

ABOUT: TREEFALLS & THE CONCERT SERIES

*Treefalls* is a non-profit organization dedicated to the presentation of unperformed and under-performed contemporary chamber music. Through our series of free concerts, we endeavor to offer the public inventive and creative new works performed by talented, professional musicians who support New Music. We will select fresh, original works from our open Calls for Scores, Commissioning Projects, and active research in the field. Our mission is to transform current opinion of the concert hall – if only a little – and inspire a new generation of composers and performers in our community.

THANK YOU

*Treefalls gratefully acknowledges the following patrons for their support of our 2014 season:*

<p><b>Sequoia</b> (\$5,000+)</p>	<p><b>Redwood</b> (\$1,000 - \$4,999)</p>	<p><b>Douglas-Fir</b> (\$250 - \$999)</p> <p>Anonymous Bill Barnet Hub-Bub Spartanburg</p>
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*These free concerts are made possible by individual contributions from the community. Please consider supporting the series through a charitable, tax-deductible gift.*

*Donations can be made out to HUB-BUB, citing Treefalls as the Program of Support. For a gift of \$100 or more, patrons may reserve one seat for the entire 2015 Treefalls season.*

**Treefalls:** *New Music and HUB-BUB of Spartanburg present*

# One

Friday, May 30, 2014, 7:30pm

**The Showroom, HUB-BUB**

*An Invocation* (2008) ..... Jeffrey Beam

*An Invocation* (2012)..... Steven Serpa

*Ian Jeffress, saxophone  
Mary Irwin, violin  
John Ravnar, viola  
Ruth Berry, cello*

*blackbirds* (2014)..... D. Edward Davis

*Brian Gencarelli, bass*

*Inner Voices* (2006) ..... Mark Kilstofte

- I. *Ricercare doloroso*
- II. *Turkey Trot*

*Petrea Warneck, oboe*

## INTERMISSION

*Selections from*  
*Five Characters from David Copperfield* (2003) ..... Stephen Lias

- II. *Traddels*
- III. *Emily*
- IV. *Mister Micawber*

*Ian Jeffress, saxophone*

the Sea (2013)..... Peter B. Kay

- I. Evening dances gently on the water
- II. Drowning shore

*Brenda Leonard, cello*  
*Ben Smith, cello*

**INTERMISSION**

Web (2013).....Scott Robbins

*Scott Robbins, ukulele*

Synthetic Dances (2008).....John Valerio

- I. Allegro con brio
- II. Moderato
- III. Allegro

*Caroline Ulrich, flute*  
*Petrea Warneck, oboe*  
*John Ravnan, viola*  
*Ian Bracchitta, bass*  
*Courtney McDonald, percussion*

**JOHN VALERIO** is a composer, jazz pianist, and author from Philadelphia, Pennsylvania. He earned a doctorate in Music Composition from Temple University and has written numerous works for a variety of voices, instruments and ensembles in classical and jazz idioms that have been performed throughout the United States. In addition to *Synthetic Dances*, other recent works include *Synthetic Waltzes* performed at the Chamber Innovista series and *Subliminalization* performed by the Rosewind Duo, both at the University of South Carolina. He has performed with several outstanding jazz artists including: Lee Konitz, Jon Faddis, Stanley Clarke, Chris Vadala, John Swana, Gerald Veasley, Winard Harper, Ralph Bowen, Steve Gilmore, and Jan Metzger. His first album as leader, *The Altoona Sessions*, with bassist Tom Hildreth for ViVadagio Records was released in 2006. He has written eight books on jazz piano playing that sell worldwide and History of Jazz textbook. Dr. Valerio currently plays throughout the Carolinas and teaches Music Theory, Piano, Improvisation, Composition, Orchestration, and Jazz History, at the University of South Carolina and Newberry College. He also has taught at Temple University and the University of North Carolina- Charlotte.

