

CASTLE MUSIC (*for Piano Four-hands, Percussion, Electronics and Pre-recorded Tape*) was written and premiered at the Dartington Music Festival in South Devon, England in August, 1982. The title of the piece refers to the 14th century Dartington Castle which serves as the festival's concert hall. The music reflects my reaction to the sounds, images and especially the rich historical heritage of the castle which I experienced during my stay there in 1982. The first performance of *Castle Music* was given by pianists Brian Bevelander and Stephen Montague with percussionists Paul Hiley and Frank Denyer and dancers Libby Dempster and Kevin White. Numerous additional performances of *Castle Music* have followed at new music and dance festivals throughout the United States. After performances at the International Electronic Music Plus Festival (Kansas City) and the Society for Electro-acoustic Music (SEAMUS) National Conference at Dartmouth College, *Castle Music* received a recording award from the American Composers Alliance in 1987. The current performance by pianists Brian Bevelander and Nicola Melville with percussionist Michael Udow was recorded in McIntosh Theater at the University of Michigan on May 8, 1999.

SYNTHECISMS NO. 6 (*Nocturne for Percussion Ensemble and Pre-recorded Tape*) is the sixth piece in a series of electro/acoustic compositions written between the years 1987 and 1997. The score was commissioned by Michael Udow for the University of Michigan Percussion Ensemble. At the beginning of the piece, the pre-recorded tape part introduces a musical environment which allows the percussion instruments to focus on their ability to produce a continuous sheen of soft legato sounds and delicate tone colors. A constantly varying series of arpeggios is imitated between the pre-recorded tape part and the keyboard percussion instruments producing a musical texture in which it is difficult to distinguish between pre-recorded tape sounds and the "live" instrument sounds. Other interlocking and more forceful musical gestures interrupt the softer legato sounds at a number of points throughout the piece. The musical notation allows the players flexibility and freedom of phrasing within the context of precise musical boundaries. The marimba solo in the middle of the piece develops out of previously stated musical materials and it emerges out of the texture to serve as a focal point in the musical form. On December 6, 1997 *Syntheticisms No. 6* was premiered and recorded for the Equilibrium label in McIntosh Theater by the University of Michigan Percussion Ensemble directed by Michael Udow.

SYNTHECISMS NO. 2 (*for Piano and Pre-recorded Tape*) is dedicated to the British pianist Philip Mead. The score was premiered by Philip Mead at the 1990 International Computer Music Conference in Glasgow, Scotland. The tape part was realized from material generated at the Koninklijk Conservatorium (Institute for Sonology), The Hague, Netherlands and the Brooklyn College Center for Computer Music. The instrumental part was composed during a residency at the Yaddo Foundation in Saratoga Springs, New York. Composition of the work was supported by a grant from the Aigler Fund at Heidelberg College. Past performances of *Syntheticisms No. 2* include the London City Festival, the Festival of American Music at the Institute for Contemporary Art, London, the Society of Composers (SCI) Region I conference at the

Massachusetts Institute of Technology and the national conference of the Society for Electro/acoustic Music (SEAMUS) at San Jose State University, San Jose, California. In November, 1991, *Syntheticisms No. 2* was selected as the required competition piece in the final round of the national British Contemporary Piano Competition, which was held at Cambridge University, Cambridge, England. Financial support for the performance and the competition was provided by the Sonic Arts Network, London; Cambridge University and the Hinrichsen Foundation. The present performance was recorded by the composer in McIntosh Theater at the University of Michigan on June 8, 1999.

The **SONATA FOR ALTO SAXOPHONE AND PIANO** was written for a concert of new saxophone music at West Virginia University. The premiere with saxophonist Debbi Abbey and pianist Brian Bevelander was on April 1, 1976. The score was subsequently published by Dorn Publications Inc. and is now available through the American Composers Alliance in New York. The *Sonata* is a quasi twelve-tone piece with a series of interrelated themes. The various themes and theme groups are often separated and punctuated by extensive solo and cadenza-like passages. As the piece develops, the style eventually evolves into a rhythmic and jazz-like ending. The performance by saxophonist John Sampen and pianist Brian Bevelander was recorded in Bryan Recital Hall at Bowling Green State University in Bowling Green, Ohio in January 1996.

