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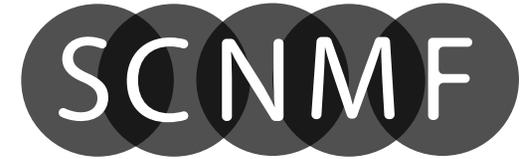
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Space City New Music Festival



Emerging Artist Series

Hosted by

Space City Performing Arts

Featuring

Cameron Leach and
Hub New Music

Martín Quiroga Jr.
Festival Director

Midtown Arts & Theater Center Houston: MATCH

7:00 PM - Monday, July 8th, 2019

Emerging Artist Series - July 8th, 2019

Cameron Leach

I Leave You the Real World (2018)
I. True/False David Skidmore (1982)

Tchik (2003) Nicolas Martynციow (1966)

Le corps à corps (1978, rev. 2006) Georges Aperghis (1945)

A Greek Tragedy (2014) Dave Maric (1970)

Trilogy (2000) Dave Maric (1970)
II. Pelogy
III. Tamboo

Ceci n'est pas une balle (2012) Compagnie Kahlua

INTERMISSION

*Hub New Music*Michael Avitabile, *flute*David Dziardziel, *clarinet*Kate Dreyfuss, *violin*Jesse Christeson, *violoncello*

Asynchronicity (2019) Takuma Itoh (1984)
world premiere

Soul House (2017) Robert Honstein (1980)

I. Bay Window

II. Stairs

III. Alcove

IV. Hallway

V. Backyard

VIII. Landing

IX. Secret Place

Cameron Leach

American percussionist Cameron Leach is a bold performer recognized for his expressive virtuosity, musical athleticism, and daring interpretations. As a soloist and chamber musician, Leach has concertized in the United States, Canada, Europe, and Asia. He has appeared at some of the world's finest institutions, including the Royal Danish Academy of Music, Royal Northern College of Music, Royal Birmingham Conservatoire, Sibelius Academy, and the Norwegian Academy of Music, and notable halls such as the Lila Cockrell Theater, Ohio Theatre, Kodak Hall at Eastman Theatre, and China's National Centre for the Performing Arts.

Devoted to the creation and performance of new music, Leach continues to commission diverse works for solo percussion, with a special focus on electroacoustic and theatrical music.

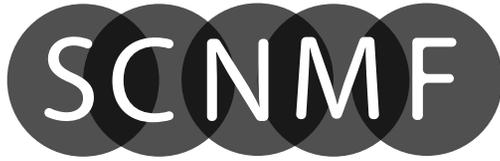
cleachmusic.com

Hub New Music

Called “contemporary chamber trailblazers” by *the Boston Globe*, Hub New Music — comprised of flute, clarinet, violin, and cello — is forging new pathways in 21st-century repertoire. Through creative programming and ambitious commissioning projects, the quartet of “intrepids” (*WQXR*) celebrates the fluidity and diversity of today's classical music landscape. Its performances have been described as “gobsmacking” (*Cleveland Classical*) and “innovative” (*WBUR*).

Fueled by the spirit of collaboration, HNM has brought several large-scale projects into fruition. This includes *Matsuri* with shakuhachi player Kojiro Umezaki and the Asia / America New Music Institute (AANMI), which the ensemble recently presented on a tour of Japan sponsored by the US Embassy.

hubnewmusic.org



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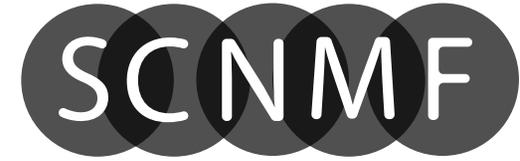
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Space City New Music Festival



Tomorrow's Trails

Hosted by
Space City Performing Arts

Martín Quiroga Jr.
Festival Director

Midtown Arts & Theater Center Houston: MATCH

7:00 PM - Thursday, July 11th, 2019

Tomorrow's Trails - July 11th, 2019

Interaction Yang Ting-Ting (1997)
David Dziardziel, *clarinet*
Kate Dreyfuss, *violin*
Jesse Christeson, *violoncello*