**PETREA WARNECK** performs extensively throughout the Carolinas as an orchestral and chamber musician. She is a member of South Carolina Philharmonic and performs as substitute oboist with the North Carolina, Charlotte, Charleston, Greenville and Spartanburg Symphony Orchestras. She is the oboe instructor at Furman University and the SC Governor’s School for the Arts in Greenville, SC, and Clemson University. Ms. Warneck obtained a Master’s degree from the University of South Carolina and a Bachelor’s degree from the Ithaca College School of Music. Ms. Warneck presents Master Classes and Reed-making Workshops from coast to coast – including the Thornton School of Music at the University of Southern California, the University of Alabama, the University of Louisville, Music For All Festival in Indianapolis, and at the College Conservatory of Music in Cincinnati (CCM), where she is a regular Guest Lecturer. She is a member of the artist faculty of the Furman Band Camp, Oxford Oboe Camp in Georgia, and the Midwest Oboe and Bassoon Camp in Ohio. Ms. Warneck plays on the Yamaha Custom Oboe 841 and is a Yamaha Performing Artist through Yamaha Corporation of America.

**NOTES ON A PAGE  
 REMAIN MUTE  
 UNTIL PERFORMANCE  
 GIVES THEM VOICE**



May is  
**National  
 Chamber Music  
 Month**  
 POWERED BY  
 Chamber Music America

NACUSA Young Composers Award, ASCAP Foundation Grant to Young Composers, American Music Center Composer Assistance Award, Florida Individual Artist Fellowship, multiple awards from ASCAP and commissions from the SC Music Teachers Association, as well as other awards. Among those who have performed, commissioned or commercially recorded Scott's works are the Czech Radio Symphony, Warsaw National Philharmonic, Loudoun Symphony Orchestra, Moyzes Quartet, Ensemble Radieuse, Trio Chromos, Gregg Smith Singers, and Dale Warland Singers.

**STEVEN SERPA** earned his master's degrees in composition from the Hartt School and early music performance from Longy School of Music. The Cerddorion Vocal Ensemble awarded him 1st prize in their 2014 Emerging Composers Competition, and he was a finalist for the American Prize in Choral Composition in 2013. His cantata Heaven's Birds was composed for a benefit concert for the AIDS Action Committee of Boston. Thyrsis & Amaranth, a one-act opera, was part of Halifax Summer Opera's 2012 season. Other recent commissions include Images des films de Jean Cocteau, for woodwind quintet, and An Invocation, for oboe and strings. His fable-ballet Le Cigale et la fourmi will be featured in the 2014 Hartford New Music Festival, and a violin/harp duo, shadow-list songs, was commissioned for Providence Premieres' 2014 season. Currently, Steven is a doctoral candidate at the Butler School of Music of the University of Texas at Austin.

**BENJAMIN SMITH**, a native of Spartanburg, holds a B.A. in Music and a B.S. in Finance from The Florida State University, an M.M. in Music Business and Entertainment Industries from the University of Miami, and a J.D. from the University of Memphis. He is an active performer in Western North Carolina and the Upstate of South Carolina, playing with the Brevard Philharmonic, Appalachian Festival Orchestra, Hendersonville Symphony and the Spartanburg Philharmonic. He is a member of the Café String Quartet and Cello Times Two. Dr. Smith is on the faculty of Montreat College where he teaches courses in music and music business.

Dr. **CAROLINE J. ULRICH** is Principal Flute with the Greenville Symphony Orchestra and is on the faculty at South Carolina Governor's School for Arts and Humanities. She has frequently been featured soloist with the GSO and other ensembles, performing works of Bach, Mozart, Chaminade, Gluck, Godard, and most recently, Lukas Foss. Caroline is active in chamber music both in solo recitals and as part of the GSO Spotlight Series. She has held positions with the Springfield (IL) Symphony, Cedar Falls/Waterloo Symphony, Asheville Symphony, and Augusta Opera, and has played in the orchestras of Broadway Touring shows at the Peace Center. Both the Master and Doctor of Musical Arts degrees were earned from the University of Illinois, Urbana/Champaign, and the Bachelor of Music degree from Florida State University. Her primary teachers were Charles DeLaney, Alexander Murray, and Felix Skowronek. She has also worked with William Bennett, Carl Hall, Paula Robison, Stephen Preston, and Kyril Magg.

