

Half Moon at Checkerboard Mesa by Phillip Kent Bimstein (b. 1947)

“Bimstein's compositions make me feel like I've taken a slow drive through a western landscape...” - John Adams

The alternative classical music of environmentalist mayor and former MTV rocker **Phillip Kent Bimstein** has been performed at Carnegie Hall, Lincoln Center, the Kennedy Center, Aspen Music Festival, American Dance Festival, and the Bang on a Can Festival. Bimstein has received grants and awards from the National Endowment for the Arts, Meet The Composer, Continental Harmony, and Austria's Prix Ars Electronica. His CD, *Garland Hirschi's Cows*, released by Starkland, garnered rave reviews around the world. Bimstein has been featured on National Public Radio's “All Things Considered,” and in *Parade* and *Outside* magazines. Bimstein also performs and writes for the chamber folk quartet, blue haiku.

On a summer night several years ago, not far from my home in Southern Utah, an unsuspecting group of frogs sang by a slickrock waterhole up a narrow side canyon in Zion National Park. Little did they know their voices would soon be heard on concert stages all across the world and on the Internet. And they certainly never expected to share the bill with chirping crickets, howling coyotes, and a classical musician.

But I was hiding nearby and had stealthily placed a microphone and a digital recorder at the edge of the waterhole. I also recorded the sounds of coyotes, crickets, rocks, thunder, and the rushing waters of the Virgin River. After transferring these natural sounds into my computer, I shaped and arranged them on my synthesizer keyboard. Finally, I orchestrated the sounds into a piece of music for tape, and wrote an accompanying score for a live musician to interact with the natural sounds. - Phillip Kent Bimstein

Bimstein composed *Half Moon at Checkerboard Mesa* as a part of his three-year *Meet The Composer* residency, which celebrates the landscapes of Southern Utah. It was originally written for Sierra Winds' oboist Stephen Caplan, who premiered the work in Las Vegas, Nevada in 1997.

Bimstein arranged *Half Moon at Checkerboard Mesa* for clarinet for Michael Dean in 1998. Dean premiered the clarinet version at the *NACWPI National Symposium* at Ball State University in Muncie, Indiana in January of 1999. He recorded *Half Moon at Checkerboard Mesa* on his *Red Mesa Trio* CD – available at vcisinc.com. The work has also been arranged for other solo instruments such as horn, trombone, bassoon, flute, and violin.

The sheet music and CD accompaniment for *Half Moon at Checkerboard Mesa* is available from the composer at <http://www.bimstein.com/>.

Texas Tour 2013 Program Notes

Summer Sunrise on the Mississippi by Robert Fruehwald (b. 1957)

There is an eloquence of silence...
There is a haunting sense of loneliness...
The tranquility is profound, infinitely satisfying.

That is all beautiful, soft and rich and beautiful,
A pink flush, a powder of gold, a purple haze.

from *Life on the Mississippi* by Mark Twain

I teach music composition and theory at Southeast Missouri State University. Every day, when walking home, I would see a glint of blue through the trees on the horizon. For many months, I thought I was seeing the sky. Then, one day, I saw a stern-wheel steamboat squarely in the middle of that patch of blue - what I had been seeing was the Mississippi River. Every day after that, I would watch the river and observe its moods. It's been my daily companion ever since.

Recently, our music department at Southeast Missouri moved from the main university campus to a new one on the banks of the Mississippi. Now I observe the river up close. I see different things every day.

I decided to write a piece about the river, a piece that expresses its mood on a warm day, early in the morning, just as my own day would begin. I looked to Mark Twain for some lyrics and found a suitable passage in his *Life on the Mississippi* (published the year before *The Adventures of Huckleberry Finn*). I thought Twain's words would make a great basis for a song, and I think that someday they will; however, instead of a vocal work they inspired me to write this instrumental solo.

When I recorded the river sounds on the CD accompaniment, I put the microphone right down on the Mississippi River (at Cape Girardeau, Missouri). I also recorded some other nearby sounds: birds, cicadas, a passing train, etc. - Robert Fruehwald

Summer Sunrise on the Mississippi was commissioned by Michael Dean. He premiered it on his 2009 tour of universities in Florida. It is on the CD, *Woodwind Music of Robert Fruehwald, Vol. 1* – available at cdbaby.com, [iTunes.com](http://itunes.com) and [Amazon.com](http://amazon.com) for purchase and download.

The sheet music and CD accompaniment for *Summer Sunrise* is available for **free download** at www6.semo.edu/fruehwald/downloads.html.

