Renshaw and the University Wind Ensemble are the winners of the 2002 and 2005 Downbeat Magazine Student Music Award for the *Best Classical Instrumentalists*. The Wind Ensemble and Chamber Orchestra returned to Carnegie Hall in the Fall of 2005 with an evening of new works commissioned by Dr. Raymond and Beverly Sackler.

Dr. Renshaw has published over 30 articles about conducting and repertoire published in professional journals and magazines including the *Journal of Band Research*, the *Instrumentalist Magazine* and has contributed several articles to the eight volumes of *Teaching Music through Band Performance*. His book on the

art of the Magus is in reconciling with life as it is, as it comes.

(notes by the composer)

Born in Edina, Missouri in 1960, **J. Mark Scearce** has five degrees in music composition, theory, French horn performance, and philosophy and religion, including the doctorate in composition from Indiana University. His teachers have included John Eaton, Harvey Sollberger, and Donald Erb. With fifty active titles in his catalogue, including musical settings of more than a hundred and twenty texts, Scearce's many works for orchestra, band, chorus, opera, chamber, and ballet have been performed throughout North America, Europe, Asia, and the Pacific.

His compositions have been awarded numerous honors, among them from the Wellesley Composers' Conference (1987), the June in Buffalo Festival (1989), the Atlantic Center for the Arts (1995), the SCI National Conference (1993), Yaddo (1998), Ucross (2008), The MacDowell Colony (2000) and the American Music Center (1996, 1998). His works have been awarded First Prize in five national competitions: the 1982 Chicago Brass Quintet Competition, the 1988 NACUSA Young Composers' Competition, and the 1991 Christensen Prize and 1999 Mu Upsilon Sigma Prize both from Franklin and Marshall College, and the 2009 Raymond and Beverly Sackler prize in Music Composition from the University of Connecticut. In 1993 Dr. Scearce was one of three national winners of the First Triennial Opera Composition Competition sponsored by the Moore Foundation of Texas, and in 1997 was a recipient of Hawaii's first-ever Individual Artist Award for Music Composition awarded by the State Foundation on Culture and the Arts. In 1999 Dr. Scearce was awarded the North Carolina Arts Council Biennial Music Composition Fellowship.

Scearce currently has six works commercially available on compact disc: the Delos recording of the Chicago Brass Quintet ["Virtuoso Brass"], the Warner Bros. recording of Orchestra Nashville ["Conversations in Silence"], the Capstone recording of the Mallarme Chamber Players ["It Won't Be the Same River"], the Centaur recording of his *Magritte Variations* ["Middle Voices"], the Equilibrium recording of his *King of Tonga* ["Shared Visions"], the Albany recording of pianist John Cheek's performance of his *99 Beautiful Names of God*, and his String Quartet 1° (Y2K) recorded by the Fry Street Quartet on a Sony 4-channel SACD.

Dr. Scearce has served as an arts administrator with the Bowling Green (OH) New Music and Art Festival, the Raleigh (NC) Symphony Development Association, and the Indiana University New Music Ensemble. He was Composer-in-Residence at North Carolina State University for two years, and served for four years on the faculty of the University of Hawaii, where he was founder and director of a contemporary music ensemble and new music festival. Following three years as Composer-in-Residence back in North Carolina as part of the national Meet The Composer New Residencies program, Dr. Scearce taught for a year on the visiting music composition faculty of the University of North Texas before accepting appointment as Resident Composer in the School of Music at the University of Southern Maine. He is currently Director of the Music Department at North Carolina State University.

David G. Woods was appointed Dean of the School of Fine Arts at the University of Connecticut on August 1, 2000. He was Dean of the School of Music at Indiana University from 1997-1999. He served as Dean of the College of Fine Arts at the University of Oklahoma from 1991 to 1997. He was the Director of the School of Music at the University of Arizona from 1985 to 1991. From 1974 to 1984 he was Chairman of the Division of Music Education at Iowa State University in Ames, Iowa. He received a Bachelor of Music degree from Washburn University in Topeka and a Master of Music and Doctor of Philosophy degrees from Northwestern University in Evanston, Illinois. He has also studied at the Copenhagen Conservatory of Music and at the Aspen Institute.

Dr. Woods has written numerous books and articles on music education and has presented workshops, lectures and clinics throughout the United States, Europe, Australia and China. He has presented papers and lectures at the national meetings of the Society of Ethnomusicology, the College Music Society, the Music Educators National Conference, the National Association of Schools of Music, the Organization of American Kodály Educators, and the American Orff Schulwerk Association. He is a co-author of JUMP RIGHT IN!, a comprehensive music series for grades K-8. He is co-author of the books, *Teaching Music in the Twentieth Century*, and *Teaching Music in the Twenty-First Century* published by Prentice-Hall. He is the author of *Creating Curriculum in Music*, published by Addison-Wesley. In 1996 he published three books for children: *Phoebe in Her Petticoat*, *Congotay*, and *Bean Bag and Ball Games for Children*. He is a contributing author to *Promising Practices in Pre-Kindergarten Music Education*, *The Handbook for Research in Music Teaching and Learning*, and *The Second Handbook for Research in Music Teaching and Learning*, published by the Music Educators National Conference.