## ABOUT: THE MUSIC

*An Invocation* was commissioned by the oboist Josh Hall, a friend and colleague. It is the first in an ongoing series of commissions from Josh for companion works to Mozart's Oboe Quartet in F major, K. 370. The request came in the summer of 2011, and I was initially very excited to write the piece. Work proceeded through the fall of that year, and though sketches and other ideas came quickly, nothing was coming together. I grew less excited about the oboe quartet and more and more frustrated. Two things were able to turn that frustration around for me: the first was talking about the Mozart quartet with Josh, and the second was coming across a poem by Jeffery Beam, one of my favorite poets. The Mozart inspired me in structuring my ideas. As for Jeffery Beam's poem, I always find his work evocative. The poem in particular that inspired me this time I titled this oboe quartet work after, *An Invocation*. It is a litany of half statements and half responses, full of color, scent, and imagery. The lines invoke the powers of nature and the senses with moments like this:

From cedar's green feathers cedar's red odor

From moss's cool fever earthworm's glowing

or the very last lines of the poem:

From sunlight through trumpet vine flame in the belly

From tears' shivering sorrow joy reshaping

From veronica & chickweed earth warmly responding

From mountain's re-greening eye filled with blue

Throughout the text, there are glimpses of natural majesty, both large and small. The lines contrast flashes of happiness with moments of melancholia and other moments of yearning all of which I reacted to musically in my oboe quartet.

*Inner Voices* was commissioned by Petrea Warneck in honor and memory of her teacher and mentor, the esteemed oboist John Mack. Though I never met him, I feel I have come to know him in a very real way in composing this piece. As the title suggests, the composition is in fact a polyphonic work for solo oboe. (The first movement is even notated for three, sometimes more, individual voices.) It also hints at the ways influential figures can shape one's internal dialogue. In seeking a foray into the project, I ultimately decided to use the dates of Mack's tenure with the Cleveland Orchestra (1965-2001) as a digital *soggetto cavatto*. Each expository section of the *Ricerca* (literally "to search out") *doloroso* is based on a motive represented by the integers 1, 9, 6 and 5 (C#, A, F#, F), while those of an episodic nature feature 2, 0, 0 and 1 (D, C, C, Db) in various transformations. The movement is intended to be evocative and elegiac—an homage to a beloved mentor and friend—while the form symbolizes the discipline of the man. In contrast, *Turkey Trot* reflects my desire to write a

polyphonic companion for the first movement, as well as my fascination with the now-infamous story of the dancing turkey (which I have never witnessed, by the way), so much a part of John Mack lore and legend. Here, too, the idea is to depict polyphonic strata with a single “voice” while maintaining the levity and the verve of the dance. If the registral dexterity of the work is not demanding enough, the stamina it requires makes it a tour de force for the oboist.

In ***blackbirds***, for bass and electronics, slow melodies are sped up to imitate the complex three-part song of a Red-winged Blackbird.

***the Sea*** Though inspired by Debussy's piece, this work is not meant to imitate or answer the famous *La Mer* ("The Sea"), rather, it is another perspective of a shared thing. In the first movement, the free and fluid dialogue between the two cellos invokes an image of evening's fading light playing upon calm, rolling waves. The lines play off of one another, dancing and floating until they fade into night. In the second movement, ripples and waves bump into each other. Asynchronous cycles overlap and come together, swirling around each other, dissipate, and build again. Accompanied by the sounds of glass bottles being struck, the two cellos climb from the depths of their instruments to a screaming climax.