***Distant Voices* by Robert Fruehwald**

Composer and teacher, **Robert Fruehwald**, grew up in Louisville, Kentucky where he played flute in the Louisville Youth Orchestra. He attended the University of Louisville receiving a Bachelor of Music in Composition (with honors). While in Louisville, he studied composition with Nelson Keyes, Claude Baker, and Dan Welcher, and flute with Francis Fuge. He earned his Master of Fine Arts degree at the California Institute of the Arts studying with Mel Powell, Morton Subotnick, and Leonard Rosenman. He returned to the Midwest to work on a Ph.D. at Washington University in St. Louis. There, he studied under Robert Wykes and finished his doctorate in 1985. Before accepting a teaching position in the late 1980s, Dr. Fruehwald developed a series of programs to print musical examples for scholarly journals and books. In 1989 he took a teaching position at Southeast Missouri State University. Dr. Fruehwald has taught numerous subjects at Southeast including applied composition, music theory, applied flute, electronic-computer music, and the history of modernism. He served as chair of the department of music from 1995-2000. His professional web page is www6.semo.edu/fruehwald/home.html.

Distant Voices was originally composed for flute, oboe, clarinet, and CD. This new version for clarinet and CD was commissioned by Michael Dean. He premiered it on his 2011 tour of Arizona, California and Nevada.

Years ago I became fascinated by the idea that sounds from long ago could be preserved. I read an article about Richard Woodbridge III, who was supposed to have extracted sound from 6,500-year-old Mesopotamian pottery. The recording was supposed to be scratchy and indistinct, but it was supposed to contain the sound of a potter's wheel in addition to vocal sounds. I have never been able to track the recording down, I'm not even sure whether the recording is real or a hoax. Still, the idea of the thing is evocative and it gave me the idea for a piece—*Distant Voices*.

Most of the piece is based on recordings made more than a hundred years ago. These include the sound of a choir of thousands singing Handel in London's Crystal Palace on June 29, 1888, a bit of Brahms, a concert band circa 1900, an advertisement for an Edison phonograph, and the voice of Edison himself. The end of *Distant Voices* was inspired by the Mesopotamian recording. It contains noise, with faint vocal sounds. The very end of the piece includes the most distant sound of all, the sound of the Huygens space probe flying through the atmosphere of Saturn's moon, Titan. - Robert Fruehwald

Distant Voices will be on an upcoming new CD, *Woodwind Music of Robert Fruehwald, Vol. 2*. The CD will be released in 2014 and will be available at cdbaby.com, iTunes.com, and Amazon.com. The sheet music and CD accompaniment for *Distant Voices* is available from the composer at rfruehwald@semo.edu.

***Andy and Me* by Robert Fruehwald**

Andy and Me was commissioned by Michael Dean. He premiered the work at Southeast Missouri State University in Cape Girardeau, Missouri in December of 2006.

Andy and Me is a whimsical look at the relationship between Mike and the newest addition to his family, Andy. The sounds on the CD accompaniment represent (and feature) Andy in a kind of conversation with the clarinet music played by Mike. - Robert Fruehwald

Andy and Me is on Michael Dean's CD, *Desertscape: New Music for Clarinet* – available at cdbaby.com, iTunes.com, and Amazon.com. The sheet music and CD accompaniment for *Andy and Me* is available from the composer at rfruehwald@semo.edu.

***Filtrò poi una luce* by Andrea Ferrante (b. 1968)**

Andrea Ferrante's music is performed regularly throughout Europe, Asia, and the Americas, recorded on the Videoradio - RAI Trade and published by Edizioni Carrara (BG) and Edizioni Simeoli (NA). He currently teaches at the Conservatorio di Musica di Stato "Arcangelo Corelli" in Messina, and serves as the Coordinator of the Education program at the Conservatorio di Musica "Antonio Scontrino" in Trapani.

In 2000, Andrea Ferrante won a competition sponsored by the Italian Ministry of Education, Universities, and Research (MIUR). From 1996 to 1999 he served as the Editorial Director of the Neopoiesis Editrice, winning the important "Diego Fabbri" prize sponsored by RAI-Radiotelevisione Italiana.

Filtrò poi una luce was originally composed for viola and piano. Ferrante arranged *Filtrò* for Michael Dean, who premiered the clarinet and piano version in February of 2011 in Cape Girardeau, Missouri. On his 2011 tour of Arizona, California and Nevada, Dean premiered a new version for clarinet and CD – this was also arranged by the composer for Dean.

Filtrò poi una luce roughly translates as "filtering of the light." Commenting on the meaning of the title, Ferrante said, "As when [in] the morning a ray of sun enters from the window of your room... softly."

Filtrò poi una luce (for clarinet and CD) appears on Michael Dean's just-released new solo clarinet CD, *Mysteries*. The CD will be available at cdbaby.com. The sheet music and CD accompaniment for *Filtrò* is available from the composer at andrea.ferrante@virgilio.it.