Dr. Woods was a Senior Fulbright Scholar in Iceland in 1981 and completed an extensive research study of the langspil, an Icelandic folk instrument. In 1987 he was a Senior Fulbright Scholar in Australia, where he lectured and initiated research studies in curriculum development in music at the University of Sydney. Dr. Woods is known for his writing, research, and study of early childhood music education. He was the Director of the Music Experience Laboratory for Preschool Children at Iowa State University and at the University of Arizona. He is Past-President of the Midwest Kodály Music Educators of America Association, Past-President of the First Iowa Chapter of the American Orff Schulwerk Association, and former officer with both the Iowa Music Educators Association and the Arizona Music Educators Association. He is known for his pioneering work in curriculum development in music and was the Director of the Ford Foundation American-Icelandic Curriculum Project from 1978-82. He was a recipient of a Project II Grant from the Contemporary Music Project, and developed the first preschool through high school music curriculum design in the country at Colorado Academy in Denver, Colorado. In 1981, Dr. Woods was named Outstanding Teacher of the Year at Iowa State University. In 1992, he was named Outstanding Alumni Fellow by Washburn University. In 1993, he was named Outstanding Administrator of the Year at The University of Oklahoma, in 1995 he received the Governor's Arts Award from Oklahoma Governor Frank Keating, and in 2000 he was included in the *2000 Outstanding Scholars of the Twentieth Century* by the

International Biographical Center in Cambridge, England.

Dr. Woods is a member of the National Society of Arts and Letters. He is an advisory board member of the International Violin Competition in Indianapolis, Indiana. He is the Chairman of the Publications Committee for the College Music Society and serves as a member of the International Advisory Panel for the Frank Callaway Resource Center for Music Education at the University of Western Australia. He has been a member of the Editorial Boards of the College Music Society, the International Council of Fine Arts Deans', FORUM, and the OAKE ENVOY. He is frequently a curriculum consultant for universities in the United States, Canada, Australia, and China. In May 2000, he was a member of the research team which received a two million dollar grant from the National Science Foundation for the Indiana University Digital Music Library Project.

Cellist **Katie Schlaikjer** joined the award-winning Colorado Quartet in July of 2009. She is an accomplished chamber musician having performed throughout the United States, Canada, England, Australia and Israel. In demand as a teacher and chamber music coach, she is a regular guest at the Apple Hill center for chamber music and joined the faculty at the University of Connecticut in the fall of 2010.

A Boston native, Katie attended the Walnut Hill School for the performing arts and the New England Conservatory (BM earned with distinction in performance) where her teachers included Laurence Lesser, Andres Diaz, Peter Stumpf and Eugene Lehner. Katie spent three months as a resident artist at the Banff Centre for the Arts where she performed and studied with David Takeno, Scott St John, John Perry and Edgar Meyer. She completed both her Master's and Doctoral degrees at Stony Brook University where her teachers included Timothy Eddy, Julius Levine and Gilbert Kalish.

During her three-year membership with the Avalon String Quartet she was awarded top prizes from the Concert Artist Guild, the Melbourne International Chamber Music Competition, and the Banff International String Quartet Competition, participated in residencies at Ravinia's Steans Institute, Aspen's Center for Advanced Quartet Studies and studied under the Vermeer and Emerson String Quartets at the Northern Illinois University and Hartt schools respectively. Also with the Avalon Quartet, Katie participated in seminars runs by Issac Stern both in New York at Carnegie Hall and in Jerusalem. Following their final performance at the Stern workshop in Carnegie Hall the quartet was described by the New York Times as "altogether a superb team".

Ms Schlaikjer has performed at the Ravinia, Tanglewood, Aspen, Icicle Creek and Caramoor festivals, collaborated with artists including Renée Fleming, Leon Fleisher, Claude Frank, and Peter Wiley and recorded for the Albany and Naïve Classique labels. Katie is an active participant in NYC's music scene, and has appeared with SONYC (the string orchestra of NYC), Manhattan Sinfonietta, Azure Ensemble, and the new music ensembles Argento and Newband. An advocate of new music, she has worked with many composers including Gunther Schuller, Chen Yi, Laura Kaminsky and Lee Hyla. Over the past year, Ms Schlaikjer's appearances with the Colorado Quartet have included a world-wide live broadcast performance from Symphony Space's 2010 Wall to Wall marathon concert and performances in San Francisco, Ohio, Virginia, Delaware and the British Virgin