***Five Characters from David Copperfield*** Charles Dickens is known for creating some of the most memorable characters in all of English literature. In his great novel “David Copperfield”, the main character learns about himself and all of humanity through his interactions with the good, bad, lonely, merciless, and faithful people that surround him. This composition by Stephen Lias attempts to capture some of these characters and portray them through music. *Traddles* is clumsy, shy, and funny. He is not very smart, but he has a heart of gold. He is not handsome (his wiry hair always sticks straight up), but he is a true friend who can be trusted in every situation. He is in love, but cannot afford to marry. Still, he sees his fiancée once a week and when she is not there, he thinks of her and dances around his empty apartment. *Emily* is an orphan who spent her childhood by the sea, always dreaming of seeing the wider world and raising her status in life. When she became a beautiful young woman, and was engaged to marry an honest fisherman, she was lured away by a handsome rich man from the city who promised to “make her a lady.” After traveling together for a year, he grew tired of her and abandoned her in a foreign country. Her spirit and reputation were broken, she was ashamed to return to her home. Where will she find healing now that all her hopes have been destroyed? *Mister Micawber* has some money today, so he puts on his finest clothes and struts around town like a peacock, greeting acquaintances and buying little gifts for people. He’s thinking of becoming a lawyer. Suddenly a bill collector shows up, and Mister Micawber’s money is gone. He is in despair! He writes a suicide note and makes out a will. He tells his wife to remarry and kisses his children goodbye. An hour later, Mister Micawber has gotten a small loan, paid his bill, and washed his face. He waves at passing carriages and buys an expensive dinner. He’s thinking of becoming mayor.

*Songs of a Sourdough* is available on Centaur Records. In 2011 his work *Mélange of Neumes* was voted Best New Published Work by the National Flute Association, and his pieces are regularly featured at major national and international conferences including the International Trumpet Guild, the North American Saxophone Alliance, and the ISCM World Music Days. He is also active as a composer of theatrical incidental music and served for eleven years as Composer in Residence and Music Director at the Texas Shakespeare Festival. Stephen Lias received degrees from Messiah College, Stephen F. Austin State University, and Louisiana State University. His teachers have included Dinos Constantinides, Dan Beatty, and Darrell Holt. Dr. Lias currently resides in Nacogdoches, Texas where he is Professor of Composition and Theory at Stephen F. Austin State University.

**COURTNEY MCDONALD** is an active orchestral and chamber percussionist in both Atlanta, GA and Greenville, SC. She is principal percussionist with the Columbus(GA) Symphony Orchestra and the Greenville Symphony Orchestra, and performs regularly with the Atlanta Opera and Atlanta Ballet orchestras. As principal percussionist of the Greenville Symphony, this fall Ms. McDonald will be performing the southern premier of Avner Dorman's duo percussion concerto, *Spices, Perfumes and Toxins* on the GSO's chamber orchestra series. This past fall she served on percussion faculty at Furman University, and continues to give regular masterclasses at Greenville's Fine Art Center. Ms. McDonald graduated summa cum laude from Boston University's College of Fine Arts where she performed as tympanist with the prestigious Back Bay Chorale, the Cantata Singers, and as percussionist with the Boston Modern Orchestra Project. In her free time, Ms. McDonald is an avid cyclist who enjoys riding in the mountains of North Georgia and upstate South Carolina.

**JOHN RAVNAN** has been recognized by Chamber Music America as one of the nation's leading chamber music educators. He is a former member of the Atlanta Chamber Players, the Atlantic String Quartet, and guest artist with many distinguished ensembles including the Borodin Trio, the Kandinsky Trio, and the Bach Dancing & Dynamite Society. John premiered works by Pulitzer Prize-winning composer John Harbison and Jon Jeffrey Grier. He appeared several times on National Public Radio's Performance Today, and on CBC radio in Canada. He teaches the Honors Chamber Music classes at the Fine Arts Center in Greenville, SC.