SYNTHECISMS NO. 5 (*for Piano and Pre-recorded Tape*) is the fifth piece in a series of electro/acoustic compositions written between the years 1987 and 1997. The majority of the pieces in the set feature a prominent solo instrumental part along with live electronics and/or pre-recorded tape. The pre-recorded tape part for *Syntheticisms No. 5* was realized at the Heidelberg College electronic studio in the fall of 1995. The score was completed during a residency at the Yaddo Foundation in Saratoga Springs, New York in March 1996. The piece was premiered by the composer at the Society for Electro/acoustic Music (SEAMUS) national conference at Birmingham/Southern College in Birmingham, Alabama in April 1996. *Syntheticisms No. 5* was recorded in McIntosh Theater at the University of Michigan on May 31, 2000.

SYMPHONY OF DISTANT VISIONS (*for Orchestra and Pre-recorded Tape*) was completed in September 2000. Composition and the recording of *Distant Visions* was made possible through funds provided by the Ohio Arts Council, the Aigler Fund at Heidelberg College and the generosity of the musicians of the Nova Ensemble at the University of North Texas. The title refers to musical visions of the past and the personal history of the composer. *Symphony of Distant Visions* was recorded in Murchison Hall at the University of North Texas in January 2001 with Jason Lim conducting the Nova Ensemble. Brian McDonald, was the recording engineer.



Jason Lim, born in Penang, Malaysia, holds a Bachelor of Music degree in viola performance from the University of North Texas, and has studied at the Hong Kong Academy for the Performing Arts, the Canberra School of Music, and the Australian Institute of Music in Sydney, Australia.

Mr. Lim began his conducting studies in 1995 at the Canberra School of Music which led to an appointment as training conductor with the Canberra Youth Orchestra. The following year Mr. Lim was invited to study at the prestigious Pierre Monteux School for Conductors in Maine, studying under Maestro Charles Bruch. Mr. Lim has conducted the University of North Texas Symphony Orchestra, as well as the Canberra School of Music Symphony and Chamber Orchestras. He also served as the assistant conductor of the Ku Ring Gai Philharmonic Orchestra in Sydney, Australia. In March 2000 Jason was selected to conduct Brian Bevelander's *Syntheticisms No. 4* (for Piano Four-hands, Orchestra and Pre-recorded Tape) for the Society of Electro/acoustic Music (SEAMUS) National Conference at the University of North Texas. Jason's teachers include such prominent maestros as Nicholas Braithwaite, Henry Pisarek, Max McBride, Graham Abbott, Donald Portnoy and Werner

Andreas Albert. Jason Lim is now studying under Maestro Anshel Brusilow at the University of North Texas where he is currently a candidate for the Master of Music degree in orchestral conducting. He has won a number of conducting awards including the New South Wales Ministry of Arts Conducting Scholarship in 1997 and the South Carolina Conductor's Institute Award in 1999. He is also a recipient of the Liberace Foundation Scholarship. Mr. Lim is active as a chamber musician and he is currently a member of the graduate string quartet of the University of North Texas.



As one of America's leading concert saxophonists, **John Sampen** is particularly recognized as a distinguished artist in contemporary literature. He has commissioned over sixty new works, including compositions by Babbitt, Bolcom, Cage and Rands and has premiered saxophone versions of music by Lutoslawski, Stockhausen and Tower.

In 1970, Sampen was recitalist and certificate winner at the prestigious International Geneva Concours in Switzerland. He has soloed with ensembles from all over the world, including the Nedo Symphony Orchestra, Orchestra Internazionale d'Italy, New Mexico Symphony and Pittsburgh New Music Ensemble.

As recipient of NEA and Meet the Composer grants, John Sampen has been involved with commissions and premieres of new music by Albright, Babbitt, Martino and Subotnick. His London premiere of Subotnick's *In Two Worlds* with the Electric Symphony featured him as the first classical performer to solo on Yamaha's WX7 Wind Controller. The performance inspired an English critic to write of "the excellence, the musicianship and the total involvement of John Sampen . . . tremendous passion and eloquence."