Jitter Ryan Ayres (1994)
Michael Avitabile, *flute*
Jesse Christeson, *violoncello*

A Comet's Journey Victor Artiles (2001)
Cameron Leach, *vibraphone*

Kings Point Suite Stephanie Andrews (1968)
I. Springtime Blues
II. Summer Storms
III. Autumn Evening
IV. Winter Morning
Michael Avitabile, *flute*
Jacob Ottmer, *vibraphone*
Kate Dreyfuss, *violin*

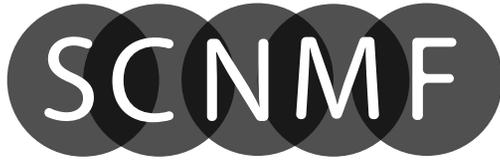
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Tomorrow's Trails - July 11th, 2019

Fraying Echoes Thomas Bailey (1986)
David Dziardziel, *clarinet*
Jacob Ottmer, *marimba*
Jesse Christeson, *violoncello*

Softly Suddenly Matthew Tozer (1982)
Michael Avitabile, *flute*
Cameron Leach, *marimba*
Stephen Rawson, *piano*
Jesse Christeson, *violoncello*

Testing Nathan Mays (1988)
Michael Avitabile, *flute*
David Dziardziel, *clarinet*
Cameron Leach and Michael Cheng, *percussion*
Yang Ting-Ting, *piano*
Kate Dreyfuss, *violin*
Jesse Christeson, *violoncello*
Justin Langham, *conductor*



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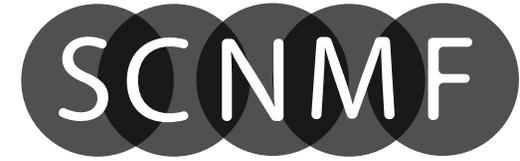
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Space City New Music Festival



Unfiltered Notes

Hosted by
Space City Performing Arts

Martín Quiroga Jr.
Festival Director

Midtown Arts & Theater Center Houston: MATCH

7:00 PM - Friday, July 12th, 2019

Unfiltered Notes - July 12th, 2019

Unfiltered Notes - July 12th, 2019

The Silver Fountain Sameer Ramchandran (1975)
 Michael Avitabile, *alto flute and flute*
 Jacob Elkin, *trombone*
 Cameron Leach, *marimba*
 Yang Ting-Ting, *piano*

Or Jacob Elkin (1990)

- I.
- II.
- III.
- IV.
- V.
- VI.
- VII.
- VIII.
- IX.
- X.
- XI.
- XII.
- XIII.
- XIV.

The Journey John Moody (1961)
 Michael Avitabile, *flute*
 David Dziardziel, *clarinet*
 Jesse Christeson, *violoncello*

Hover Cara Haxo (1991)
 Jacob Ottmer and Michael Cheng - *percussion*

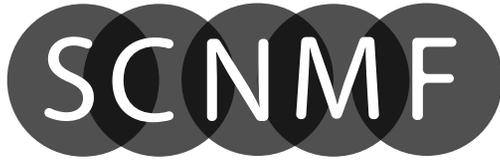
George Solis, *trumpet*
 Michael Cheng, *marimba*
 Kate Dreyfuss, *violin*

INTERMISSION

(re)configurations Haley Olson (1993)
 Kate Dreyfuss - *violin*

Obsessive Snapshots Dayton Kinney (1990)

Michael Avitabile, *flute*
 George Solis, *trumpet*
 Cameron Leach, *marimba*
 Stephen Rawson, *piano*
 Kate Dreyfuss, *violin*
 Justin Langham, *conductor*



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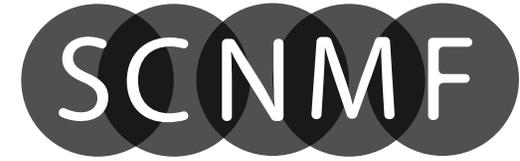
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Space City New Music Festival



Visions at South Main

Hosted by
Space City Performing Arts

Martín Quiroga Jr.
Festival Director

South Main Baptist Church - Houston, TX

5:30 PM - Saturday, July 13th, 2019

Visions at South Main - July 13th, 2019

**Come, Pure Hearts:
Introduction, Theme
and Variations** David Ashley White (1944)

Dedicated to the performer (2013)