**SCOTT ROBBINS** teaches composition and music theory at Converse College. He joined the faculty at the Petrie School in 1998 and served as chair of the Department of Musicology and Composition from 1999-2005. A native of Boone, North Carolina, Dr. Robbins began his musical training as a drummer and guitarist in rock bands, and his music frequently retains aspects of his popular music background. His compositions are widely performed and professionally recognized, having received over 50 awards, including the Clefworks Composition Competition, Second International Sergei Prokofiev Composition Competition, Yale University's Norfolk National Composition Prize,

**RUTH BERRY** is cellist and founding member of the Fenimore String Quartet, the Magellan String Quartet and the Continuo Collective of the South. She gives recitals of popular classics with Ensembles Intermezzo, performs with and is Artistic Director of the musician-run chamber orchestra, Lyra Vivace, and manages a unique musician booking service, *In Praise of Music*. During the summers, she performs with the Glimmerglass Opera Orchestra. She received a B.Mus from Boston University (where she studied cello with Leslie Parnas and received the Edwin E. Stein Award for Excellence in the Arts). Her graduate studies at Cornell University were in musicology, analytical techniques and performance practice. Ruth lives in Evans, GA.

A native of Westchester County in New York, **IAN BRACCHITTA** performs as a bassist in the classical, jazz and popular idioms. He is the assistant principal bassist of the Greenville Symphony and principal bassist of the Spartanburg Philharmonic. Ian performs frequently in the bass section of the Charlotte Symphony Orchestra and performs as a jazz bassist in many of their Pop's programs. Performances with the Charleston (SC) Symphony. Jazz performances with Dianne Schuur, Kevin Mahogany, Hod O'Brien, Chris Vadalla, John Stowell, The Nelson Riddle and Cab Calloway Orchestras. He has performed with the national Broadway tours of A Chorus Line, Annie Get Your Gun, West Side Story, Grease, Victor Victoria, Chicago, The Sound Of Music, The Scarlet Pimpernel, Ragtime, Fiddler on the Roof, The Producers, The Boyfriend, Annie, Camelot and Sweet Charity. Appearances with Burt Bacharach, The Fifth Dimension, Martin Short, Shirley Jones and Carol Channing among others. Ian has performed on numerous regional commercials and industrial soundtracks. He is on the adjunct faculties of the South Carolina Governor's School for the Arts and Humanities, Furman University, University of North Carolina-Asheville, Clemson University and Converse College. He received a Bachelor of Music Performance degree from the University of Massachusetts, Amherst, studied jazz at the Berklee College of Music in Boston and attended the Westchester Conservatory during High School.

**D. EDWARD DAVIS** is a composer of electronic and acoustic music. His work engages with the sounds of the environment, exploring processes, patterns, and systems inspired by nature. Recent performers of his work include violinist Erik Carlson, pianist Ingrid Lee, Rootstock Percussion Trio, the Wet Ink Ensemble, and members of the Perlman Music Program. His compositions are featured on the Spectropol Records compilation Possible Worlds, Vol. 2, and on recent recordings by Eric Honour (Phantasm: Music for Saxophone and Computer) and Erik Carlson (Music for Violin). He participated in the EcoSono Institute (Anchorage, AK) in 2013, and in 2012 he attended the Nief-Norf Summer Festival (Greenville, SC) and the Summer Institute for Contemporary Performance Practice / SICPP (Boston, MA). He was also selected as a Composer Fellow for the 2012 Other Minds Festival in San Francisco. Davis is currently in the PhD program at Duke University, where he studies composition with Scott Lindroth and John Supko. He also has degrees from Brooklyn College (Master of Music,

2006) and Northwestern University (Bachelor of Music, 2002), and his former teachers include David Grubbs, Amnon Wolman, Amy Williams, and Jay Alan Yim.

A South Carolina native, **BRIAN GENCARELLI** is Principal Double Bass of the GAMAC Chamber Orchestra. He received his Master of Music in Double Bass performance at the University of Georgia where he studied with internationally renowned soloist Milton Masciadri. He received his Bachelor of Music Education degree from the University of South Carolina where he studied with Samuel Douglas and Tim Easter. He is an active performer with the Greenville Symphony Orchestra, The Greater Anderson Musical Arts Consortium, and many other regional orchestras. He has performed with such artists as Yo-Yo Ma, Tony Bennett, Mark O'Connor, and Marvin Hamlisch. Mr. Gencarelli is Professor of Double Bass at North Greenville University.