Sampen has recorded with Belgian and Swiss National Radio and is represented on the Orion, CRI, Albany and Capstone record labels. A clinician for the Selmer company, he has presented master classes at important universities and conservatories throughout Europe, Asia and North America. In addition to contemporary literature, Sampen regularly performs traditional saxophone repertoire in recital with pianist/composer Marilyn Shlude. He holds degrees from Northwestern University and has studied with Frederick Hemke, Donald Sinta and Larry Teal. Dr. Sampen is a Distinguished Artist Professor at Bowling Green State University and is President of the North American Saxophone Alliance.



Michael Udow - Principal percussionist The Santa Fe Opera (1968 - present); Professor of Percussion the University of Michigan (1982 - present). Performs with Keiko Abe, Summit Brass, Equilibrium Dance & Percussion Theatre. Significant Multiple percussion experiences: 1984 American premiere (stage role, Drummer/Madman) The Santa Fe Opera - Hans Werner Henze's *We Come to the River*, Dennis Russell Davies, conductor; World Premiere - Concerto Soloist - Buffalo Philharmonic - David Felder's *Between* for solo percussion and orchestra, Jesse Levine, conductor. An Evening of the Three Solo Percussion Works of Herbert Brün. Formerly - Ensemble Member: New Orleans Philharmonic, Blackearth Percussion Group, Tone Road Ramblers, Santa Fe Chamber Music Festival, Detroit Chamber Winds, University of Illinois Contemporary Chamber Players. Other: composer, instrument designer, poet, producer.

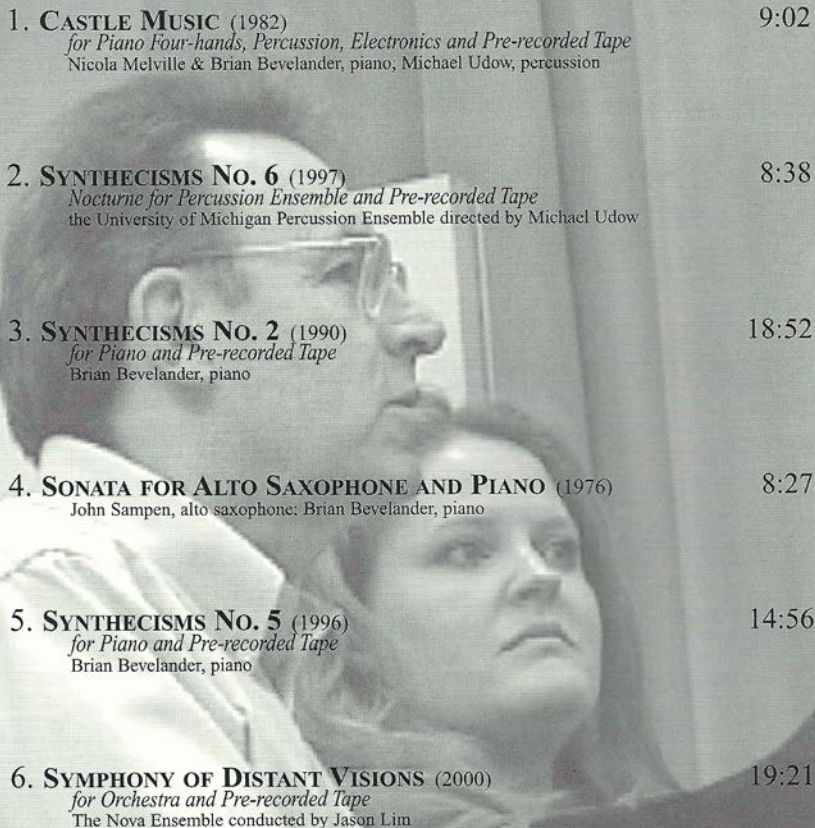
Selected Discography: The Santa Fe Opera: The Mother of Us All - Virgil Thomson; Raymond Leppard cond.; New World Records NW288/289; New Orleans Philharmonic, Werner Torkanowsky, cond. - works by Colgrass, Hovhaness, Rorem, Floyd - Orion ORS 7268;