Fugue in re* Martín Quiroga Jr. (1987)

**Two Scherzos
Whimsical
Mischievous** Jason Roberts (1980)

Dedicated to the performer (2017)

Daryl Robinson, *organ*

Apollo* James Whitbourn (1963)

Commissioned by the performer (2019)

James Roman, *organ*

Taurus Triptyque* Justin Langham (1990)

**Praeludium in G
dur für Orgel** Samuel Lord Kalcheim (1990)

**Fantasia on a Theme
of Gustav Holst** Aaron David Miller (1974)

*Commissioned by the performer and dedicated to South Main Baptist
Church in celebration of their new Nichols & Simpson pipe organ (2017)*

Daryl Robinson, *organ*

*indicates world premiere performance

missing notes in different ways). Gabriel Fauré later published a version of the hymn for voice and piano using Reinach's transcription and his own accompaniments. —James Whitbourn

Taurus Triptyque—Justin Langham

Named after the astrological sign of the bull, the “Taurus Triptyque” alludes to the French artistic style in which the work is created in three distinct parts. Characteristics of the “Taurus” are represented programmatically throughout the work in a variety of ways, starting from the opening sounds of a bull preparing to charge. The seemingly unstable compound meter found in the outer sections of the piece (2/2 + 3/8) are indicative of a bull's erratic and unpredictable nature. In contrast, the middle section brings a more fluid melodic approach and introduces a new character of the bullfighter, represented by a solo stop in the right hand. The bold and unapologetic “Taurus” theme, heard first in the opening section in the pedal, returns to battle with the bullfighter leading to an elaborate cadenza and dramatic return of the charging bull. Fast notes in the hands and big, bombastic melodies in the pedal are two signatures of the French Toccata style of organ writing, and are the quintessential elements of this piece.
—Justin Langham

Fantasia on a Theme of Gustav Holst—Aaron David Miller (b. 1974)

Fantasia on a Theme of Gustav Holst was composed for organist Daryl Robinson and the dedication of the new organ at South Main Baptist Church in Houston, TX. It is based on the hymn tune THAXTED which originated as a secondary theme for the Jupiter movement in Holst's “The Planets.”

The fantasia opens with a bold statement of the theme in inversion with various melodic and rhythmic ornaments. This theme is introduced with a solo trumpet stop. This opening section slowly dissolves into a quiet section that states Holst's theme in a simpler form. This section features the quiet melodic reeds and mutation stops of the organ. The fantasia concludes with a bravura section twisting the theme through different modal tonalities ultimately resolving in a bold C-major statement of THAXTED.

The piece is designed to illustrate the many colors of the organ blending the lyric nature of Holst's theme with more modern rhythms and counterpoint.
—Aaron David Miller

Come, Pure Hearts: Introduction, Theme, and Variations—David Ashley White (b. 1944)

A composer whose catalogue contains a variety of sacred and secular works, with an emphasis on choral music, David Ashley White is Professor of Composition and Director of the University of Houston Moores School of Music, where he holds the Margaret M. Alkek and Margaret Alkek Williams Endowed Chair. Composed in winter 2013 at the commission of Daryl Robinson, *Come, Pure Hearts* is based on the composer's hymn tune MARGARET (1982), named for Margaret Flowers, onetime parish musician at Palmer Memorial Episcopal Church in Houston. After a brief introduction and statement of the tune, four variations follow, each comprising manipulation of fragments from the original melody. Following a scherzo-like first variation, the following movement not only includes zimbelstern at its joyful climax, but, reflecting the composer's fondness for bell sounds in general, handbells are also employed at the atmospheric conclusion of this variation. The dramatic focus of the overall composition is the third variation for solo pedals, which is then followed by a more lyrical final variation that strongly references the pentatonic nature of the theme.

—David Ashley White

Two Scherzos—Jason Roberts (b. 1974)

The *Two Scherzos* by Jason Roberts were written in 2017 for Daryl Robinson. They are both light-hearted concert pieces. The first makes use of a condensed sonata form, and the second theme makes conscious use of Paul Hindemith's technique of "harmonic crescendi," in which it is the level of dissonance rather than the roots of the chords that drives the progression.