Spartanburg native **MARY IRWIN** followed in her grandfather's footsteps when she was invited to play violin with the Spartanburg Symphony at age 15, sitting with her teacher Jerrie Lucktenberg. Since that time, Ms. Irwin has had a 40-year career as a symphony violinist; after 3 years with the Wichita Symphony and 2 years as principal 2nd violin of the Knoxville Symphony, she joined the Columbus Symphony (Ohio) in 1986. During her 25 years in Ohio, Ms. Irwin also performed as a regular soloist with chamber orchestras, and as a recitalist around the United States; in 1998 she also joined the faculty of the Masterworks Festival, a Christian performing artists' summer mentoring program, a position which quickly expanded to include orchestral strings coordinator/concertmaster/Bible study author. Ms. Irwin returned to Spartanburg in 2011, and was shortly thereafter appointed as principal 2nd violin of the Spartanburg Philharmonic, and also concertmaster of the Hendersonville Symphony. She has a growing studio of violin and viola students, and performs often at her church, 1st Presbyterian. Ms. Irwin is an avid sportsman, and is accomplished in tennis, equestrian, snowskiing and golf; and she has a new German Shepherd, Noble Valor.

**IAN JEFFRESS** currently serves on the faculty of the School of Music at Western Carolina University in North Carolina, where he directs the saxophone studio, teaches courses in music theory and aural skills, and is the director of the Contemporary Chamber Ensemble. He holds degrees in performance and music theory from Ithaca College and Furman University, and recently completed his doctorate at the University of South Carolina. Prior to his appointment at Western Carolina, Jeffress served on the faculties of Allen University and the Palmetto Center for the Arts, and served as a graduate teaching assistant at both USC and Ithaca College. He has been a finalist in the MTNA Young Artist competition and a semifinalist in the Fischhoff Chamber Music competition, and has performed at venues including the World Saxophone Congress, the Navy Band Saxophone Symposium, and numerous meetings of the North American Saxophone Alliance. He has served as saxophonist for the Charleston and Asheville Symphony Orchestras, and has performed as a soloist with the Cornell

University Symphonic Band and the composers' forum Tabula Rasa. He has been consistently involved in commissioning and premiering new music for the instrument, including works by James Matheson, Lewis Spratlan, Shih-hui Chen, and Jacob ter Veldhuis. His principle teachers have included Clifford Leaman and Steven Mauk.

**PETER B. KAY** is a composer and performer from Spartanburg, SC. His compositional style is eclectic, both familiar and engaging, with hints of atonality, minimalism, neoclassicism, blues, and folk music. He has over 15 years experience as a professional orchestral double bassist, and performs with various chamber ensembles regularly. Peter learned from esteemed bassists Milton Masciadri, Tim Easter, and Kevin Mauldin and participated in master classes lead by Francesco Petracchi, Thomas Martin, Edwin Barker, and Thierry Barbe. He holds degrees in composition from Furman University, where he studied under Mark Kilstofte, and the University of South Carolina, where he studied under composers John Fitz Rogers and Reginald Bain.

**MARK KILSTOFTE** was trained as a singer at St. Olaf College and also studied conducting in addition to his compositional studies. He earned his doctorate at the University of Michigan. His primary composition teachers were William Albright, Leslie Bassett, William Bolcom and Eugene Kurtz. Kilstofte's works are characterized by a respect for, and a firm command of, earlier styles and compositional processes; and his work often superimposes creative harmonic structures on lyric lines. Kilstofte has received a number of prestigious compositional awards, including the Rome Prize, the Rudolf Nissim Award, the Goddard Lieberon Fellowship and the Charles Ives Scholarship, the Aaron Copland award (twice), the Francis and William Schuman Fellowship, and the Composers' Award for String Quartet. He is currently a Fulbright scholar at the University of Oslo, Norway writing an opera based on Ibsen's "Brand." Kilstofte is Professor of Music Composition and Theory at Furman University.