Marimba Spiritual - Keiko Abe, *Conversation in the Forest I* - Xebec XECC-1007; Conversation - Keiko Abe and Michigan C.P. works by Abe, Nishimura, Udow and Wada - Xebec XECC-1003; Intersections & Detours - Tone Road Ramblers works by Martirano, Udow - Einstein 007; Gringo Blaster - Michael Kowalski, *Vapor Trails* - Einstein 008; The Beastly Beatitudes - Morgan Powell, *Duet II* and *Fine Tuning* - Einstein 009; Morgan Powell Compositions - THO Opus One 164; Portraits of Three Ladies (American) - Edwin London - New World Records 80562-2; Blackearth Percussion Group works by Cage, Harrison, Albright, Miller, Garland, Bertoncini - Opus One 22; Herbert Brün Compositions - *Trio for Flute, Double Bass and Percussion*; *Nonet* - Non-Sequitur 1-3; The Shattered Mirror - works by Michael Udow - Equilibrium EQ1; Border Crossing - Equilibrium EQ2; Soundscapes - Mayumi Hama - *Marimba Spiritual* - Equilibrium EQ33; Over the Moon - Michael Udow - *Over the Moon, Tennei-Ji, Stepping on Stars* - Equilibrium Label



Nicola Melville is a native of New Zealand, and a graduate of the Victoria University of Wellington School of Music. She won the National Concerto Competition and the Auckland Star Concerto Competition, and was also a prize winner in the Kerikeri Piano Competition and the TVNZ Young Artists Competition. She is a Recording Artist for Radio New Zealand, and has been broadcast regularly in recital for fifteen years as a solo pianist and collaborative artist. She has toured New Zealand many times under the auspices of Chamber Music New Zealand and the QE II Arts Council, and has been a featured artist in the biannual International Festival of the Arts. Nicola holds a Masters degree and D.M.A. from the Eastman School of Music, where she was awarded the Lizzie T. Mason prize as Outstanding Graduate Pianist, and was also the recipient of the prestigious Performer's Certificate. In addition, she is a past winner of the SAI International Concerto Competition at The Chautauqua Summer Festival. She has toured extensively in the Northeast and Midwest as a soloist and chamber musician, and has been heard in concert on CBC, WBFO, WRUR and Chinese National Radio. Nicola has a special interest in contemporary music, having commissioned and premiered many works by composers in the

United States and in New Zealand, and she was a founding member of the contemporary chamber music group, The Gerstl Ensemble. She is currently on the piano faculty at Heidelberg College, Ohio, and has also served on the faculty at the University of Evansville, Indiana. Nicola has recorded for the Equilibrium label, and her CD of the piano rags of American composer William Albright will be released in 2001.

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- 1. CASTLE MUSIC (1982)** 9:02
for Piano Four-hands, Percussion, Electronics and Pre-recorded Tape
Nicola Melville & Brian Bevelander, piano; Michael Udow, percussion
 - 2. SYNTHECISMS No. 6 (1997)** 8:38
Nocturne for Percussion Ensemble and Pre-recorded Tape
the University of Michigan Percussion Ensemble directed by Michael Udow
 - 3. SYNTHECISMS No. 2 (1990)** 18:52
for Piano and Pre-recorded Tape
Brian Bevelander, piano
 - 4. SONATA FOR ALTO SAXOPHONE AND PIANO (1976)** 8:27
John Sampen, alto saxophone; Brian Bevelander, piano
 - 5. SYNTHECISMS No. 5 (1996)** 14:56
for Piano and Pre-recorded Tape
Brian Bevelander, piano
 - 6. SYMPHONY OF DISTANT VISIONS (2000)** 19:21
for Orchestra and Pre-recorded Tape
The Nova Ensemble conducted by Jason Lim

NOVA, the new music forum at the University of North Texas, is a venue for the performance of recent chamber works by established and emerging composers, as well as significant repertoire from the past century. The NOVA ensemble is dedicated to the performance of works which represent a diversity of musical, aesthetic, and cultural influences.