While the first scherzo is vaguely impressionistic, the second is more angular. It makes use of one four-note set throughout. These four notes are heard backwards, inverted and in various combinations. The form is a rondo, in which the central motive alternates with contrasting episodes.

—Jason Roberts

Apollo—James Whitbourn (b. 1963)

Apollo brings together two stories of discovery spanning two thousand years. The musical themes come from the first notated musical work whose composer is known: the first of two hymns to Apollo composed by the Ancient Greek singer Athénaïos in around 128 BC.

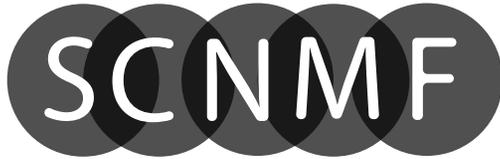
The themes are transformed into a narrative that traces the first ever human spaceflight mission to leave Earth and to voyage to another celestial body—the Moon. Apollo was commissioned by James Roman, an organist working in Houston, Texas, close to the NASA base whose focus is on human space missions, and the theme was chosen to reflect the work's place of origin. The composer and commissioner are grateful to those Houston-based employees of NASA who have graciously provided factual information and brought ideas to the project.

Apollo begins with a bold statement of opening of the first verse of Athénaïos's hymn followed by a flourish that leads to the beginning of the narrative sequence. The narrative starts in the command module as its occupants await ignition, with a gentle throbbing heard from within. Then comes the countdown followed quickly by ignition—an explosion of energy as the rocket is thrust towards the skies. Once in space, the narrative continues with the first naked-eye sight of the far side of the Moon. This section uses the mysterious second verse of Athénaïos's hymn, with its unusual, harmonically-twisting melody. Then comes one of the most famous images of that mission—Earthrise: the first sighting of planet Earth rising above the horizon of the Moon, witnessed by astronauts Commander Frank Borman, Command Module Pilot Jim Lovell and Lunar Module Pilot William Anders. Earthrise leads to another famed moment, when, just before lunar sunrise, the astronauts, in their 1968 Christmas Eve broadcast from the Lunar Module, successively read passages from Genesis, starting with William Anders, who reads the opening verses in the King James Version of the Bible:

"In the beginning God created the heaven and the earth. And the earth was without form, and void; and darkness was upon the face of the deep. And the Spirit of God moved upon the face of the waters. And God said, Let there be light: and there was light. And God saw the light, that it was good: and God divided the light from the darkness."

The slow, loud major chords which represent that moment cascade into the final Paean.

The French hue that pervades the music reflects the circumstances of the discovery of the ancient hymns, which were uncovered in Delphi in 1893 by the French archaeologist Théophile Homolle, and transcribed into modern musical notation by Théodore Reinach the same year (his version of the melody differs slightly from that used in Apollo, since the composer has completed



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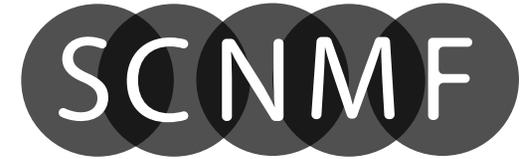
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Space City New Music Festival



Composer Portrait:
Shih-Hui Chen

Hosted by
Space City Performing Arts

Martín Quiroga Jr.
Festival Director

Midtown Arts & Theater Center Houston: MATCH

2:00 PM - Sunday, July 14th, 2019

Composer Portrait - July 14th, 2019

Shih-Hui Chen

Twice Removed (2002)

David Dziardziel - *clarinet*

Messages (2019)

Michael Avitabile - *flute*

David Dziardziel - *clarinet*

Kate Dreyfuss - *violin*

Jesse Christeson - *violoncello*

Cameron Leach - *percussion*

Karl Blench - *conductor*

world premiere

Returning Souls:

Four Short Pieces on Three Formosan Amis Legends (2011)

Kate Dreyfuss - *violin*

A post-concert panel discussion led by Sixto Wagan
will immediately follow today's event.