**BRENDA LEONARD** performs regularly as a chamber musician with "Cello Times Two," and as a member of the North Greenville Chamber Players. She is principal cellist of the Spartanburg Philharmonic and the GAMAC Chamber Orchestra in Anderson. She maintains a busy private studio and also teaches at North Greenville University and the Lawson Academy of the Arts. She is a reviewer for *The American String Teacher*, the journal of the American String Teachers Association and music librarian for the Spartanburg Philharmonic. Dr. Leonard received her DMA in cello performance from the University of South Carolina.

The music of **STEPHEN LIAS** is regularly performed in concert and recital throughout the United States and abroad by soloists and ensembles including The Louisiana Sinfonietta, the NYU New Music Ensemble, XPlorium Ensemble, the Fairbanks Summer Arts Festival Orchestra, and the Chamber Orchestra Kremlin. His music is published by Connors Publications, ALRY Publications, Brassworks 4, Cimarron Music Press, and Warwick Music, and his song cycle

***Synthetic Dances*** consists of three related pieces characterized by dance-like rhythmic underpinnings that borrow from jazz, pop and Latin music. The title *Synthetic Dances* comes from the compositional process itself. The pieces are formed from the juxtaposition of harmonically static of rhythmic activity. The synthesis takes place in the combination of these separate elements into a whole piece. The blocks of activity are constantly varied, joined, and rejoined in different ways for each piece. This general procedure derives from a compositional method of Igor Stravinsky but is used here in a somewhat different context. The term synthetic applies not only to the stringing together of separate blocks for each piece but also to the composition as a whole. Much of the thematic material of each piece is derived from the other pieces and themes or even blocks of activity from one piece refer to those of one or both of the other pieces. Each piece is synthesized from parts of the others but each piece is wholly different and unique to itself. The instrumentation suggests a Middle Eastern ambiance and the conglomeration of this along with the rhythmic influences and formal procedure make this work a synthetic patchwork of diverse musical genres.

*Synthetic Dances* is the featured composition and title of oboist Rebecca Schalk Nagel's 2008 album recorded and produced by Centaur Records. Miriam Barbosa choreographed the piece, which was performed by the South Carolina Contemporary Dance Company.

## ABOUT: THIS EVENING'S ARTISTS

**JEFFERY BEAM** is the author of over 20 poetic works of poetry including *The Broken Flower*, *Gospel Earth*, *Visions of Dame Kind*, *The New Beautiful Tendons*, a spoken word multimedia CD with *What We Have Lost: New and Selected Poems 1977-2001*, and letterpress editions of *MountSeaEden* and *An Invocation*. The song cycle, *Life of the Bee* (composer Lee Hoiby) continues to be performed on the international stage. The Carnegie Hall premiere with Beam reading and the performance can be heard on Albany Record's *New Growth*. Other music collaborations with Steven Serpa include a cantata *Heaven's Birds* and *An Invocation*. Steven will also be composing for some of Beam's gay love and Biblically-based poems, and songs inspired by Benjamin Britten's *Six Metamorphoses after Ovid*. Other projects include an opera libretto based on the Demeter/Persephone myth, a commonplace book on poetry and the spirit entitled *They Say*, and with soprano Andrea Moore, composer Daniel Thomas Davis, and authors Allan Gurganus, Frances Mayes, Michael Malone, Lee Smith, and Daniel Wallace on a new song cycle, *Family Secrets*. Beam retired in late 2011 from many decades as botanical librarian UNC-Chapel Hill. He lives in Hillsborough, North Carolina. You can learn more about, read and hear more of his poetry at his website: [www.unc.edu/~jeffbeam/index.html](http://www.unc.edu/~jeffbeam/index.html)