NOVA ENSEMBLE
CONDUCTED BY JASON LIM

VIOLIN

Daniel Kaplunas, concertmaster
Daniel Anchondo
Joan Avant
Nina Bishop
Edmond Chan
Jared Chiarchiaro
Allan Espinosa
Michael Galvin
Daniel Golleher
Iskandar Kamilov
Reva Kuzmich
Shelli Matthews
Carrie Roth

VIOLA

Eric Jones
Daniel Rodriguez
Jessica Phinney
Lamar Smith

CELLO

Maria Jeffers
Jeong A. Lee

BASS

Eric Fischer
Joseph Kaufman
Jacob E. Newcomb

FLUTE

Luke Franco
Jennifer Wilhelms - piccolo

OBOE

Michael Adduci
Victoria Ramsey

CLARINET

Brenda Bochar
Stephanie Escalante

BASSOON

Anna Claire Ayoub
Nicole Lehning

FRENCH HORN

Denise Glosup
Kate Pritchett
Reynaldo Ramirez
Becky Schultz

TRUMPET

Remus Morosan
Arturo Rocha
David Shippis

TROMBONE

James Kazik
Dan West

TUBA

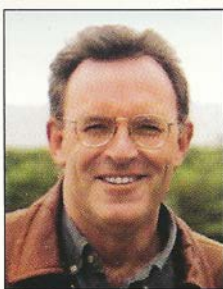
Darren A. Delaup

TIMPANI

Paul Gibson

PERCUSSION

John Colaruotolo
Tom Del'Omo



Composer/pianist Brian Bevelander was born in Boston, Massachusetts, and received his education at the New England Conservatory of Music, Hartt College of Music, Boston University, and West Virginia University (D.M.A.). After receiving a Doctor of Musical Arts degree in Composition, he did additional graduate study at Brooklyn College, Dartmouth College and Boston University. His principal composition teachers were Thomas Canning at West Virginia University and Hugo Norden at Boston University. His composition experience includes residencies at The Danish Institute for Electro/acoustic Music (DIEM), Aarhus, Denmark; The Koninklijk Conservatorium (Institute for Sonology) Den Hague, Netherlands; The Tyrone Guthrie Centre, County Monaghan, Ireland; the Instituut voor Psychoacustica en Elektronische Muziek (IPEM/BRT), Gent, Belgium; The Corporation of Yaddo, Saratoga Springs, New York; The Virginia Center for the Creative Arts and The Edward MacDowell Colony. Besides a number of radio broadcasts in the United States, his music has also been broadcast by Danish Radio, Belgian Radio, Radio Moscow, VPRO Radio,

Netherlands and many other venues. His music has been published by the American Composers Alliance, Dorn Publications, Inc., Branden Press, Opus One Records, Capstone Records and Equilibrium Records. Currently he is employed as a Professor of Composition at Heidelberg College in Ohio and he is active as a performing pianist. Many of his electro-acoustic compositions are performed on a regular basis in Europe and in the United States. A number of his pieces have been premiered or performed on national and international music venues such as the International Computer Music Conference, Glasgow, Scotland; The International Electronic Music Plus Festivals and a number of national and regional conferences sponsored by the Society of Composers (SCI). Other performances include the Festival of American Music at the Institute for Contemporary Art, London; the London Almeida Festival; the Project Arts Centre, Dublin, Ireland; The London City Festival; the Dartington Festival, South Devon, England; and the Australasian Computer Music Conference at Victoria University, Wellington, New Zealand. Virtually all of his electro/acoustic pieces have been performed at Society of Electro/acoustic Music (SEAMUS) national conferences. In 1991 his composition *Syntheticisms No. 2* (for Piano & Pre-recorded Tape) was selected as the required piece in the final round of national competition in The British Contemporary Piano Competition (Cambridge University, England). In 1988 his *Syntheticisms No. 3* (for Saxophone, Electronics & Pre-recorded Tape) was premiered at the World Saxophone Conference in Tokyo, Japan.

In 1987 he received a recording award from the American Composers Alliance which was followed by two Individual Artist Grants from the Ohio Arts Council. He has received grants and/or financial support from The National Endowment for the Humanities, The Hinrichsen Foundation, the Aigler Fund, Title III Government stipends, The Sonic Arts Network of London, Meet the Composer and Heidelberg College. In 1991 his composition *A Letter from Nathaniel Giles* was premiered by the Toledo Symphony Music Today Ensemble and was later recorded on the Opus One label by the Collaborative Arts Chamber Ensemble. In 1994, Bevelander's *Syntheticisms No. 4* (for Piano Four-hands, Orchestra and Pre-recorded Tape) was premiered, broadcast and recorded for the Capstone CD label by the Aarhus Symphony Orchestra in Aarhus, Denmark. In addition to his electro-acoustic works, his compositions include chamber music, orchestral works, concertos and solo pieces.