**The pieces on today's concert will be performed continuously without
pause, please refrain from clapping until the end of the program.*

Composer Portrait - July 14th, 2019

Jake Sandridge is a composer, sound artist, and performer of contemporary art music, with interests in both adaptable-length and traditional fixed-length works for acoustic and electronic media. Jake recently participated in the International Computer Music Conference in New York City, where his interactive sound installation won the prize for 'Best Student Submission'.

— — — — —

Kurt Stallmann serves as Professor of Composition and Theory and Director of the Rice Electroacoustic Music Labs at the Shepherd School of Music, Rice University.

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Sixto Wagan is the inaugural director for the Center for Art and Social Engagement (CASE) at the University of Houston. Prior to this role, he led DiverseWorks as Co-Executive Director and Performing Arts Curator, nurturing artists, communities and emerging arts organizations through commissions and place-based initiatives.

Special thanks to Dr Hsu for his inspiring work; Schubert Huang and Elaine Wong for the text preparation and translation; and Rice Electroacoustic Music Labs for providing technical assistance and equipment.

Messages is funded in part by the City of Houston through Houston Arts Alliance

Born in Taiwan, **Shih-Hui Chen** has lived in the U.S.A. since 1982 and received her doctorate from Boston University. She is the director of *21C: Contemporary Cross-Culture Asian Music Festival* and a Professor of Music at The Shepherd School of Music, Rice University. Her music has been performed by the Philadelphia Orchestra, Cleveland Orchestra, Boston Modern Orchestra Project, National Taiwan Symphony Orchestra, and Utah Symphony. Chen was the recipient of the Koussevitzky Music Foundation Commission, Guggenheim Fellowship, Fulbright Senior Scholar and American Academy in Rome Prize. Her recent recording *Returning Souls* was hailed by Wire Magazine for its “deep musical intelligence.”

Seeking a deeper understanding of her native culture and music, Shih-Hui Chen recently spent two years in Taiwan studying indigenous and Nanguan music (2011 and 2013). Her current projects include *Echoes from Within: A Musical Response to Cy Twombly*; *Withholding the Umbrella* for Chinese Orchestra; *Ten Thousand Blooms, Falling Petals* for the Pacific Rim Music Festival. Her music can be heard in Albany Records, New World Records, and Bridge Records.

— — — — —

Called “contemporary chamber trailblazers” by *the Boston Globe*, **Hub New Music** — comprised of flutists Michael Avitabile, clarinetist David Dziardziel, violinist Alyssa Wang, and cellist Jesse Christeson — is forging new pathways in 21st-century repertoire. Through creative programming and ambitious commissioning projects, the quartet of “intrepids” (*WQXR*) celebrates the fluidity and diversity of today’s classical music landscape. Its performances have been described as “gobsmacking” (*Cleveland Classical*) and “innovative” (*WBUR*). The ensemble’s name is inspired by its founding city of Boston’s reputation as a hub of innovation. Hub New Music is exclusively represented by Unfinished Side.

American percussionist **Cameron Leach** is a soloist and chamber musician who has concertized across the United States, Canada, Europe, and Asia. Leach is the winner of the Percussive Arts Society Solo Artist Competition and Yamaha Young Performing Artist Competition, and was awarded a Performer’s Certificate from the Eastman School of Music. He is a member of Orphic Percussion, the Leach I Peters Duo, and regularly performs with the Columbus Symphony Orchestra. Leach proudly endorses Black Swamp Percussion, Beetle Percussion, Sabian, and Malletech.

— — — — —

Maria Lin holds a master’s degree in violin performance from the Eastman School of Music. She has performed at the Tanglewood, Spoleto (Italy), and Grand Teton music festivals. As a soloist, Maria has performed with the Rockland Symphony, Hudson Valley Philharmonic and National Repetory Orchestra. Since moving to Houston in 2000, she has performed with the Houston Grand Opera, the Houston Ballet, Bach Society, Mercury, and Ars Lyrica.

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Kenya Gillespie is a Japanese-American filmmaker and composer living in Austin, TX. His most recent short film “Jeremiah” received its international premiere at the 2019 Cannes Film Festival (Cinéfondation), and it was also nominated for the short film Queer Palm prize.